The Changing Face of Music and Art Education: Yesterday, Today, Tomorrow

4th scientific conference for BA, MA and PhD students

Proceedings
THE CHANGING FACE
OF MUSIC AND ART EDUCATION:
YESTERDAY, TODAY, TOMORROW

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THE CHANGING FACE OF MUSIC AND ART EDUCATION:
YESTERDAY, TODAY, TOMORROW

4th scientific conference for BA, MA and PhD students
1st Teacher Training Seminar
“Creativity and assessment: research-based teacher training in arts education”

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A – Abstract  KA – Keynote abstract  TTS – Teacher Training Seminar
Editorial

This volume presents scientific work done at the institutes the authors are until the date of this publication professors, docents and lecturers, graduate and undergraduate students (PhD, MA, BA). It includes abstracts of the 4th scientific conference for BA, MA and PhD students “The Changing Face of Music and Art Education: Yesterday, Today, Tomorrow CFMAEYTT2011 April 19–21, 2011 organized by Tallinn University Institute of Fine Arts, Department of Music. The aim of this conference is to provide a forum for music and different arts pedagogics, creative-analytical and psychological orientations to students of Tallinn University as well as to students on the national and international stage. For the first time it takes place together with a Teacher Training Seminar “Creativity and assessment: research-based teacher training in arts education”, which aims to discuss the role of teacher training in arts education. Aim of the seminar and the conference is to gather researchers, teachers and students. It is important to offer students and their supervisors a professional environment within they can collect the accounts and their own experiences in presenting and publishing their research. This will allow them to get closer to high-quality scientific work and thus ensures the next generation.

The conference is open for presentations of other fields of art, art education, interdisciplinary and intercultural research. This volume presents 3 keynote abstracts, 11 selected paper abstracts and 12 selected abstracts of the Teacher Training Seminar which were chosen from altogether 27 proposals.

The editors thank all contributors, evaluators and supporters.
ABSTRACT – KA

Research suggests that singing behaviours are subject to developmental processes in which individual neuropsychobiological potentiality is shaped (nurtured and/or hindered) by learning experiences within socio-cultural contexts (Welch, 2007; 2011; Knight, 2009). Although singing is commonplace, it is also marked by cultural diversity, with development related to opportunity (e.g. Mang, 2007), the prosodic features of indigenous languages (Azechi, 2008) and also the dominant characteristics of the local musical soundscapes (Welch, 2006, 2011).

Longitudinal research in the 1990s had demonstrated that children’s singing abilities were subject to developmental factors related to age, gender, experience, vocal task and self-concept (e.g. see Welch et al, 1997; and 2006 for an overview). Consequently, these formed key areas of investigation in an impact evaluation (2007-2011) of the UK Government’s National Singing Programme Sing Up in England (www.singup.org). The research protocol embraced an assessment of singing development and a detailed survey of children’s attitudes to singing that also included questions concerning their general sense of self-concept and social inclusion. Visits were made to over 200 schools across England and included individual singing assessments of over 11,000 children.

Amongst the key research findings are that, when children’s assessed singing development ratings are plotted against their chronological age, comparative data analyses revealed that Sing Up experienced children tend to be on average two years in advance in their singing development compared to their non-Sing Up peers (Welch et al, 2010). Furthermore, the youngest children tend to be up to three years in advance, suggesting that early opportunities for singing development are likely to be even more effective.

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AUTISM: A WINDOW ON THE MUSICAL MIND

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ABSTRACT – KA

In this talk, I consider the potential impact of autism on the developing musical mind in young children, and the importance of appropriate music education for children and young people with autism spectrum disorder. I rehearse some of the strategies that teachers can use in working with pupils with autism, both as an area of personal, social and cultural value in its own right, and to promote wider learning, development and wellbeing.
INSTRUMENT, GENDER AND MUSICAL STYLE ASSOCIATIONS IN VERY YOUNG CHILDREN

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ABSTRACT – KA

Numerous studies have explored the relationship between musical instruments and their associations with a particular gender. Over 30 years ago, Abeles et al. (1978), identified the problem whereby certain instruments are most commonly associated with one particular gender and his most recent study (Abeles, 2009), suggested that the intervening years – often packed with major government initiatives, had done little to change the perceptions which children have in associating instruments to a particular gender. A second starting point for this current research related to the fact that although music, as a secondary school subject, at least within the UK is often perceived as being a mainly 'female' subject; the majority of the music industry is still dominated by males.

This paper will present the initial findings of a series of recent studies which explored the various interactions which take place when very young children decide whether or not a particular musical instrument should be played by males or females. Starting with the reactions of very young children, aged between 3 years 2 months and 4 years 4 months, towards different musical styles, the research will outline the various factors that young children take into account when making their stylistic decisions but also highlight the fact that far from merely associating individual musical instruments with a particular gender, their mental decision making process involves a complex set of interactions which includes musical styles, instruments, people types and their gender.

Our initial results suggest that prominent gender stereotypes for some musical instruments do appear to exist in children as young as 3 years 2 months, whilst in others, gender associations appear to be also linked to the musical style in which they are represented and possibly the performance context in which they are experienced.

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THE GENDERING OF MUSIC EDUCATION AMONG FINNISH ROMA

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ABSTRACT

The conceptualization of creativity as a truly masculine phenomenon was widespread in the late nineteenth and early twentieth centuries; musicians, themselves, as well as other artists, scholars, critics and scientists all sought to explain how a creator could only ever be a man. It seems that the conceptualization of creativity as something fundamentally masculine brings with it the reduction of women to the role of muse: while they cannot create, women, or a generalized feminine principle, can at least give the artist inspiration. This kind of relationships can be found also the music-culture of Finnish Roma.

In Finland Roma community, as in other Roma communities in Europe, the two most important factors in the authority structure are sex and age. Males have authority over females and older people have authority over younger ones. Earlier, this ideal internal authority structure in the family was much clearer than it is today.

Earlier the traditional and popular music culture of the Finnish Roma was highly masculinity: the most famous musicians were always men and their skills were widely known among the community. Nowadays the most popular Roma singers are women especially among traditional Roma music context and especially outside the community. One reason of this phenomenon is “gender-coded” musical education, which also alter according the changing musical styles social and musical values and gender constructions.

In this paper I argue that the perspective of gender is useful in approaching the changing face of musical education and music’s role in the new forms of Roma identity.

