

In order to fill this gap in the literature, the present study takes a detailed look into the mechanisms by which creative musical experience, in particular improvisation, might promote children's creative thinking in music. A quasi-experiment was conducted in a classroom setting of a primary school with two groups of six-year-old children for a period of six months. The music lessons for the first group (experimental) were enriched with a variety of improvisatory activities, while the second group (control) did not use any improvisation. Children of the experimental group were offered several opportunities to experience improvisation through their voices, their bodies, or musical instruments (Orff instruments and recorders). Webster's Measure of Creative Thinking in Music was used as pre-test and post-test to assess children's creative thinking in terms of four musical parameters: extensiveness, flexibility, originality, and syntax. The study's findings will be presented in this paper.

Eleni Lapidaki, Aristotle University of Thessaloniki, Greece

**PERCEPTUAL INTERACTIONS BETWEEN THE ABILITIES OF ABSOLUTE TEMPO
AND ABSOLUTE PITCH**

The ability to give, over time, stable tempo judgements to a piece of music in conditions seemingly devoid of an external tempo reference (a score or the physical interaction involved in music performance or reproduction) has been referred to as "absolute tempo," analogous to "absolute pitch". "Absolute pitch" is generally considered to reflect the ability to identify the pitch of any tone in the absence of a musical context or reference tone. Though each of these highly rare musical endowments involves different perceptual inputs (e.g., musical time and space, respectively), they both appear to reflect forms of "implicit cognition" that characterize situations in which mental processes can influence perception outside of phenomenal awareness and voluntary control, and abilities of long-term memory.

In this paper, I will review what is known about the interaction of absolute tempo and absolute pitch and present new data on their synergistic nature from a current research project investigating absolute and relative pitch cues in the stability of large-scale timing while listening to music. I also discuss why these abilities are of immense interest to music researchers and music educators, in terms of what they reveal about the development of processing, coding, decision-making, and memory mechanisms of music learners.

Jolyon Laycock, Oxford Brookes University, UK

DREAM RIVER GREAT WALL

This presentation will report on the outcome and conclusions of a project designed to test a model for community action and creativity in a cultural encounter between Chinese classical and Western European contemporary classical music. My doctoral thesis, "A Changing Role for the Composer in Society" posed questions about the function of the composer in society. It subjected to critical analysis the methodologies of composers in Britain and Europe who engage with the wider community in ways which go beyond the composer's traditional role. I proposed a theoretical model intended to fulfil the following functions: