2ND INTERNATIONAL CONFERENCE

The Changing Face of Music Education
CFME09

MUSIC AND ENVIRONMENT

ABSTRACTS

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EDITORIAL

The aim of the conference "The Changing Face of Music Education" is to bring together educators, musicologists, and practicing musicians in order to promote and generate new ideas about music and music education.

The main topic of the conference on music education is environment. In a very broad sense, the concept of environment can refer to mental, cultural, social, or the physical environment, which in turn, can be created, reflected, and integrated with the music and different music activities. The aim of the conference is to emphasize the importance of the environment in music education or closely related fields and to generate further ideas as to how knowledge of the environmental aspect can enhance the quality of our everyday praxis.

The conference is taking place in Tallinn, Estonia, from April 23–25, 2009. It is hosted by the Department of Music of the Institute of Fine Arts at Tallinn University.

There were submitted 98 abstracts. Each abstract was peer-reviewed by three evaluators. The authors whose abstracts were accepted were enabled to submit the full text of their presentation, which, in turn, were again peer-reviewed by two or three international experts. As a result, the proceedings include 68 abstracts and 34 articles.

The organizing committee thanks all evaluators and contributors.

A – Abstract
AR – Article
T – Talk
W – Workshop
P – Poster
K – Keynote

Content

PREFACE

It is an honour to be asked to write the preface to these proceedings. Critical reflection on the activity of teaching and learning is the lifeblood of any lively and progressive educator. Not every music educator seeks to present papers at educational conferences. Practitioners who present papers like those contained in this volume are offering a model for all their colleagues – they demonstrate exemplary characteristics of reflective inquiry.

Reflection is critically observing the relationship between what you intend to do (goals/aims), what you do (activities), and the outcomes of what you do (results). There are probably at least two kinds of reflection, one aimed at better achieving outcomes within agreed goals, and one aimed at reviewing the goals. This embodies the difference between improving what you do, and doing new things.

This distinction has a long pedigree in the psychological study of expertise and creativity. The first, improving what you do, is the stuff of normal everyday expertise. Unless you are doing that, you really cannot even be called an expert. It's what every competent practitioner does in their daily practice. They can do it better or worse, sometimes get stuck on plateaus, sometimes leap forward, but this is their daily bread. Its what we do as teachers and researchers, and it is what we expect and encourage our students to do. There is no one word which perfectly describes this kind of reflection, but let us call it professional reflection.

Examples of reflection at this level (taken from the themes of some of this conferences papers are): specific teaching techniques, how to provide classroom music education suitable for specific ethnic or cultural groups, or use of new technology in the classroom.

The second kind of reflection, changing what you do, is not everyday. It happens once in a while, and can often lead to radical new ways of thinking or doing. It is about the setting of new trends, the reconceptualisation of the field or the activity. By definition, this cannot be an everyday activity. Reconceptualisation of a field requires that there is a field to reconceptualise. And fields only exist because there are thousands of people who have devoted millions of hours to establishing and maintaining these well-recognised fields, well-recognised ways of doing things. There's no one word for this second kind of reflection either, but we could call it paradigm reflection. (I take this from the brilliant work of Thomas Kuhn on scientific creativity, which he sees as the bringing into birth of new paradigms. Such a term seems equally apposite for artistic and cultural change.)

Examples of reflection at this level, as shown through these papers would include: analysis of failures of music curricula to keep pace with social change, supporting music learning outside the school enviroment, new types of activity and engagement for music educators.

There is a tension between these two types of reflection. If you only engage in professional reflection, you may fail to engage with larger problems facing society – hoping perhaps unrealistically somehow that things which worked when you were young will continue to work for ever. If you only engage in paradigm reflection, then your work can become ungrounded and too swayed by fashion. I would generally suggest that 90% of reflection needs to be professional reflection, and that paradigmatic reflection becomes more important in times of crisis or social change. Are we in a time of crisis for music education? Some delegates believe so!

Paradigm reflection needs particular support and one environment in which it may be promoted is in conferences such as this. During the normal working life, it may not be appropriate to question the fundamentals of one's practice very often. At conferences such as this, we may be encouraged and inspired to ask the bigger questions. What is music education for? Does it have different goals in different cultures, and at different ages? Are there categories of children (the so-called "gifted") who require a different kind of education? How do we evaluate

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whether music education is meeting the cultural and social needs of our society? Is the training we supply for our music educators fit for purpose?

Sometimes posing such questions can be troubling, even threatening. However, it is not only music education which may be in crisis. It appears that human society is facing multiple crises, political crises, economic crises, demographic crises, cultural and religious crises, and crises of environment and resources. We need to be able to face crises and undertake constructive and co-operative problem-solving on many fronts in our lives. And such problem-solving requires us to avoid the twin traps of hopelessness and dogmatism. The truth is that no-one really knows where our societies are headed, or what the best solutions for avoiding breakdown and catastrophe are. But we are not helpless passengers on a runaway train. We can do something. Improving the music education of our young people may not solve many of the world's problems, but in learning how to better solve our own professional problems we may, in some small way, become better equipped to solve some of the larger problems of humanity. That, in any case, is my hope for the conference.

I salute the organising committee of this conference and their courage and resourcefulness in putting together such an inspiring programme. I also salute the delegates, who come from all parts of the world, each having transcended local difficulties large and small to do so. May music education, and our lives, be the better for our having come together.

John Sloboda

March 20, 2009

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TRANSMISSION OF MUSICAL KNOWLEDGE IN ROMA SINGING CULTURE IN FINLAND

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It is no unusual for the ethnomusicology to study how musical styles and traditions of different people transmitted, change, and how new forms take shape on the base of earlier styles. We can study this phenomenon among Finnish Roma. Without a written tradition, they unearth the old melodies from two sources. One is knowledge of the older generation the other source comes from the new technology and internet. In fact, culture, especially music, is always influenced by 'others' (Hemetek 2004, 48). In the present paper I examine this learning process via fieldwork.

I learnt about Romany music-culture through my fieldwork. The primary data for study has been collected through field research between the years 1994 – 2008. During this period I made several trips to the local Roma and interviewed hundreds of people of different ages. During that time about 800 songs were recorded, among them many religious as well as popular songs, and some instrumental performances played on the guitar. Field methods such as participant observation, interview, and taking a life history have been used. I often accompanied singers to observe their activities at events where the songs were performed. I also tried to take advantage of my position as a dance musician in a Romany artist orchestra as an insider for one and half years. (Åberg 2002.)

Mainly the folk music of the Finnish Roma has been transmitted from generation to generation by memorization (Åberg 2002; Åberg & Blomster 2006; Kopsa-Schön 1996). There is a very close and a somewhat familiar relationship between the individual singer and the culture of the Roma (beliefs, norms and values). This is perhaps the reason why Roma folklore survied (Davidova 1991, 32). To think of music as a cultural process is to imply that social or cultural elements are contained within or passed though its sonic components (Shepherd & Wicke 1997, 8). As John Blacking (1973) argues, music structure can not be understood except as an adjunct of its social context. The music systems are integral with culture ones and cannot be understood apart from them. The crux of my argument is that also transmission of musical knowledge is based on social and cultural features.