The approach of this paper is ethnographic, which is based on field work – interviews, participatory observation, recordings, video documents and photographs – which were carried out during the period 1994–2010 among Finnish Roma.
STANISLAVSKY’S ACTORS TRAINING SYSTEM – AN OPPORTUNITY FOR MUSICIANS’ EDUCATION

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ABSTRACT

There are several techniques and development systems to improve human body or mind performance that are popular among musicians. Yoga, Alexander – technique or Feldenkrais method as well as different meditation techniques and mental training systems are suitable to improve musician’s patterns of movements, quicken neurobiological reactions and muscular actions, reduce stage fright and obtain more self-confidence in performance circumstances. Some of them have been already adapted for musicians use, but they still don’t relate exactly to the content of music and its expression during the performance.

Luckily actors have an unique system of training created by Konstantin Stanislavski (1863–1938) – the pioneer of the modern stage and screen. This „system“ is extracted mainly from Stanislavski`s book „The Actor and His Work“, where Stanislavski expounds his teaching and thoughts about actors work, duties and appearance on stage. Stanislavski speaks about true acting and emotional expression according to the script without any stock phrases and false affects. Book contains many exercises as well as thoughts about interpretation and understanding a play or any artwork.

Since musicians and actors work is similar in many aspects, there is no doubt, that lot of Stanislavski’s heritage can be adapted for music education purposes. Musicians acquaintance with Stanislavski’s system and his ethical and aesthetic concepts will rise one’s understanding about classical and especially romantic music contents and backgrounds. And although Stanislavski system due its acknowledgement of human spirit and emotional inner world as a great value is not very suitable for contemporary (20.–21. century) musical concepts, it is of big value for today students age growing up with Pokémon, Doom, Matrix etc. to get acquainted with classical concepts of the beautiful, of the right and of human.

Keywords: musicality, creativity, teaching method(s)

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INTRODUCING A TEMPORAL AND NON-TEMPORAL THEORETICAL SYSTEM OF MOVEMENT QUALITIES FOR CHOREOMUSICAL ANALYSIS OF THE DANCE PERFORMANCE „TALLINN–AEGVIIDU“

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ABSTRACT

Music and dance are interconnected already since ancient times. They can be found from shamanism to performance art. The following paper’s focus is on structural relationships between music/sound and dance/movement. It is based on the research „On choreomusical relationships of the dance performance Tallinn–Aegviidu” by Kaspar Aus (2007).

Choreomusical relations or parallels is a term used in interdisciplinary music and dance research. It was first introduced by Paul Hodgins (1992) and is based on a wide range of intrinsic and extrinsic parameters in both arts. A second background is Kirschbaum’s (2001) music-theory-based culmination theory of 20th century music which can be related to dance as well. Because Hodgins theory deals mostly with non-temporal aspects, but music and dance are naturally temporal arts, time as important aspect must be (again) reconsidered through culmination.

In addition Kaspar Aus developed a system of movement qualities, which arouse while analyzing dance and music of a particular performance: a section called “putukas” (insect) from the dance performance “Tallinn-Aegviidu” (choreography and dancers Kaja Lindal, Kaspar Aus, composer Märt-Matis Lill, 2006). Among those qualities are slow-flowing and fast-sudden movements, vibration and impuls, which can be analyzed both in dance and music and therefor must be added to the framework of choreomusical relations.

In this presentation we introduce the temporal and non-temporal theoretical system of movement qualities developed for the scene „putukas“ and show how it is connected to culminative aspects as part of the choreomusical relations. The presentation includes analytical diagrams and tables which explain visually our theoretical and analytical approach.

Keywords: interdisciplinary music and dance research, choreomusical relationships and parallels, culmination, temporal and non-temporal approach to analysis, movement and sound qualities, innovation, musicality, choreography.
REFERENCES


ABSTRACT

In my presentation I will deal with the teaching of singing for children and present the findings that I made in my licentiate study. I interviewed four respected European pedagogues, who had been teaching children to sing for over 30 years. The purpose of my research was to clarify following issues: 1. What do pedagogues working in this field consider essential in teaching children to sing? 2. What do they perceive themselves doing when they teach children to sing? I will share practical pedagogical ideas to enable children to learn to sing. I will also draw attention to some philosophical aspects about singing.

Singing is a learned behaviour and there are no such a persons as non-singers. The importance of voice models especially in the early stage is very crucial. The voice model of the teacher can be very different compared to children’s own voice. A voice model sang by a peer can sometimes be very helpful. Pair learning and group learning are effective methods when children are learning to sing.

Singing voice is a unique and personal instrument. The singing instrument is in constant state of change during a person’s life. Sometimes the growth is very rapid, like during the puberty. Voice is also a part of personality. Critical comments on one’s voice can hurt as badly as comments on one’s appearance.

The teaching of singing should be done with sympathetic and sensitive handling and in interaction with a supportive, stimulating and varied musical environment. The singer should feel safe while trying to use his or her singing voice, especially in a solo singing situation. The teacher should know the power of singing and its demands as a unique kind of musical practice. Incompetent teaching can cause both physical and mental damages.

Keywords: teacher training, teaching method(s), teaching children to sing, voice model, voice instrument, pair learning.

REFERENCES


ABSTRACT

The increasing use of computers and Information Communication Technology (ICT) in schools and homes has opened new horizons on music education and instrument pedagogy. Many kinds of music technological applications are available for recording, saving, editing and sharing audio, video and music scores. From the Internet you find free software and in its libraries music and many kinds of background information to support music learning and teaching.

Before the beginning of the second millennium musicians and technology experts started to research new methods of education, primarily on the videoconference for distance lessons.

In Northern Finland distances are long and travelling into study places takes time and money. For this reason music schools became interested in the potential of distant learning via video conference. Recently a research project Vi R Music, which was set up by five organizations from Northern Finland, Sweden and Norway is finished. The aims of the project were to get knowledge, material and experience of virtual music teaching and to promote integrating the method into music teacher education.

According to the results of Vi R Project violin distance teaching was found to be a good method for students on higher level in playing, which the case is in internationally well known virtual master classes for violinists.

The traditional music technological aids for classroom situation and home practicing have been the metronome and tuner. Nowadays they are digital, as also audio and video recorders. To see and hear her own performance as an outsider is an excellent method for the student to evaluate how it looks and sounds. Recordings can be edited and shared via Internet to families as a feedback.

To increase the effectiveness of home practice research is going on to create computer games for violin students to improve rhythm and intonation.

Notation programs are a good tool for teachers who make own material and arrangements. A Notation file is fast to edit, easy to share and the playback can be used as a trainer of an orchestra part. You can also find and sell scores on sibeliusmusic.com sites.

