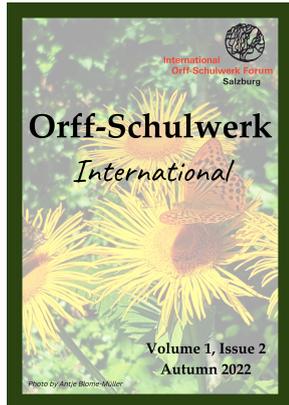




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SIMEOS Update

SIMEOS



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From Around the World

SIMEOS

Once again this year, SIMEOS offered the international summer course, face-to-face and online, continuing a tradition that began in 1985.



The lecturers involved the participants with great professionalism, proposing engaging, stimulating and easy-to-implement teaching paths in the classroom.

The face-to-face course (1-3 July, each teacher offered three sessions of 90 min. each for two groups) had **Estêvão Marques** proposing "The meeting of musical games": an easy repertoire of musical games, hand and finger games, use of spoons, improvisations, rhythms, world music and dances.

Andrea Ostertag with the theme "Feeling and making music with the body" allowed us to understand how the body in movement can transmit images, stories, thoughts, emotions and how these activities have an inclusive character creating a strong group feeling.

Carmen Domínguez proposed "Music, dance, action!": what is the nature of an Orff-Schulwerk process, what are its phases, how can I work on the combination of voice, instrument, body percussion, movement and integration of the arts, etc. in the same teaching process? An active work that allowed us to reflect on these processes.

During the midday break, **Laura Facci** involved the whole group in an exciting choral activity, finally possible after years of pandemic.

On 4/5 July, the online course was held on Zoom (each teacher offered two sessions of 90 min. each for all participants).

Hana Novotná proposed "Movement for EXP".

EXPERIMENT with the body through creative EXPERIENCE in various forms of EXPRESSION. We EXPLORE the basic forms of movement by relating them EXPOSE with music.

Soili Perkiö proposed "Stories as a stimulus for musical activities and experiences", understanding that experimentation and experience are the fundamental elements of the OS teaching process.

Alba Pujol Camins led us into the world of the very young to understand how children can begin to create and improvise from an early age: "From 0 to 6 and beyond: let's explore, create and improvise!"

Xavi Manyoses Rocamora with "Composing by playing at all ages", we explored the musicality of children's games to stimulate the compositional work of both teachers and students.

In general, the level of the proposals of both courses was excellent and there was great participation/interaction and lots of enthusiasm.

The course objectives were fully achieved:

Learning to teach music in an active and engaging way, learn strategies that can be applied directly in the classroom, experience a variety of insights, ideas and sharing.

Feedback through the final questionnaires confirmed the validity of the proposals.

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