Roma parents, usually singers themselves, are likely to support their children's early interest in music. Even in rare cases, when parents, for whatever reason, do not want to teach their children, there is always some relative or friend who is willing to do so (see Pettan 2002, 226). My research shows that learning from the father is most common. However learning from a relative or neighbour is also common. So, the song culture as a whole shows male influence even though the women are important singers. The singers describe how they assimilate the voice production and other elements of the musical expression and style typical of the tradition, such as the stepwise melody construction, form, handling of rhythm and use of grace notes and expletives, from their parents or other close relatives. There is also some intentional music education (vibrato; glissandos etc.). The social and cultural environment moulds the young singers` concepts of how the voice should sound in order to comply with the aesthetic ideals of Romany singing. In families where the parents are recognised as notable singers, special attention is paid to the vocal skills of their children. Also the internet plays a growing part, but so far systems are mainly used for spreading information. Instruction materials are available e.g. in global "gypsy music". Roma musicians are quite apt in combining the oral tradition with modern technologies. (Åberg & Blomster 2006.)

This presentation I will present both the traditional transmission of Roma music (in a cultural and social contexts) as well as discuss how the new transmission of the Roma music (e.g.internet) happens. My presentation will contain examples from these processes of transmission of musical knowledge, looking at the use and non-use of technology by the Roma themselves.

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Keywords: *Musical transmission, Finnish Roma (Kale), traditional songs, social and cultural contexts*

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THE ROLE OF HUMAN RELATIONS IN A TEACHING SITUATION

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I experienced first-hand that professional knowledge itself is not sufficient to build up a deep relationship to music in the student: the quality of human relations between the teacher and student is equally important. I will elaborate on this by addressing three issues which, while universally known, may offer some new aspects, useful conclusions proven in practice.

The environment, our immediate surroundings and the entire world underwent huge changes in the past decades. What positive and negative changes of character do these cause in today's youth? How are their interests, attitudes and mentality influenced? Are there any tangible differences between youth studying music and those who are only passive consumers of it? Are our teachers prepared to handle the intellectual and emotional problems accumulating in our age?

Since the answer is unambiguously negative we must urgently change the ways how teachers themselves are educated. This conclusion is supported by the discouraging results of *PISA studies* in several European countries.

The basic tenet of new approach is *competence pedagogy* emphasizing that in addition to professiional and psychological knowledge the teacher must be well-informed in many other areas. Also the most important educational goal is not memorizing specific material but to unfold the special talents present in each student. Here I would like to refer to some recent results of a new discipline called *neurodidactic.*

I will also discuss briefly the status of music education in Hungary using the latest (2008) statistical data and describing both the structural reforms and content changes.

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FINNISH MUSIC EDUCATION – LOST?

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Introduction

Today music belongs, in a way or another, to life of every Finnish child and adolescent. It may be an important hobby, way of life, entertainment or a consumer product. Everyone takes an interest in (or at least consumes) music in some form, because it is heard almost everywhere. In the history, music has never before been created, listened to and played as much as today. However, the significance of Finnish music education institutions is quickly going down. Many young people feel studying at them to be strange and have motivational problems. Music studying often has only a little positive meaning in the lives of children. Finnish music education has lost its bearings.

Aim

A series of empiric researches on music learning motivation was performed in Finland in the years 2002–2008 (i.a. Anttila 2006 and 2008; Juvonen & Anttila 2003). The target group consisted of hundreds of students at schools as well as class teacher and music teacher education. In this paper I present a summation on the main results and draw conclusions of them.

Method and main contribution

The data was collected with questionnaires and web questionnaires including both Likert-type statements and open-ended questions. The results were somewhat astonishing. According to them, school music education was injurious to many music-loving children (Anttila 2006). Every third pupil learned that (s)he was not musical and did not have competence to succeed at musical activities. Thus, music education turned pupils' musical self-esteem to negative and educated them to be unmusical. At class teacher education, more than every fourth student felt to be unmusical at studies, and half of the students were not going to teach music in their future work. Accordingly, many students of music teacher education were afraid of teaching music at school. They were not lacking of musical skills but skills of teaching and confronting a classful of pupils.