Keywords: musicality, teaching method(s)
REFERENCES


'VIOLIN THERAPY' :
PLAYING VIOLIN WITH THERAPEUTIC AIMS

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ABSTRACT

Introduction

The goal of playing violin with therapeutic aims is to support disabled children creatively, to give them musical education and also possibilities to be musicians. In the best Waldorf schools violin lessons are integrated into the regular curriculum because it develops the attention, complex thinking, coordination, and helps to understand the music in general. In Estonia this way of educating children is used somehow in Aruküla Waldorf School but it is more practised in Finland, Germany, Norway and in many other countries.

In our workshop we want to give a little concert with an ensemble of Urve Purga's pupils and then give the violins to the participants of the workshop, teach them elementary skills and explain what the elements of violin playing will do to human body and soul. In the end we will play all together 1–2 simple songs or themes from different compositions (themes from the opera "Magic Flute" by W.A. Mozart and from "Bauernkantate" by J. S. Bach).

Method

'Violin therapy' is Urve Purga's own therapeutic approach created by connecting the best of music therapy with the basic techniques of classical academic music teaching. Mostly it is pedagogic music therapy connected with concerts' preparation. But she has used also elements of voice therapy, cognitive psychology, basic ideas of Waldorf pedagogic and anthroposophic healing-pedagogic (Steiner 2000; Reinold 1996).

The biggest attention in her work is targeted to catch the spirit of each piece in general, not only separate elements of music making. The other very important aspect is that we try to play as well as possible – like real musicians. If we succeed to play at our very best, we have already won the battle of motoric problems and many other problems connected with it.

In first author's work she has used the music of many well known composers: such as J. S. Bach and W. A. Mozart. One can see the influence of above-mentioned composer's music in the photography book "The message from Water" by Masaru Emoto (1999).
Discussion

In the end we ask people to think about questions such as: what kind of differences are there between musicians and non-musicians, disabled and ordinary people, what is similar in all of us? Many of us are accustomed to categorize children into disabled and normal children. We also teach them music in a different way: normal children are treated with the respect and hope that they will be musicians one day; disabled children are taught an instrument with the attitude that it will be a good therapy for them but they will never be treated as potential musicians. Important is to see the person in every child – disabled or not, to look at them with open eyes and mind. Only then we may gain good results in healing them. When we all learn a new piece on the violin then we see a close resemblance between us all – we all start from the same level.

There are of course differences as well but one should know what are the important ones. To be a musician does not always mean to have a good education and a well trained ear. The most important is the feeling for music, the will to express yourself and to be able to give the audience a nice and memorable performance which sometimes disabled children can give much better than any well-educated musician. The education and the physicality of the body are just the tools for the soul.

Conclusion

Violin is a really wonderful instrument and gives something to everybody open minded: some want to play, some want to listen, some want to be professional. Always we find something fitting our own personality.

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'THERAPEUTIC' OUTCOMES FROM MUSIC LESSONS: WHAT SUPPORTS AND INFLUENCES PUPILS?

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ABSTRACT

Introduction

Many researchers have outlined that the traditional approach to music education might not be sufficient for all students, especially for teens (Green, 2008). Music often forms a part of teenagers’ identity filling their daily life (Ruud, 1995) and constitutes a means of self-help (Lehtonen & Shaughnessy, 2002). Music also includes a therapeutic outlet and possibility to use it for well-being. The question remains – do music teachers/lessons allow it?

Aim

The focus of this workshop is to present and discuss those associations related with music lessons by (former) pupils, which came out from two surveys. How are given associations connected with the role of music teachers and do music teachers allow supportive and influential environment in their lessons by the point of view from (former) pupils. We are curious to get the feedback from the participants of our workshop as we analyze the situation.

Method

This workshop brings together data from two studies: semi-structured interviews were conducted and a questionnaire was used to collect the data. The sample A consisted of 20 university students (10 males, 10 females), ten of whom were actively involved with music and ten were not (Mõistlik, 2009). The sample B consisted of 227 13-14 year old pupils (47% of them were boys, n = 107 and 53% girls, n = 120) from seven general education schools of the largest city of Estonia, Tallinn.

Discussion and conclusion

It was found that although 7th grade pupils’ negative emotions from music lessons outdid positives, 83% of respondents claimed to use listening to music and 25% singing and music-making to relieve stress. Arts in general education school (including music lesson) should have a greater importance of well-being in the context of the school by pupils. It is important to notice that although
pupils have discovered the therapeutic effect of music outside of music lessons, it seems that health promotion opportunities offered by music are not yet utilized in music lessons. We would like to draw participants' attention to this gap and discuss over the possibilities to reduce it.

Keywords: emotions, extracurricular musical activities, innate musicality, involvement with music, music education of general education school, music teacher, well-being.

REFERENCES


SOME PERSPECTIVES ON APPROACHING THE EDUCATION OF RHYTHMIC MUSIC

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ABSTRACT

The term ‘rhythmic music’, which is in extensive use in Nordic regions of Europe (called for instance ‘rytmimusiikki’ in Finland, ‘rütmimuusika’ in Estonia, ‘rytmisk musik’ in Denmark) can be seen as an umbrella term for music that uses rhythm as one of its basic expressive devices. Whilst on the one hand, ‘rhythmic music’ refers to the sonic phenomenon, on the other hand, it often refers to the music departments of conservatoires and universities. By accepting the statement that the term ‘rhythmic music’ suggests conceptual and practical changes in education, this study addresses question of the relationship between education, society and musicianship. The focus will be on the interrelation of those three concepts in the formation of the discourse of rhythmic music. Relying on the concept of social constructionism (Berger & Luckmann 1966), the study also questions the dominance of American jazz discourse in rhythmic music education and provides alternatives which are based on local educational and musical practices – on the practices which are participating in the construction of educational tradition in local cultural contexts. Accordingly there is a need for further development of an academic curriculum that is specifically relevant to local socio-cultural contexts, to the purposes of institutionalized musical learning and to the needs of music learners. Therefore, the project is concerned with the education of rhythmic music from three aspects – from conceptual, methodological and the content of the curriculum. While this study is based on writings on jazz and popular music education (Proutry 2004, Tackley 2007, Green 2001, Whyton 2006, Nicholson 2005 etc.) it also relies on my personal involvement with jazz as an educational practice and as a performing art.

Keywords: innovation, curriculum, teaching methods

REFERENCES


ABSTRACT

Introduction
The central problem of any improvisator is creation of the unique style. For achievement of this purpose it is necessary to investigate the reasons of occurrence of a problem of plurality of interpretations and even the conflict of interpretations of sense of the content of improvisation at its perception. Working out of means of the substantial analysis of activity of the improvisator and correct statement in it of problems is necessary also.

