

**6<sup>th</sup> Conference  
of the Greek Society for Music Education  
Co-organized by G.S.M.E. and Athens Concert Hall Organization**

***Music: educates, trains, heals***

Athens Concert Hall, Greece  
30 – 31 October and 1 November 2009

**CALL FOR PAPERS**

The 6<sup>th</sup> Conference of the *Greek Society for Music Education*, entitled “***Music: educates, trains, heals***” aims to bring together people actively involved in music education, in all its forms and every grade and level.

**The primary goal of the 6<sup>th</sup> Conference** is to serve as a forum for the presentation of theories, research projects and practical applications concerning the issues of music education, music training and music therapy.

Proposals may follow one or more of the following thematic axes:

1. Music Education
2. Music Psychology
3. Values of Music training
4. Music and special education
5. Music and medicine
6. Music and the brain

The analytic axes of the 6<sup>th</sup> Conference are presented on

pages 3-4 of the present call for papers.

Interested parties are invited to submit proposals for presentations at this Conference. Proposals selected for presentation must be original works and relevant to the thematic axes of the Conference. Acceptable formats include oral presentations (announcements, lectures), posters, proposals for the organisation of round table discussions, and proposals for workshops and performance events.

**IMPORTANT DATES:**

**Abstract submission deadline: February 15<sup>th</sup>, 2009**  
**Full text submission deadline: April 30<sup>th</sup>, 2009**

**Email: [6th\\_conference@eeme.gr](mailto:6th_conference@eeme.gr)**  
**Information: [www.eeme.gr](http://www.eeme.gr)**

***Terms for the selection of proposals***

The selection of proposals for presentation at the Conference will be conducted by a **scientific committee** consisting of: the GSME Board of Directors, representatives from the Conference Organizing Committee, GSME Scientific Advisors, and Special Associates of GSME.

The selection criteria will be the following:

- a) The formal terms stated in the overleaf (submission deadlines, length of presentations, complete submissions, e.g., proposal abstract and résumé).
- b) Direct relevance of the proposal to the Conference theme.
- c) Scientific quality of the proposal.
- d) The inherent interest of the proposal in regard to its originality and its contribution to the scientific dialogue on music education.
- e) The coverage of the program of the Conference by relevant but varied viewpoints.

*Note: It is the wish of the Board of Directors and the Organizing Committee that all participants be informed in a timely manner as to whether their proposals meet the above selection criteria. Proposals may not be accepted for reasons other than quality, so as to assure the thematic unity of the Conference.*

## DIRECTIONS FOR SUBMISSIONS OF PROPOSALS

### 1. Initially, interested parties should:

Submit proposals by **February 15th, 2009** (post date):

#### a) For oral presentations and posters:

- Title and abstract of the presentation (250 words)
- Any technical equipment necessary for the presentation
- Author's résumé (up to 150 words)
- Four to eight keywords describing the presentation/ poster

**Please note:** oral presentations may not exceed 20 minutes in length.

#### b) For workshops:

- Title and topic of the workshop (500 words)
- Number of people who can participate
- Technical equipment needed, if any.

#### c) For round table discussions:

- Title and topic of the Session (500 words).
- Names of the participants
- Submitters' résumé (up to 150 words)

**d) For performance events** interested parties must submit by **February 15th, 2009:**

- Title and program of the event
- Names of participants
- Description of the event (up to 500 words)
- Participants' resume (up to 150 words)

Submit the information in electronic form in Microsoft Word format (.doc) or in Rich text format (.rtf) by e-mail (as an attachment, in the above formats, and with the author's name as the name of the document).

*All proposals must be accompanied by the author's résumé (up to 150 words)*

### 2. Selection Process (for oral presentations only)

All submitted proposals will be evaluated by the Conference's Organizing Committee. Selected participants will then be asked to submit their complete presentation, which will be evaluated by the Conference's Scientific Committee. The deadline for complete presentations submission is **April 30<sup>th</sup>, 2009** (post stamp).

The complete presentation should:

- Not exceed 4000 words
- Not exceed 20 minutes in length (oral presentations)
- Be submitted on time.

1. The proposals should be in electronic form, in Microsoft Word format (.doc) or in Rich text format (.rtf). Any pictures that accompany the text of proposals should be emailed separately in (.jpeg) format.

2. Each proposal should include the Author's résumé (up to 150 words).

3. The names of the files should follow the below standards:

Abstract: XXXXX\_Ab.doc (or .rtf)

Résumé XXXXX\_Cv.doc (or .rtf)

Complete presentation: XXXXX.doc (or .rtf)

XXXXX stands for authors' name.

4. The electronic form of proposals should be sent by email to the electronic address of GSME [6th\\_conference@eeme.gr](mailto:6th_conference@eeme.gr)

5. The submission deadlines will be followed strictly

6. The following specifications should be kept in order for the presentation to be published in the Proceedings.

Format	Text should be typed on word processor MS WORD (.doc) in single line spacing (of 12 character spaces) using Times New Roman 12, text full justified. Paper size: A4 (210mm x 297 mm), with clear margins as follows: top and bottom 31.7 mm, left and right 25,4 mm.
Title	Bold letters Times New Roman 14 (centred), leave one line empty (14).
Name(s) of the author(s)	Times New Roman 12 (centred, bold), surname in capital letters, leave two lines empty (12).
Key words	Four or five key words on paper theme (Times New Roman 12, ranged left), leave two lines empty (12)
Summary	Times New Roman 12, justified. Up to 250 words
Full paper	The full paper shall not exceed 15 pages including abstract, pictures, diagrams, references and appendices. Line drawings, Diagrams and Graphs, Tables, Formulae and Photographs may be made in MS Word, Excel, PowerPoint or Corel. We prefer gif- and jpg-formats.
References	Times New Roman 12 (justified left). Bibliographical references should be listed in alphabetical order at the end of the paper. The following sequence and punctuation should be used: Author's last name, author's initials, year of publication, title of reference article, name of book or journal (or other), volume number, page numbers, city and publisher. In the text, the reference is to be giving the author's last name and the year of publication in parentheses
Biographical notes	Times New Roman 12 (justified left). A short summary on career-to-date eventually with details of past experience, publications, memberships of societies and associated achievements up to 150 words
Contacts	Times New Roman 12 (justified left). At the end of the paper please give the author's contacts (institution, address, telephone and fax numbers, e-mail address and web site address).

**IMPORTANT NOTICE:** Presenters and delegates from abroad will **not** pay any registration fee for the conference, but are required to pay their own expenses for travel and accommodation. GSME will provide assistance (upon request) for hotel bookings and other matters via appointed contact persons for each presenter from abroad. For further information, please contact: [6th\\_conference@eeme.gr](mailto:6th_conference@eeme.gr), or visit GSME's website at [www.eeme.gr](http://www.eeme.gr)

## THEMATIC AXES OF THE G.S.M.E. 6<sup>th</sup> CONFERENCE

### Music Education

- Music literacy
- Changes in school music education: policies and philosophies
- New trends in music theory teaching
- New trends in music history teaching
- Teaching music history: synchronic and diachronic approaches
- Music teaching/learning and multimedia applications
- Teaching new music genres and styles: what constitutes a music genre?
- Teaching/learning musical concepts and terms
- Exploration and experimentation in music teaching/learning
- The virtual world and the virtual music lesson: interaction, information access, and acquisition of knowledge
- Musical experiences: listening, performance, creativity
- Organizing a school choir and/or orchestra: pedagogical and artistic criteria
- School music events: aims, framework and process
- Aspects of lifelong music learning
- In search of the "ideal" music teacher: training, profile, and promotion of institutional changes
- Music schools: aspects and prospects
- Music as a tool for the teaching/learning other school subjects: research approaches

- Mapping students' "musical progress"
- Interdisciplinarity within the field of aesthetic education
- Music education and classroom diversity
- Music teaching/learning and multiple intelligence theory
- Music education and students with learning disabilities
- Musical activities as tools for the assimilation of students with learning disabilities

### **Music Psychology**

- Developmental psychology of music: psychometrics (musical behavior test, musical performance test, musical preference test etc)
- New research findings in Psychomusicology
- Thinking and musical development in preschool education
- Development of music discrimination skills (e.g. pitch, height, tonality etc) in school-age children
- Representations of music by preschool-age and school-age children
- Research findings on prenatal musical development
- Research findings on musical development during early infancy
- Social psychology and musical development
- Music and creativity
- Music and emotion
- The enjoyment of music listening, performing, and creation
- Sketching the musically gifted child

### **Values of music training**

- The role of music training in the development of students' social skills
- The role of music training in the emotional development of students
- The role of music training in the development of students' cognitive skills
- The role of music training in the development of aesthetic criteria
- The role of music training in dealing with the phenomenon of globalization
- The role of music training in dealing with school misconduct
- Music training and civic education: equality, citizenship, social justice
- Music studies as means of providing internal motivation for personal growth

### **Music and special education**

- Music skills of people with disabilities: evaluation and intervention
- The music lesson for people with disabilities: teaching methodologies
- Adjustments and amendments of the music lesson for people with disabilities
- Music education for people with disabilities
- Educating people with disabilities through music
- Music improvisation and people with disabilities
- Teaching music to children with Down syndrome
- Music therapy and school education

### **Music and medicine**

- The relationship between music and medicine: historical surveys
- Musicians' occupational disorders
- Performance anxiety of musicians and music teachers
- Music as medicine: clinical music therapy
- Perception of music by patients with cochlear implants

### **Music and the brain**

- Brain plasticity and music training
- Musical disabilities ( e.g. amusias)
- Brain activation while listening or playing music
- Neurobiological findings for absolute pitch
- Language and music: sharing common neuronal networks?
- Music memory and the brain