Implications

At these music education institutions, music is defined too narrowly, and most present music cultures are left outside the curriculum. Music making forms are one-sided, especially many active music listening forms are absent from lessons. School music is not interesting to children and doesn't encourage them to musical activities and help to find their own abilities. Grading is a serious problem, too, especially at school. Students feel grades often to be unfair, because teachers are felt to give them haphazardly and arbitrarily. In practice, the grounds for music grades vary from student to student and may be based almost on any factor in the student or interaction at lessons, e.g. students' activity and behaviour, learned skills, native talents, musical hobbies, exams, class culture, luck, and on the chemistry between the student and the teacher. (Anttila 2006.)

Music belongs to everyone, and enjoying it in one's own ways should be a self-evident human right. Music education institutions should support people in this; it shouldn't educate them away from active participation in musical life. The Finnish music education needs profound reformation.

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PROGRAM MUSIC IN PERFORMING STUDIES AT MUSIC SCHOOL

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Introduction

Perception of program music contents as a system of artistic images includes mutual relation between conceptions initiating association by means of similarity or contrast. Associative thinking in teaching/learning has been researched in psychology (Ebbinghaus). Musical associations as a component of program music are used in performing studies at music school.

Aim

The aim of study is to analyse teachers' and students' views on the use of program music as associative teaching/learning material to foster the development of music school students' learning effectiveness and self-control.

Materials and Methods

Analyse literature on general and music pedagogy, psychological and musicological researches on program music (Nazaikinsky). Emphasize associative teaching/learning of performing studies at music school as a tool of encouraging students' musical imagination, learning effectiveness and self-control (Zariņš, Zelmenis).

Results

Comparison of Latvian music schools' teachers' and students' attitude to using programmatic duos for development of students' musical imagination, learning effectiveness and self-control.

Conclusion

Musical imagination, learning effectiveness and self-control are criteria of students' independent learning. Performing studies at music school is strengthened by using program music (instrumental duos) in learning content. Associative teaching/learning fosters the development of students' self-control.

Key words: *associative teaching, performing studies, program music*

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AESTHETIC VALUES, INTELLIGENCE AND LISTENING TO MUSIC

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1. The problem

One of the most dramatic problems in the field of artistic activities , and particularly in music, is the presence of doubts in the practice of aesthetic judgements. Some time ago intellectual world used to believe in their concrete objective value. Not today. New social conditions showed that opinions on the problem, though deeply rooted, are now linked to social legitimation depending on majority decisions and no more on what is conceived as philosophically true. Aesthetic relativism can be explained according to the social phenomena of the decadence of intellectuals, as described by Zygmunt Bauman. In music it is also due to the development of the immense global market of popular music.

In the field of music education the problem has had important consequences: for example in the differences between the musical tastes of teachers and students, and in new trends in education to popular music, as proposed for example by Lucy Green. In school, however, the functions of intellectual world maintained a relevant presence, because one of the principal aims of school is just to improve forms of critical knowledge and the use of intelligence.

2. Are there solutions to this problem?

In music education it is not necessary to face the problem of aesthetic values; it is better to improve elements of intelligence. A few examples can explain my concept. In my opinion the aims of education in listening to music could be:

- to teach young people to know and enjoy a variety of musical styles of different countries and epochs. This is possible if teachers take care of the listening abilities and of the interests of their pupils;
- to teach young people to know and to understand the social levels and the main functions of music. A training is possible if teachers adopt different forms of complexity at different ages. But is important to start from the primary school;
- to teach young people to pay attention in perceiving and interpreting the structures of musical language, from simple, everyday musical aspects to more complex and unfamiliar ones;
- to teach young people to avoid generalisations: a piece of music must be appreciated by itself and not because of its belonging to a genre. Classic, jazz, rock, opera, and so on, must be conceived as simple category labels, not as quality symbols;
- to teach young people to be aware of two components present in ordinary listening: pleasure and communication. This requires training, starting from the first classes;
- to teach young people to interpret intentions: this is easily possible by comparing dissimilar pieces belonging to one musical genre and to one only epoch.