Main idea
In scientific knowledge of the theory and practice of improvisation the author had the promotion's and a substantiation's of substantive provisions tasks:

- About communications and dependences of the phenomena and processes of musical improvisation, about their continuous development (a tendency and law);
- About sources, motive forces and an orientation of development of the theory and practice of musical improvisation (contradiction);
- About the reasons of occurrence, formation, development and functioning of musical improvisation (factors and conditions);
- About development of musical improvisation.

Application
Conformity of any improvisation or its separate parametres, and also activity of the improvisator as a whole to known rules, norms and values which describes musicology, not always there is a theoretical judgement about their real value, about their conformity to certain ideals of modern public.

Conclusion
To understand each other (the improvisator – public) it is necessary to apply some significant for this purpose norms, as an essence of musical speech - the action between people.

Keywords: musicality, creativity, innovation, teacher training, music philosophy
REFERENCES


THE DEVELOPMENT OF MUSICAL HEARING
OF THE 1ST FORM PUPILS AT VOCAL CLASSES

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ABSTRACT

Hearing is one of the most important senses and helps us to perceive sounds of various pitch and loudness. Musical hearing is a human ability which strongly differs from biological hearing. Musical hearing develops with the acquisition of knowledge, skills and gaining experience. Perceptions of musical hearing are formed through the activity of vocal organs. When listening to speech, music or singing, we inwardly (but sometimes also aloud) repeat it and only after that perceive it. Hearing is the principal regulator of voice.

At vocal classes with the 1st class pupils one and the same problem often comes up: children experience difficulties in achieving precise intonation, unison, even singing, fluency and timbre, they start “to force” sounds. If hearing difficulties at developing voice are removed, the range of pupil’s voice can be increased and the development of his musical hearing facilitated.

- Research object: the development of musical hearing of the 1st form pupils at vocal classes.
- Research aim: to investigate the peculiarities of musical hearing and possibilities of methodological techniques at vocal classes with the 1st form pupils.
- Analytical: studies and analysis of literature on pedagogy, psychology and methodology;
- Empiric: observation (direct) of the process of the development of musical hearing at music lessons for the 1st form pupils; The development of musical hearing and summary of pupils’ practical work.

Keywords: musicality

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STRUCTURE OF THE PROFESSIONAL MUSICAL HEARING OF A MUSIC TEACHER

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ABSTRACT
Development of individual’s creative abilities is of particular importance in modern musical education. The effectiveness of musical activity depends primarily on the level of musical hearing.

Two important factors especially when professional musical hearing is being developed are: musical environment in which a person is brought up and lives, and practical skills of music making which the person learns while acquiring a music instrument playing or while singing. Professional musical hearing is necessary tool in all kinds of musician’s activities. It comprises both the immediate response to individual elements of musical language and the ability to creatively process musical information which has artistic content.

The article examines in details kinds of musical activities for the music teacher and especially his professional ear for music.

The aim of paper is: to determine the features and structure of the professional musical hearing of music teacher.

Research method: analysis of some theoretical conceptions within the context of the given research.

Keywords: musicality, teaching method(s), professional musical hearing

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PRACTICALLY ORIENTED APPROACH TO WRITING A PROFESSIONAL MASTER’S THESIS IN THE FIELD OF MUSIC PEDAGOGY

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ABSTRACT – TTS

In the paper the topicality of practicall y oriented approach to the research on problems of music pedagogy is underpinned and the experience of Latvia’s higher education establishments in developing professional master’s thesis in the field of musical pedagogy is analyzed and summarized.

Basic research questions:

- What does a practically oriented approach imply?
- What is its concrete application for master programs in the field of music education?

In the research the data obtained from the interviews of two focus groups are used. Two categories of respondents participated in these interviews: a) students of professional master study programs in the field of music pedagogy; b) supervisors of scientific work. The research is based on the inductive method (McMillan, 2004). We have asked the respondents what a practically oriented approach implies and what its concrete application in professional master study programs of music pedagogy is. In the interviews with the focus groups we employed a series of connected sensitizing concepts which have signaling and guiding functions (Miles & Huberman, 1994). During the research we have systematically referred to the conclusions drawn from earlier phases of analysis using them for the next data collection phases so that they finally would be seen in the conception underpinned by us.

The research shows to the students of professional master study programs the possibilities and advantages of a practically oriented approach directed towards developing innovative works for optimizing pedagogical process.

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CRITICAL PEDAGOGY VS OUTCOME-BASED TEACHING: OPPOSITE OR SUPPORTING CONCEPTS?

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ABSTRACT – TTS

Introduction
The process of learning outcomes and assessment criteria (see Biggs and Tang 2008) in the context of curriculum development, also takes place in Estonian universities (see Rutiku, Valk, Pilli & Vanari 2009, Pilli 2009).

Teaching today should take into account the diversity of the musical, sounding and surrounding world (see Sehan Campbell 2004) in addition to the diversity of stages of (pre)knowledge of and power relations between both the learner and the teacher (see Critical Pedagogy of Music Education (CPME), Abrahams 2005a & b).

Within the field of arts, there has been serious concerns surrounding the problem of subjective and emotional judgements and the fear of overspecified assessment criteria apparently creativity impeding assessment methods. This observation is based on experiences obtained while being involved in giving tuitions at Tallinn University Institute of Fine Arts (Selke, Lock & Avarand 2010 and at Estonian Academy of Arts Faculty of Design (Selke & Lock 2010). The most concern has been with the putative prohibition of assessing the students’development, which in the arts and music, is of great importance.

Main idea
The main idea of this paper is to disprove the aformentioned concern and to propose some ideas which supports the claim that alignment of teaching, learning outcome and assessment is successfully possible and both concepts can be combined in a supportive manner.

Main contribution
Critical Pedagogy of Music Education (CPME) is a holistic approach which offers a suitable concept to prove this author’s hypothesis positively, while additionally affirming my own ideas of successful, efficient and rewarding learning and teaching. According to CPME (Abrahams 2005a: 2–3) music education is a conversation between the students and their teacher – empowering, transformative, and breaks down barriers between the students own musical experience out of classroom and the approaches and music offered in classroom.
At Tallinn University, I have been using my own approach to access, activate, stimulate, support to make the knowledge, skills and self-activity of my students rewarding since 2007. This strategy is similar to CPME. For reading (as well as listening) tasks I ask them to pay attention to all that fits into the following three categories: NEW, KNOWN, INTRIGUING, (NKI) through which they (in most of the cases) should get (depending on the level of previous knowledge) personally involved.

