



Organization for Promotion of European Issues

Sehit Moustafa 14
8016 Paphos, Cyprus
mpapather@yahoo.com
(+00357) 99-482059

Cyprus

Philosophy and Methodology of TELL project.

Prior to explaining our methodology it might be best if I frame philosophical and historical directions that allow for a cohesion as to what is that presently thrives in our drive for what entails our side of the project. No doubt the paper I read in regards to the theoretical framework originating from Lithuania was interesting to note for it allows us to view, introspectively different modes of thinking that emended from a different country as it pertains to the project at hand.

In that light one may get to more completely comprehend variations which as in and of itself intertwine one place in synthesis with another. After all the Pythagorean school of thought paid great emphasis on harmony that is achieved through music. Plato paid attention to the Pythagorean view of music and he related it in his dissertation for the composition of the soul. Pythagoras hypothesized that different musical modes had different effects on the person who hears them. It was rumored that once Pythagoras cured a youth who was repeatedly caught drunk by having him to listen often a melody in the Hypophrygian mode in spondaic rhythm. It was theorized that the Phrygian mode would have the opposite effect and would have overexcited him. Analogous of that ancient example would be to have a pregnant woman listen to Vivaldi versus Heavy metal.

At ancient theatres such as Asclepius at Pergamum and Epidaurus in Greece patients underwent therapy accompanied by music. The Roman statesman philosopher and mathematician Boethius (480 – 524 Ad) explained that the soul and the body are subject to the same laws of proportion that govern music and the cosmos itself. We are happiest when we conform to these laws because “we love similarity, but hate and resent dissimilarity”.

Music is in essence a deep – seated symmetry that it inexorably tied with both conscious and unconscious forces that govern awareness of what is and not in the ontological sense of what humans vie to be in the existential circle of life that produces dramatic dilemmas and climaxes. Given that context harmony and symmetry that is attained by incorporating music in our life is a vehicle which instills a sense of unity and plurality in what is to be versus the absence of being. Thus through a completion of a musical mastery such as any group or individual attaining mastery of an instrument enhances harmony through self – awareness. In effect being and becoming in the anthropocentric context go through an almost metaphysical process that allows a more pluralistic self to escape from the prior



boundaries of a monolithic and static existence that excludes unity of man with nature and or others. Therefore music is borderless and far beyond.

Given prior thoughts it becomes clear that music instills modes of communication that are as in the Kantian context “a priori” meaning that in a sense we are only taking advantage of Jungian archetypes that were in existence way before us but through us they also become transparent even to the non-initiated. For that, is in fact the greatest strength of music making. It as a language we all speak irrelevant of the variables that differentiate one type versus another.

That said, we will proceed in more specific terms and or questions that were addressed to us so as to allow for a more clear – cut line of communication with partners. Nevertheless I truly believe that it is critical for a partner to be able to glimpse within the foundations and pillars of that said philosophy and view that is the cornerstone whereby a group or an individual or both team up so as to work in use non towards any idea or project. That which underlies the least common denominator between all transcends the boundaries of the part so that it reaches the whole.

Answers in relation to questions at this stage will be given more or less as a general framework so as to give a picture of our perspective on the activities of the project. However, it should in no way be viewed as the definitive outline of our proposition but rather as a draft. We view the questions as a guide and food for thought due to the nature of the project which is a bit hard to quantify and falls more on the qualitative aspects of nature at large and as a whole.

1. AIMS OF THE ACTION

A team of elders at the St. Paul community center with inclination towards music (byzantine primarily) centering around the work of Mr. Pissis; who so happens to be disabled, an individual who went through a great struggle (medical wise – degeneration myopathy) is a composer that uses technology to create music. One can only imagine how great a will one must have in order to be able to create under such strain. Despite his extreme limitations, Mr Pisis is a well known composer who uses technology, language and emotions to create his works. The aim is to incorporate technology in music making while also going through that said emotional maturation that the noetic component of the language of music entails.

2. COMPETENCIES



Any accrued knowledge that combines the dual aspects of technology and music versus what it was before the project, will in itself constitute the equation between what it was versus what it will be. If for example there is a qualitative change (that is positive) such as attaining more dexterity and skill in an area that small becomes bigger, then that in itself is what is sought.

One has to keep in mind that this project is mostly qualitative, therefore variables can't be measured by methodologies suited for linear research. This in itself is a project in an artistic expression so there is strong correlation for subjectivity. However any noticeable improvement on any individual as who has attained more skill qualifies objectively as the sought outcome of any such endeavor.

- B. Videos will be of use order to capture improvement.
- C. Teachers that observe and document deserve any such changes.
- D. Questionnaires on how individuals saw the course.

Other recording valid methods in Non experimental research can be field notes by teacher or teachers for the group as it evolves through time.

E. A lot of instruction on the how something gets to be implemented might be of crucial importance. Thus our belief is that the group has prior to any instruction attained the philosophical – psychological – social – linguistic aspects of what we seek in the aftermath of the project. References of the hind have been briefly discussed in the beginning of the paper and therefore there is no need to over explain things as that is not the point or philosophy of the project. Add to that the fact that this project is neither music therapy or psychotherapy where there are basically the elements of how many and symmetry of group – individuals – learning – music – in something that was not before but might be in the future as the project is only now in its ascendancy.

3. What shall be the outcome?

Artistic creations,

4. How do they relate to the situation described?



As formulated earlier, number 4 has already been answered.

5. Which methods do you use and why?

Relatively speaking is via instruction. Given the fact that we have instructions in psychology and music this particular project is very suitable for the expertise our group possessed. In our first 2 exercises, we demonstrated the inspiring life and work of Mr. Pisis, and participants had the chance to create pictures in order to express themselves. In the last exercise, they heard Byzantine music, they listen to the importance of Isocrates and they expressed their views and emotions on this kind of music, which is mostly a religious music.

6. What's the role artistic exercises play in the action?

As this is a work in progress, it might be wiser to answer number six in a later stage. After the meeting in Ostrava, I am certain that the picture will become cleaner. However, we believe that they play an important role in order to liberate participants from daily stress by expressing themselves through artistic activities.

7. Which activity (music,, language, emotional impact) are you using and why pending as we go along?

Again it might be wiser to see multiple perspectives in order to allow for a better cohesion. However, we use all components, since we demonstrate the videos through computers and the importance to Mr. Pisis, we include the emotional element by giving the participants the opportunity to express themselves through artistic creations and finally, they use language to describe their emotions and inner world after listening to music.