The goal of a listening education like this is to create spontaneous listening habits which can include information and interpretation. This could be a powerful means of orienting tastes without imposing models to be necessarily followed. Now we are in front of a global legitimation conflict in musical tastes, that opposes market requirements to intellectual tradition. The latter cannot be advantaged by looking back to the problematic concept of aesthetic value linked to classical European music as opposed to other musical genres. It is better to improve new forms of "intelligent" listening as opposed to mere enjoyment.

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iTUNES, YOUTUBE AND ME: USING MEDIA TECHNOLOGY IN THE MUSIC CLASSROOM

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The transmission of musical education from a "master" to a "student" has been a standard for centuries. The histories that surround specific performance practices have built "schools" of learning centered on specific oral transmissions. In a more informal manner one learns music the way the "teacher" taught it. It is often a long and arduous process that involves intensive 1:1 relationships with the "master" and "student." There is no doubt that this long standing tradition will continue, however, technological innovations in the 20th century have radically altered that tradition.

With the advent of sound recordings at the turn of the 20th century musicians were able to widen the net of performance practice experience. Now instead of "imagining" what the performances of Ysaye, Kreisler, Paderewski and Rachmaninoff sounded like, one could aurally witness them. Advances in technology such as film, video and digital audio has enlarged that possibility. From composer supervised recordings to media streaming tools such as iTunes, YouTube and other internet resources now allow a 21st century student of music a bountiful stream of media to witness the best (and yes, the worst) possible performances of an ever growing repertoire.

Through the use of computer programs, a young composer can now hear a fairly accurate representation of an original orchestral work, a pianist learning Bach's Goldberg Variations can watch Glenn Gould and András Schiff, a young musicologist can watch Stravinsky rehearsing one of his compositions and the many possibilities within that exist. There exists also the possibility of supplementing course work with outside lectures – interested in Schenkerian Analysis, Spectral analysis, the inner physics of an orchestral instrument, all of it is now available at your fingertips. Libraries have begun to digitize their collections; from the monumental Bach and Mozart Gesellschaft to the Schoenberg Institute in Vienna, scholars are now able to tap into manuscripts from their own homes. Composers upload their music for free downloading to encourage performance and study and performers place video streams of their recitals in order to receive criticism, kudos and commentary of every kind.

This paper demonstrates the enormously growing potential that technology gives to the environment of music education. The paper will demonstrate how internet streaming media and various technologies change one's learning perspective and suggest implications for enriching the many components of a musical education in the 21st century.

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FORM IN MUSIC AS A MULTIDIMENSIONAL VIRTUAL ENVIRONMENT

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Abstract

As a contemporary composer, it is my ongoing pursuit to formalize not only my conception of form in music, but also the technique and philosophy by which these forms are created. My interest in form arose as its essence and technical realization became the primary compositional consideration of my work. In my most recent compositions form is viewed through the lens of mode. The modes to which I refer are not the diatonic Church modes of the Renaissance or the more contemporary modes of Olivier Messiaen or Iannis Xenakis. Rather, the modes that I use exist as a derivative of fixed modes and atemporal structures; each instance of the sieved mode represents the collective nature of the sounds (such as scales and rhythmic collections) instead of defining the specific sound (such as pitch frequency or durational value), thus creating a mode of modes.

My view of form as mode is not without precedent. Mode to the early and middle Renaissance musicians was not simply defined by what note is the final but by other qualitative aspects such as melodic shape, phrasing, and rhythm. This dichotomy is what Frans Wiering calls the difference between the external and internal view of the modes. Wiering characterizes the differences between the two views in the following table (Wiering 2005: 93).

	internal	external
term	modus, modo	tonus, t(u)ono
connotation	norm, rule	psalm-tones
judgement	entire composition	final
defintion	species or form	omnis cantus
used by	“philosophers“	practical musicians

My understanding of mode is internal, as a mode of modes describes high-order relationships. When such modes are plotted (each upon a separate axis) in a multidimensional Cartesian space, the possibility to create new forms emerges. Further, when all modes of the space are ordered by a similar measure, they become isomorphic. When this occurs, the overall nature of the measure is projected: the multidimensional frame is reduced to a single dimension. This is similar to the Deleuzian rhizome, which revolves around the principles of connection and heterogeneity (Deleuze & Guattari 2005: 7). Through unification combinatorial logic is lost.

However, despite the isomorphic nature of the space, strong generalizations may be made about different locations within the space. These consistencies suggest the existence of a sort of virtual environment. For example, a location’s iconicity may be measured by calculating the probability that a potential listener will be able to distinguish different locations for all locations in the space in relation to the location at hand, and determining the multidimensional volume of the the space that has a probability above a given threshold. Some areas of space are invariantly more iconic than other areas. Interestingly, the results seen from the iconicity model remain consistent and supersede

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any variance of the type of measure used to order the modes. Therefore, when spatialized, generalizations about mode and form emerge.

Vespers, *Yet Somehow Comes Emptiness*, and *North* are three of my compositions which successfully (i.e. audibly) utilize this model in their construction. *North* presents a linear movement of locations from one extreme in a multidimensional space to another. *Yet Somehow Comes Emptiness* presents nonlinear movement in a multidimensional space while the degree of difference between the locations behaves in a linear manner. *Vespers* explores the correlation of two multidimensional spaces. In one space, the locations move from one extreme to another in exponential decay. While the location of the second space moves nonlinearly, the iconicities of its locations move in an exact inverse relationship to the temporally coresponding movement of locations from the first space.

While advances in form are typically presented in new compositions, they are often overshadowed by the surface detail due to the symmetric realization of concepts in the realm of form and the materials. In this situation, the form and the material through which it is projected become mirrors of one another. This is the type of treatment form has typically received since the advances of Beethoven: suffocation. Formal-material symmetry draws attention away from form. Paradoxically, when the construction of a new form becomes a primary compositional consideration, in order for the form to become consciously perceptible to the listener, the materials must not be intrinsically related to the form. The aim of my work as a composer is to bring form to the foreground of perception as a meditation on that which lies beyond aural tangibility.

Keywords: *form, composition, mode, music psychology and cognition, multidimensional space, virtual environment and space, spatialization, Deleuze, rhizome*

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THE EFFECT OF ENVIRONMENT AND MENTORSHIP ON THE STUDY OF COMPOSITION IN HIGHER EDUCATION: RESULTS OF A QUESTIONNAIRE ON COMPOSITIONAL PEDAGOGY

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Notation software, as a tool for producing scores and self-publishing, has made composition increasingly accessible and appealing to would-be music students. At the same time, digital synthesis and sequencing has created entirely new mediums in electronic composition. While experimentation continues in electronic studios, many practitioners of traditional concert music are seeking to reconnect with audiences after the decline of modernism, during which popular mediums took control of the music market. Matriculating composers are in tight competition with each other and are in many ways defined by the mentorship they have received, which can vary greatly. Thus, the size and type of an institution have a profound effect on the educational experience and development of aspiring composers.

After studying interviews with composers conducted by my peers and reviewing the debates surrounding the teaching of composition found in articles from the last two decades, a questionnaire on compositional pedagogy was developed and sent out to a random sampling of applied composition professors and instructors at various American colleges, universities, and conservatories. The questionnaire addresses issues of environment, vocational preparation, and the role of technology along with other issues of compositional pedagogy.

Statistics and degree offerings obtained from the National Association of Schools of Music (USA) and the College Music Society (USA) served as the foundation for identifying three types of musical environments within higher education. The questionnaire opens with this subject:

> *When studying composition at the undergraduate or graduate level, what are advantages and disadvantages of attending: a small music program (<100 music majors), a large music program (>500 music students), a conservatory?*

The responses to this question reveal factors that define the educational environment for composition students: accessibility of professors, the influence of peers, and availability of performers. The environmental question revealed several consensus opinions among compositional mentors, in stark contrast to the responses to questions about methodology, aesthetics, technology and vocation.

The results from the questionnaire reveal the varying philosophies and manifold approaches of professors at a diverse array of institutions and serve as a roadmap for those considering composition study, emphasizing the impact of environment and mentorship style on studying a creative discipline that does not have a standardized pedagogy. While the response data is qualitative and not quantitative, trends in thought are revealed and correlations between a professor's general approach and their institutional type will be examined.

A comprehensive bibliography on compositional pedagogy, which is a small but growing body of literature, will be provided to the conference audience.

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A RESEARCH ON THE ATTITUDE OF CANDIDATE MUSIC TEACHERS TO THE LESSON OF SCHOOL EXPERIENCES IN THE SCHOOLS IN TURKEY

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Introduction

Today, one of the main functions of a teacher is to guide the students and to enable them to change their manners by bringing up the students' behaviors to the effective level. From this aspect, it is required to educate the candidate teachers sophisticatedly according to today's necessities. In order to carry out this main function, integrity of theoretical knowledge and the practice should be provided while educating the teachers before starting their services. Activities of teaching practices are aimed to transform the knowledge that the teachers acquired during their education, into the practical applications (Özkan, Albayrak & Berber, 2005)

Activities of teaching practices are composed of the planned surveys and the studies targeting to teach all the duties and requirements of the teaching profession. Those activities make the candidate teacher to know all about the school life and teaching (Koç, Sabri & friends, 1998).

Sands & Margaret determine the purposes of the activities of teaching practices (1997, 3-17) as written below:

1) To enable the candidate teachers to gain the professional efficiencies for teaching and evaluating,
2) To enable the candidate teachers to adapt their teaching knowledge according to the students ages, abilities, special needs and previous experiences,
3) To prepare the candidate teachers in order to make them professional teachers contributing the school environment with their intellect and manners.

Sands & Margaret determine the activities of teaching practices in three groups, as written below:

1) Observing the teachers and students,
2) Improving the teaching abilities by experiencing,
3) General information about the school and administration.

In the light of above information, purpose of the Research on the Attitude of Candidate Music Teachers to the Lesson of Teaching Practices, is to make contributions for performing this lesson much more effectively in accordance with the defined targets.

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Aim of the Research

The basic aim of this research is to determine the attitudes of the candidate music teachers participating in the application of "Teaching Practices in the Schools". Furthermore, it has been examined that if the points taken from the attitude scale of Teaching Practices in the Schools", differ significantly according to some variables or not.

Methods

This research is a descriptive study made for the purpose of determining the attitude levels of candidate music teachers studying at the Department of Music Teaching of 5 different Universities in Turkey, to the Lesson of Teaching Practice in the Schools.

The attitude scale that is applied as a data collection tool to determine attitudes of prospective music teachers was obtained from the attitude scale that was prepared through the adaptation of the scale, that was developed by Emir (2001) for social sciences lesson, on teaching practice. The factor analysis quinary likert-type attitude scale is carried out and 28 substances whose factor load is over .30 according to single factor load is selected, calculating the Cronbach Alfa safety coefficient of the scale composed of these substances as .82. A personal information survey of 11 questions was also carried out.

All the members of the study group were selected according to the random selection method and they have participated in the activities of "Teaching Practices in the Schools" during the various periods.

Working group of this study is comprised of senior students (N=163) studying in Departments of Music Education of Faculty of Education from five different universities of Turkey during the 2008-2009 education term. 63,6% of students who participated in the research is female while 36,4% is male. 71% of the students (N=108) are between the ages of 21-22.