NKI gives the teacher a development option and allows an opportunity to adjust the subject's content, requirements, and outcomes to the diversity of the students' preparation level(s). The actual level of knowledge should increase at both the micro and macro level with appropriate teaching and learning methods. The obtained knowledge, skill or experience transforms immediately from NEW into KNOWN. If not, it enters the INTRIGUING category. The experience becomes part of the short term or, even better, long term memory. At the very least, it remains as passive knowledge, where it can be recalled in a situation where it become useful.

**Implication**

It is my strong belief, based on my experiences of applying NKI and the affirmed CPME approach, that both concepts can be combined in a supportive, successful and rewarding manner for both the students and the teacher. It enables both to take into account the students' preknowledge, measure the actual stage of knowledge through different time spans, support their self-assessment ability, and enables the teacher to assess also development through observing the transformational process revealing itself while comparing changing (rising) stages of knowledge, skills and practical experiences.

Keywords: music education, well-being, innovation, curriculum, teacher training, teaching method(s)

**REFERENCES**


TEENAGERS’ EXPECTATION TO MUSIC LESSON ACTIVITIES: 
WHAT MAKES MUSIC LESSON INTERESTING 
FOR 8TH, 9TH GRADE PUPILS

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ABSTRACT

Introduction

Permanent changes in the society causes new trends and approaches in music education. Even today when we talk about child-centered education and curriculum the teaching material is still compiled by teachers. New issues of updated educational aids satisfy music teachers and it seems that music education keep abreast of the times. But pupils opinion about the content of the subject, ways of teaching and activities where not asked yet. Maybe this fact could be a reason of the problem stressed by many researchers – pupils of 7th–9th grades in Estonia do not like general music lessons and the influence of school music and teacher is so small (Kruuse 2004; Selke 2007; Möistlik 2009, 2010; Rumm 2011). At the same time music as a subject is one of the favourite lessons among pupils of primary classes. Many studies have shown remarkable importance of music and music making in the lifes of teenagers (Green 2008; Hallam 2006; Hargreaves 2005; North & Hargreaves 2008; Ross 2007; Ruismäki, Ruokonen 2006). What concerns the teenagers in the classroom?

Aim

The aim of this study is to investigate attitudes of 8th and 9th grade pupils to the musical activities in general music lesson in Estonian-speaking comprehensive schools. Two research questions were posed: 1. what activities pupils do or would like to do in music lesson 2. what they do not do or what they do not like.

This pilot study is planned as an improvement of the first hypothesis: negative attitude of 8th and 9th grade pupils towards music lesson is caused by traditional, mainly passive activities used in music lesson.

From the point of view of praxial music education music lesson is a process (Elliott 2005, Swanwick 2001). That is why the content of music lesson observed through musical activities.

Method and results

The method of the data collection is questionnaire. The study involve 8th, 9th grade pupils (N=91), 48% boys 52% girls aged between 14–16 from different
parts of Estonia both from cities and the countryside with the highest participation from the Harjumaa county (including capital Tallinn).

52 options of the classroom activities and about music lesson were proposed in the questionnaire (three blocks: activities, form of the lesson, teacher as a guide of process) and five-point Likert scale was used for estimation. Two blocks also provided an opportunity for open answers. For data processing the data processing package of descriptive statistics SPSS 14.0 was used.

The study shows that in general pupils like traditional activities like listening to music and singing. They would also like to get instructions for guitar, percussion and piano playing but the study shows that pupils do not get the chance even for playing rhythm instruments for accompanying songs.

The study revealed that about 86% of the pupils like to create music and listen to compositions of their classmate's both for classical instruments and computer. It should be stressed, that about 23% of the respondents (mainly from the city schools) deals with composing also using computer tools. But pupils complain that they do not have a chance to perform and present their creations in classroom conditions. Pupils did not like working with textbooks and learning different music styles, except pop music. Statistically significant correlations occurred between estimations to the instrumental activities and musical background of the pupils.

Implication

This study shows evidentialy that there is a conflict between expectations to music lessons and the reality. The common activities in music do not satisfy the teenagers. That could be one reason for a negative attitude. Pupils would like to deal more with live music and contemporary activities like beatbox, playing instruments, composing, and computer. This fact shows that pupils would like to learn music through process, through music making. As a matter of fact actually they aquire to a great extent formal knowledge about music. Another reason for negative attitude could be the fact that classical piano accompaniments for the songs seem to be too old-fashion for teenagers. Pupils would like teachers to accompany songs on teenagers favourite instruments – guitar and percussion.

This study provides a lot of valuable information about the current situation in the schools. For wider generalisation of the results this study should be repeated with a larger sample of participants.

In some cases younger respondents could not understand the question or the questions were answered superficially, without proper contemplation. The current study proves also the necessity to use additional research methods and tools in order to get more detailed information about dynamics of the changing attitudes to the music lesson and to the activities.

Keywords: music education, innovation, teacher training, teaching methods, general music lessons, activities, teenagers, pupils' attitudes
REFERENCES


JOHANNES BRAHMS´S PIANO MUSIC – STYLE, INTERPRETATION AND PEDAGOGY IN DIFFERENT SCHOOLS OF EUROPE

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ABSTRACT – TTS

Introduction

„Musical expression and musical thinking contain some of the same archaic forms and methods which our mind uses to deal the self and its relationship with the environment. Musical expression and thinking are structured in the same way as the interactive events internalized in the mind and the aspirations for development located in the mind. Musical thought acts in the area from which all creative activity finds its power: the area which transcends words and forms a border between the symbolic and the corporeal.“ (Rechardt 1988)

My music philosophy has always been inspired by Brahms and his extraordinary piano music. Brahms is a composer who unites the Classicism, the Romanticism and also the Baroque. His piano music is extremely demanding for the performer. Brahms himself was one of the greatest pianists of nineteenth century. He was called a neoclassical composer, a classical composer among the romantical ones.

Aim and main idea

My interest is to investigate the interpretation didactics of Brahms piano music today, at 21st century and to analyse and to compare the methodologies of different schools. My goal is to ensure that the research of the future contains precision, heart and realism. I hope I will find the differences and similarities in national classical schools. Author proves that new horizons are already rised. In October 2010 visited Tallinn one of the most remarkable young classical pianist Axel Kolstad (2010). His performance was an awakening for all conservative classical pianists. Kolstad´s classical music interpretation has no limits anymore. It is an improvisation or performance on classical themes.

Method

Main methods of research are case study, observation and semistructured interviews.

