

WFAE 2011 CONFERENCE PROPOSED WORKSHOPS

ABSTRACTS

A. Building Musical Instruments in the Context of Acoustic Ecology

by: Nikolas Tsaftaridis

The construction of musical instruments with materials either natural or recycled is an educational process which can be seen in the broader context of acoustic ecology. It may take the following forms:

- Exploration of sounds of the environment through soundwalks in order to «collect» sounds
- Collection of material that potentially can produce sounds using them in their original form with no constructional interventions
- Constructional interventions in the recycled materials.
- Production of sounds (playing the instruments) and the distinction between noise and sound
- Playing music with the constructed instruments and performing a soundscape composition.

In this workshop we will construct three idiophone and two aerophone musical instruments using "odd material" (arte povera) from objects which can be found easily around us like reeds, pieces of wood, cans, pebbles, bags, etc. Then we will use these instruments to explore the sounds and create an improvisational composition playing special attention to the complementarity and balance of the different sounds. Maximum number of participants 20. No previous musical or constructional experience is needed.

Nikolas Tsaftaridis was born in 1956. He studied theory and composition in Athens, as well as in Juilliard School of Music, New York. He also holds a degree in Traditional Music (Department of Traditional Music, Technological Educational Institute of Epirus, Greece). Moreover, he has studied the Kodaly Concept of music education in Hungary and he has participated in many Orff-Schulwerk seminars in Salzburg, Austria. In 1993 he completed his MA in Music Education at Reading University, UK. He is the author of many books on music education and a composer of children's songs. He teaches "Music and Movement Education" and "Construction of Musical Instruments" in the Department of Early Childhood Education, University of Athens.

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B. Bird whistle Making and Improvisation/Performance

by: Angelika Kogevina

in collaboration with L. Kokkinomilioti, D. I. Kiriakoulis & I. Etmektsoglou

Clay bird whistles could be classified as musical instruments, sound objects, toys, hunting instruments, art objects and even objects of spiritual significance, depending on their particular function in a certain culture. Their long history crosses the listening paths of many people of diverse geographical and cultural origins around the world. Consisting of clay (earth) which is fired (fire), breath (air) and water (nature, birds), they combine the vital forms of energy and matter of our planet. Additionally, they appear in basic forms and

human scales, as a clay bird whistle looks usually like a bird that fits naturally in the palm of one's hand. Because of these characteristics, so deeply connected to the human condition, 'lalitses' have been the object of a multitude of projections and beliefs and have served as intermediary objects among humans and between them, nature and the supernatural. Inspired from Murray Schafer's sound classification, in this workshop the sounds of clay bird whistles will be analyzed in terms of its typology and morphology, focussing on its functions through time and cultures as well as in its purely sonic elements such as timbre, envelope and spectral characteristics.

In addition to being introduced to the instrument in terms of its history and the typology and morphology of its sounds, the workshop participants will create their own clay bird whistles, and will therefore become engaged at an experiential level in 'shaping the instrument' and creating its sound identity from its very genesis.

The final part of the workshop will be experimentation with sound making using one's instrument/s and attempting to create with 'lalitses' a hi-fi soundscape improvisation. Having become familiar with the sound identity and possibilities of their instruments, as well as with playing in a group of lalitses, the workshop participants will perform a group improvisation with lalitses at a natural setting during dawn or dusk. In this improvisation they will try to converse with birds and other animals present, respecting silences, distances and dynamics. The workshop's practical part (working with clay to create the instruments) will take place during the first day of the conference so that there could be enough time for the clay to dry and be fired. The performance part is scheduled towards the end of the conference. The performance will take place outdoors -weather permitting.

Angelika Kogevina was born in 1980. After graduating from high school she did a BA in interior design at Vakalo school of art, Athens. While she was at her last year of her studies she did her practice at an architectural office in Athens. Having completed successfully her first degree she took a year off experimenting with different techniques in the art field. In 2004 she moved in Wales where she did an MA in ceramics. At her stay in Britain she took part in different exhibitions all in the ceramics area. On 2006 she returned in Greece where she established her own ceramic workshop. She has done different collaborations including Benaki Museum in Athens and other freelance galleries.

Lena Kokkinomilioti was born in Athens, Greece. She had studied musical theory (Harmony & Counterpoint) in Athens (Attiko & Naka 's conservatories) & obtained a Diploma of classical Piano in Corfu. (Ionian Conservatory). In 2000 graduated from the Ionian University, Music Department with a degree in Choral conducting combined to music education. (sup. Dr. Miranda Kaldi). Since then she has worked as a pianist, music educator & conductor in conservatories as well in preschool, primary & secondary education. In 2007 she became a member of the Ionian University by contact teaching Music Psychology & Music Education. In secondary education she works with children in order to develop their consideration & sense of responsibility for environmental issues in the context of Acoustic Ecology. At the moment she teaches in a school with children with special needs & has strong interest about how music influences them & the musical ways we could improve their skills & lives.

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Dionisios - Ioannis Kiriakoulis was born in Athens. He has graduated from the Music Department of Ionian University. He studied Music Theory (Harmony and Counterpoint) in Corfu (Conservatory of Corfu). He has worked so far as a Music Teacher of traditional plucked stringed instruments to the Ionian Conservatory and to the Conservatory of Corfu. Also, as a teacher in elementary schools and schools with students with special needs (teenagers and adults). Amongst other educational goals, his concern is how to help students and their families understand not only the meaning of Acoustic Ecology as an idea but also encourage them to make it a way of life.

Ioanna Etmektoglou studied at the University of Illinois (Urbana, U.S.A.), from where she received both bachelor's and master's degrees (B.S. and M.S.) in Music Education and a Ph.D. in Psychology of Music: Curriculum and Instruction (1992). She also studied music therapy (Master of Arts, 2007) at Anglia Ruskin University in Cambridge, England. Since 1995, she has been a member of the academic staff at the Department of Music of the Ionian University, Corfu, Greece, and has been teaching courses in the fields of

music psychology, music education, and music therapy. She is currently serving as President in the Board of the *Hellenic Association for Acoustic Ecology*.

C. The «Super Market Musical»:

Advanced instrument making and sound expression with little packages.

by: Dimitris Sarris

A basic ability of instrument making is to understand the possible sound qualities that a material can give. This is very close to the effort to understand and improve our everyday life soundscape. Practicing to use musically objects and instruments improves the total conscious hearing ability. Starting from these assumptions, we choose to construct instruments exclusively from super market goods and play with them. Packages from all different sizes and materials transform, in front of our ears - first - and our eyes - secondly - to meaningful sound instruments.

Advanced instrument making has to do with «cultural decisions» that we will take during the workshop. Cultural choices such as tuning, arranging, scale making, orchestral using and more, comes after the construction. Which technique should I develop? What is the role of this «environmental» instrument? Then we will play. Everyone can participate to the workshop. No music or sound abilities needed. Also, our main purpose is to acquire a more realistic relationship with sound, materials and our abilities for musical and sound expression. People who are involved with children (e.g. teachers, parents) will find ways to enrich their work with music and sound. The «super market musical» is a play that mainly changes the way we look (and hear) things that we tend to waste and drop to the «recycle bin».

Dimitris Sarris is a Music Teacher in Special Primary School ELEPAP of Agrinio. He also taught at Panteion University, University of Athens and developed the Culture and Technology Lab at T.E.I of Epirus. Creator of «Metasound Project», «Museum of Homemade Instruments», «Echostasium», and other published projects. He has been invited for lectures and honoured for his volunteer scientific work. During his «Educational Sound Lab», he developed didactic methodologies such as «Organotopia», «ECOChO», and he published «echohistories». His recent books are about «meeting popular percussion» (FagottoBooks, 2010) and the «educational instrument making» («Recycled Music», FagottoBooks, 2011). URLs: sarris.mysch.gr & metasound.gr.

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D. R. Murray Schafer's Workshop for Children and Teachers

A seminar/workshop for primary school students and with teachers observing for about 45 minutes and then a 45 minute discussion with the teachers.

E. Sound Games using Instruments from Nature and from World Cultures.

By: Hannes Heyne

Early and native tribes often used voice and objects to make sounds to communicate with each other and their surroundings. In trying simple objects like stones, shells, snail houses, sticks and bamboo tubes they invented and developed music further, which became a natural, inspiring and society-connecting part of life. In the workshop games and exercises with natural objects self-made and elementary instruments will be introduced, which can nowadays create a listening atmosphere and playful communication with sounds, earth and each other. Target group of those games are not "only" children. Sensitive exploration is an interdisciplinary (containing music, ecology, mathematics, physics, voice, movement a.o.) and intercultural learning approach (instruments and techniques from all over the world will be used) for children, adults, scientists, teachers, social workers, sound-ecologists etc. "Musical" and "non-musical" people are invited to share the experience of "contemporary" music together with the place where we are.

Hannes Heyne: Born 1958 in socialist Germany, early contact to nature. Graduated in hydrology and worked 7 years for drinking water protection and ecology. Civil engagement during changing time. Since 1986 connected with IDRIART festivals (meeting people through the arts) Studied unconventional music, rhythmic and instrument making in Hamburg and abroad. Since 1992 developing and practising methods to connect acoustical ecology, music with/in nature and intercultural exchange. Member of Forum Klanglandschaft and WFAE since 1996. Workshops, sound installations, performances in many countries, f.i. Estonia, Russia, Georgia, Mexico, USA, Japan, Balcan countries, Romania a.o.

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