Main contribution

Does the pianist who plays Brahms's music, need specific characteristics and physical parameters, i.e., a well—developed philosophy about the composer, large hands, a learning agenda? Indications are that the most effective
research is holistic, well-rounded and more complex than we previously thought.

Do there exist any limits in interpretation of Brahms´s classical piano music?

Most of piano teachers are involved with classical traditions. Today, in 21st century, there are more options. There are new generations of musicians, who grew up with pop and rock music, PC-s, digital sound of music in our multicultural world.

Implication

The classical music is not anymore the same as it was in the 19th century, the audience and pianists have changed and so teachers must change too! And the classical interpretation is now a mixed performance of everything what surrounds us.

Keywords: music education, performance study, teacher training, creativity, musicality, innovation, limits of classical music interpretation, integration of arts.

REFERENCES


ON INFLUENTIAL FACTORS OF MUSIC SCHOOL EDUCATION. A PARENTS’ ATTITUDE CASE STUDY

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ABSTRACT – TTS

Introduction
The social role of music school and influence of acquired music education in music school to people’s life quality haven’t been much researched in Estonia, yet. Formerly parents have been briefly inquired by individual music schools only for the school’s own purpose. This topic is significant as well in terms of youth leisure time activity, that’s why the authors considered it important to be object of research. The theoretical part of this research consists of educators views about influence of music education to personal development (Bloom & Remer 1976; Goodlad 1979; Gruhn 2006), also it includes a short historical overview of music education in Estonia (Haasma 2007; Lippus 2010; HTM 2009/2010) and examples about earlier similar researches (Köster, 2005). And, music schools are interested in the questionnaires’ results, because they need to know what they can do better while educating.

Aim
Aim of the current research is to collect and analyse the data of parental perceptions about usefulness of musical education, also to know for what reasons parents sent their children to music school and what are their expectations about that.

Method and main contribution
Research methods are quantitative and qualitative, including questionnaires and data analysis of results. Parents of two music schools I, II, IV and VII grade students were inquired. The authors chose one music school of the capital – Tallinn Music School, and one music school of the countryside – Räpina music school.
130 inquiries have been returned. The inquiries will be analyzed in detail in the bachelor thesis of the author. This paper focuses only on theoretical background and short analysis of two questions: no. 5 (music education is useful, because…) and no. 10 (Are you satisfied sending your child to music school?).

**Results and discussion**

The results of the questions show that parents mostly agreed with claims like those – music education is beneficial, because it expand horizons, integrate education, children can communicate and find new friends with same interests and also they can express their feelings and emotions creatively. Some parents think that musical education is a part of lifestyle. 92.2% of respondents are satisfied with their decision to sent their child to the music school. That's because music education gives more opportunities for future developments, children like music school and it's best for the child. 7.7% didn't know exactly whether they are satisfied or not. The reasons about that are different: some express that in this age children should do more sport, also its expensive to invest in music education, some parents are afraid that learning will be harder.

**Implication**

In the authors' opinion this research may offer interesting facts to music schools, who can change their teaching program, teaching or learning methodology if necessary. In this respect it may be important also for novice teachers or tutors and parents in general.

Keywords: music education, music school, parental opinions

**REFERENCES**


THE USE OF COMPUTERS IN MUSIC CREATION AMONG 7TH–9TH FORM STUDENTS

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ABSTRACT

Introduction

Nowadays, according to the development of Info Technology (IT), there are several projects in Estonia which engage computerization in education (Tiigrihüpe SA [2010]). Due to those innovations it became possible to transfer teaching aids and materials via Internet from teacher to students and vice-versa. Hardware is a supplement to make studies more effective and diverse. Many researchers stress, that using modern technical devices in educational process can help to develop children’s creativity and self-expression skill (Beaudoin 2009, Brown 2007, Girdzijauskiene & Rimkute-Jankuviene 2008, Juvonen & Ruismäki 2009). Implication of IT devices in educational process is prescribed by the State Curriculum. Teachers and students are supposed to use hardware in musical studies and creative works. But the problem is that we do not know if children really apply those possibilities in music creation.

Aim and main idea

The aim of this research is to find out how many students of comprehensive school are using computer software to compose and create music.

Method and main contribution

The research’s main tool was an inquiry, which was directed to explore how 7th–9th form students (N=242, mainly 13–16 years old) use computer in musical creative works, which software is mostly used and who do young composers show their masterpieces. The inquiry was conducted in two Tallinn gymnasiuims (Gustav Adolfi Gümnaasium/Gymnasium „Gustav Adolf“ and Tallinna Kesklinna Vene Gümnaasium/Tallinn Down-Town Russian Gymnasium) during music lessons, where the aim of the research was explained and questionnaire was distributed among students. Also music teachers (N=2) were interviewed asking how much they know about their pupils' use of computers in creating music.

Results and implication

The study shows that music teachers were not sure if there are students who compose music using a computer. Research revealed that 31% of all students
(N=76) have composed or tried to make music using a PC. This indicates that teachers do not know how students use their knowledge and potential in musical creative works. Furthermore it shows that students are interested in new trends (79 % marked, that they would like to learn computer music creation technologies), but at the moment they try to discover them on their own. Computer offers a wide range of possibilities to develop child’s skills, and music education can and should guide those processes.

Keywords: musicality, creativity, innovation, computer, IT-technologies, comprehensive school

REFERENCES


COMPOSING AMONG 7TH GRADE PUPILS:
WHO? HOW? WHY?

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ABSTRACT – TTS

Introduction
Discovering that you can compose music is very exciting and can lead to a lifetime of creative fulfillment (Wilkins 2006: 7). We are inclined to think that compositions from young people who are about 12–14 years old are not too familiar to public. Usually if young people write their own music they tend to write it „into the drawer“ because they may be afraid to open up to others and are frightened by the criticism. However, National Curriculum for basic schools (RÕK Muusika, 2010) states that one component of subject music is composing and that music lessons should give encouragement and support musical self-expression.

Aim and method
This paper introduces a study on young people’s composing and musical samples, so there was carried out a research to get an overview about this matter. A total of 130 pupils participated in the study from six different schools: two general city schools, two general country-area schools, one special music class in Tallinn and one in Tartu. A questionnaire was used to collect the data and the survey was carried out between October 2010 and April 2011.

Main contribution
We choses 7th grade general and special music classes because we wanted to investigate whether the extra musical education would give an advantage, skills, and cause an interest to make their own music. The first author of this study personally made the first steps to make own compositions at the same age. We wanted to know how many young people in one class have been making their own music, what are their sources for inspiration, the use of instruments to make the composing. We also investigated if pupils have stepped up with their own music and presented it to the audience.
Results

The current study shows that there are at least three students in one class who are interested in musical composition. Reasons for composing were pleasantness and desire to express themselves in some way. The majority of students responded that music lessons had not affected or influenced their pursuit for composing, however, lessons had given quite enough knowledge to deal with composing.

Keywords: music education, innovation, creativity, composing, sources of inspiration, general and special music classes.

REFERENCES


EIGHT GRADE STUDENTS’ INTEREST IN MUSIC AS A SCHOOL SUBJECT AND ACTIVITIES IN MUSIC LESSONS. A PILOT STUDY

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ABSTRACT – TTS

Introduction
Nowadays there is much talk about the student-centered teaching – based on student age and interests rather than rigidly clinging to what we, as adults, want to teach them. Previous research suggests that, unlike the children of middle school students' interest in music education has been significantly reduced as a matter (Selke 2007; Kruuse 2004; Maasild 1994; Ladva 1992). Also, new research (Rumm 2011) and questionnaires conducted in Internet forums reveal as favourite subjects totally different ones, not music (Planet 2004–2005; Filmiveeb 2009–2010; Kreisi 2004–2006). Yet studies show that listening to music at home, being with friends, and that the musical is a very big part of teenage life, particularly in formation of their identity. What do teachers want students to recognize the music that they want to know, what lessons they would expect? Could music be a lesson, almost in anticipation to go where you want to? These are issues that music teachers could remind themselves from time to time.

Aim
The aim of the research was to find out what kind of activities and music 8th grade students themselves would like to experience in the music lesson. We focused this work on teenagers, because it is an important stage of development in human life. This is a period of identity formation. It has been found out that the strongest musical experiences happen often while being a teenager, if one is emotionally open to the surroundings. During this period strong musical preferences develop and will usually persist throughout life (Ross 2007: 58; Mõistlik, Selke 2011).

Method and results
We assumed that 8th grade students preferences for class activities were more diverse than they admit to be conducted. The method for the data collection was a questionnaire and a semi-structured group-interview. Respondents (N=64) were students from six schools from different parts-country-sides of Estonia.
The study shows the following trends:

- students generally do not like written exercises in the workbook, learning antique and medieval music,
- students generally like rhythm instruments accompanements for the songs, listening to music, singing, learning music history through the teacher's narration and group work, movements, use of beat-box and stomp, listening students' own creation inclusively computer music creation, the Estonian folk music and popular music styles.

A large number of respondents (40%) thought that in music lesson they could be taught the basic guitar techniques. Half of the respondents (50%) have a computer at home and the possibility to create music themself, fewer than half (41%), has already created music with the computer.

**Implication**

According to the current research results students are still interested in music as a subject, but this interest differs somehow from activities teachers offer in lessons yet. Overall, the students' response is not even enunciated and unambiguous. Mostly, however, they prefer to be involved more actively, e.g. they themselves would be enabled to play instruments, to present their own creations, sing and move. The overall trends indicate that students still love to sing and their actual focus is in learning techniques of music instruments and computers. Although, according to the small number of research subjects (N=64), the current research is only a pilot study, we, however, can emphasize that an important part concerning interest and the attitude to music as a regular course depends on the teacher's ability to plan activities in correspondence to the students interests. Too often teachers cling to the training materials, which provide the music as well as the knowledge but not the practical skills, lessons are often not shaped to arouse interest in music as a school subject.

Keywords: music education, creativity, innovation, teaching method, music lesson activities, teenagers' preferences

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PERFORMANCE ANXIETY PROVOKING FACTORS AMONG STUDENTS OF TALLINN MUSIC HIGH SCHOOL

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ABSTRACT – TTS

Introduction
Performance anxiety is one of the most commonly reported psychological problems among musicians, affecting solo and orchestral instrumentalists, and solo and choral vocal artists regardless of their age (Kenny & Ackermann 2009). It consists of two separate aspects – cognitive and somatic anxiety, the former of which refers to negative thinking patterns and latter to physiological responses preceding or co-occurring anxiety-provoking situations (Lehmann, Sloboda & Woody 2007). While certain amount of anxiety is claimed by many musicians to be necessary in order to perform at their best, excessive anxiety may drastically reduce the quality of the performance, thus lowering the artist's self-confidence and further increasing the likeliness of poor performances. To overcome or reduce the symptoms of performance anxiety, musicians adopt various methods from additional rehearsing to the use of relaxation techniques or medications. The conditions that provoke anxiety, however, are unlikely to stay invariant throughout the musician's career (Wilson & Roland 2002).

Aim and method and main contribution
The aim of this study was to investigate the factors that predict the onset or escalation of performance anxiety among adolescent music students. The participants were 8th, 10th and 12th grade students of Tallinn Music High School, the only school in Estonia providing professional music education alongside the general curriculum. The students of Tallinn Music High School have to perform regularly due to their extensive music studies and are therefore likely to experience performance anxiety more often than their peers. The main focus was on finding differences in the causes of performance anxiety between the age and gender groups, using a self-assessment questionnaire that comprised 20 statements. The respondents filled the questionnaire, answering to every statement on a 5-point Likert scale.
Results and implications

According to the results, younger students were significantly more influenced by several anxiety-provoking factors, including negative mood or being evaluated, whereas older students more often admitted being strongly self-critical and comparing themselves to professional musicians rather than their peers. On the other hand, being given the chance to rehearse on stage before the concert was seen as extremely important by most of the respondents – in every group, over 80 per cent of students claimed to be remarkably less anxious on such occasions.

Keywords: music education, advanced music students, performance, performance anxiety, well-being.

REFERENCES


ON EFFECT OF AND REACTION TO DRUMSOLOS AT ROCK CONCERTS. A PILOT STUDY

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ABSTRACT – TTS

Introduction

This paper introduces a pilot study, carried out at the end of 2010 during bachelor studies at Tallinn University. The subject for this study was chosen due to personal interest in drums and in music overall. As the field was not properly inquired, it was interesting to find out if the author’s personal impression has any scientific basis. The impression suggested that people, when at rock concerts, are most affected by drums and rhythms. It seemed that while the drummer was performing a solo, the crowd jumped and shouted more than usual – it activated them. This impression is supported by the fact that rhythm is especially attracting listeners attention if being put in focus (Berger & Schneck 2006: 143, 153).

Aim and main idea

The aim of this pilot study was to find out if drumsolos at rock concerts really affect people more than any other section of the concert, more specifically to understand the perception of tension evoked by several elements of music (Lock & Valk-Falk 2008), here especially the rhythm. The hypothesis formulates that drumsolos generate a higher tension than the surrounding pieces. The hypothesis rely on an idea that a drumsolo makes one concentrate on a single instrument and performer which allows the audience to understand it and get more out of the performance.

Method and main contribution

The main method of this pilot study is experimental perception test (see Lock 2010). As the object was to measure the tension that participants (N=5) feel in the music, it was important to put the results in numbers. Each test subject was given a slider-controller which was used to express the tension level (1–127...
points on y-axis) in music in real time. One participant was asked to measure the live-performance, the other four carried the experiment out later under video recording condition. The results were recorded and then projected on a timeline using MS Office Excel software. The test subjects assessed a part of a live performance which included three tracks (two songs surrounding the drumsolo) performed by an Estonian rockband Silverstique. The first author himself is member of the band and played the drums also in the concert especially organized for this pilot study.

Implication

Although this study reveals several problems, which may seriously put the results in question, it is still possible to see indications for some reasonable implications. The results show that the drumsolo indeed evokes in individual cases higher tension peaks than for the pieces around it. The drumsolo also shows the highest tension peak of the participants' average response. Therefore the hypothesis of this pilot study can be affirmed preliminarily positive for the recording condition but reveals a striking negative result for the live-performance condition. Further research should explore the qualitative differences of individual participants as well as the cause of difference between measuring live-performance and video-recording. Continuing studies need to increase the number of participants in order to get more qualitative and quantitative data.

Keywords: musicality, innovation, drumsolo, rhythm, rock music, tension design, perception test

REFERENCES


ABSTRACT – TTS

Introduction
Interpretation issues are frequently changing because they depend on many aspects: era of style, personality, education and school traditions. The main problem of interpretation or performing is to reveal the narrative behind the piece of music, which should take into account the proper use of the style, the composer's creative personality and originality, also accuracy of interpretation of the text. But we should not forget our creative originality, otherwise the art of interpretation becomes mechanical. Nowadays the number of researches based on recordings is growing, and there are several kinds of software that can be used for analysis of musical performance.

Aim and main idea
The aim of this research is to explore Johannes Brahms piano music, especially his piano works op. 116–119. Interpretation styles of different schools, especially in German and Russian piano traditions are compared to find similarities and differences. For a comparative analysis the parameters tempo and dynamic were chosen, because they are measurable with special software. The hypothesis formulates that in interpretations of Brahms piano music by Russia and German piano school pianists can be found many similarities in dynamic and tempo treatment for the reason that Russian and German schools have common roots.

Methods and main contribution
The main methods of this research are exploration of the composer's biography and the interpretation traditions of his work, analyzing and comparing selected recordings. Also the method of analysis based on close listening is used, which focuses on different aspects of the interpretation. For
comparative analysis of the recordings free analysis program Sonic Visualiser is used, which was developed by Nicholas Cook's research team at CHARM (UK). The main purpose of this software is to create a digital environment suitable for the analysis of recordings; it enables to get a detailed visualization of an audible sound complex through different graphic solutions (Raide 2010: 4). Also Gerhard Lock's experimental perception test method Tension design is used, which enables us to record in real time how people perceive not only the tensional (see Lock 2010) but in this study also the development of dynamics and tempo in different interpretations of Brahms music. In this research recordings of four pianists are used: Wilhelm Backhaus, Wilhelm Kempff, Emil Gileles and Svjatoslav Richter.

**Results and implication**

This study is not finished yet, at the conference some initial findings will be outlined. Comparing of the recording duration showed that Russian and German school tempi are generally quiet close, but a tendency has been noticed, that Russian pianists choose slightly faster tempi.

Keywords: Johannes Brahms, performance study, interpretation, analysis of recordings, close listening, Sonic Visualiser, Tension design.

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**RECORDINGS**


ON EFFICIENT (SELF-)PRACTICE METHODOLOGY FOR SAXOPHONISTS

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ABSTRACT – TTS

Introduction
Teaching methodology of wind instruments is part of music teaching, which is engaged in the process of teaching and practice in general. Experience shows that the theoretical and practical issues are of great importance for the playing and need a more profound investigation. For a good teacher it is not enough to play his/her instrument well, he/she must know and be able to explain the art of playing to others theoretically as well. The most important problem is that not many of wind instruments' teaching methodology is not yet issued in textbooks in Estonian language (exceptions are Regi 1970, Soosõrv 2003a). Saxophone is a very popular instrument in Estonia. But there is only few Estonian literature about it (see more in Kasemaa 2001). Therefore I am relying in my study mainly on publications issued in various other languages and textbooks (Teal 1963, Ivanov 1990, Watkins 2000). For brass instruments, on the other hand, there are issued several textbook also recently (Soosõrv 2003b; Ots 1987, 2000/2001, 2010).

Aim and main idea
The main idea of the paper based on my BA theses is to explain how the practice should be organized properly and efficiently. This subject is still topical and it is motivated by the fact that many novice instrumentalists, and not only beginners, practice much, but often without a reliable result. Training must be effective and sustainable. Based on the second chapter of my BA thesis I will introduce some technical aspects of playing, such as techniques of breathing, lips and tongue, their cultivation and the importance of tone and intonation. The saxophone requires basic playing and practice principles. It means, what skills have to be developed and under which learning and practicing the stages of the entire learning process can proceed efficiently and the result would be the best. Therefore, the third chapter offers suggestions for organizing independent practice, based on the authors selected textbooks.

Main contribution
According to the main contribution of my study I can affirm that student should practise every day. During exercises breaks must be included, but they should not be too long. The practice must be planned in various sections of time (short and long term) and it also depends on the concert scheduling. Practice severity
should be raised gradually. For example, the average should be starting from the middle register, which does not require too much physical work. After that, special attention must be paid to the higher and lower registers, which require more physical work and affect the tone quality. The student should be sure to start practicing blowing long notes, because only those will develop breathing techniques. The saxophone as a wind instrument has demanding breathing techniques which don’t develop itself. It is very important to develop both the inhalation and exhalation, which differs from usual breathing. After that the student should practice etudes, because they develop tongue and finger technique, improve hand placement and arrangement of fingers accent. Only after such an intensive preparatory work, the student should go on to play pieces, where he/she must implement all of what he/she has previously practiced separately.

Implication

Each student must be sure to follow these basic rules introduced above, because it rises the efficiency and success of the technical and musical development. Every student should keep in mind that nothing develops without training. In my opinion for every musician it is very important to practice efficiently, which in turn enables them to spend more time to refine achievements and include other supporting and compensatory activities, for example walking with friends and spending time with family.

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