Data of the research has been collected by applying the "Personal Information Form" and the "Attitude Scale of Teaching Practices" which was prepared for determining the opinions of candidate teachers. Collected data has been analyzed by the 13.0 Version of SPSS Package Program. As the result of the research, it was determined that there have been significant statistical differences between the attitude scale levels of "Teaching Practices in the Schools" and some variables (< 0.5).

Conclusion

In this research, it has been tried to determine the attitudes of the candidate music teacher's participating in the application of "Teaching Practices in the Schools".

Findings of this research were analyzed in terms of gender, age, high-school of graduation, individual musical instrument, performance on the instrument and success in profession-related specialized lectures.

Results of the research show that in comparison to female students, male students attitude towards teaching practice lectures is more positive and age variable is an effective factor in this regard; that type of graduated high-school and individual instrument type does not affect their attitude towards teaching practice lesson; that students who perceive themselves as successful on their instruments, have more positive attitudes towards teaching practice lesson, in comparison with the other group members; as well as that students who perceive themselves as successful in specialized field lectures, have more positive attitudes towards teaching practice lesson, in comparison with the other group members.

In the study of Toprakçı (2003) in which it was examined that in what level candidate teachers adopted themselves to the activities of "teaching practices in the schools", it was defined that there was no significant difference between the first attitude average points and the last attitude average points of before and after the activities of teaching practices. By the way, it was observed that average points of the last attitude application are much lower. According to the findings of the research, it was determined that the attitudes of candidate teachers participated in "teaching practices in the schools" changed in negative direction after participating in teaching practices (Alakuş,

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Oral & Mercin, 2005). Regarding this research, it was understood that the attitudes of candidate music teachers participating in teaching practices should be examined from the aspect different variables. This research supports the views of the persons thinking as in that way.

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DIS/APPEARING ECOLOGIES OF MUSIC

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What are the ecologies surrounding and inhabiting music, its outer/inner ecologies? Psychologist-philosopher Felix Guattari discerned three registers of ecology: environment, social relations, and human subjectivity, all governed by a logic of intensities – existential assemblages in irreversible durations. This logic of assemblages, durations, and intensities is also at the core of music. As Pozzi Escot and I observed in our Sonic Design books, music now takes place in a global, scientific-technological world which at once reveals and endangers all music cul-tures. These cultures are at risk from the current prevailing values of speed, uniformity, marketing, and advertising. At the same time, deep life-giving artistic insights are offered by the comparative/analytic means available with such new techniques as spectrographic analysis: insights into sonic and design processes found in musics of every time and place. Examples will be offered from a variety of global, historical, and contemporary musics. Whether music cultures will appear in a new depth and richness or entirely disappear is now the question.

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THE POWER OF VOICE: FROM THERAPY TO MUSIC LEARNING

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Voice is a powerful human instrument for expression and cognitive development. Human intelligence has been able to turn voice into a sort of miracle with a great variety of applications.

On the one hand, specialists, parents and educators commonly use musical elements in the interaction with babies and children, promoting stimulation through games and songs. They facilitate dreams and relax with their songs. Several authors show the presence of musical elements in human communication from birth. Wallon (1951/1985) explains how the movements of babies in early development takes place as the same time as shouts and vocalizations; Trevarthen (1985) speaks about rhythm, present in babies communication, and points out that parents use it in babytalk Darwin also showed that the musical use of voice expresses emotion.

On the other hand, voice is the most useful instrument in professional music education: Ear training, harmony audition, tunning, and, above all, those activities which imply any kind of cognitive representation enhance with the use of voice.

In this workshop, we suggest a selection of activities we currently use both in Music Therapy (with babies and disabled children) as well as in audio-vocal training with students and even with professional Choirs.

***Keywords**: cognitive development, ear training, music therapy, professional music education, voice*

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MUSIC TEACHER'S INNOVATIVE ACTIVITY IN CONTEMPORARY CONDITIONS: LATVIA'S MUSIC TEACHERS' VIEW

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Theoretical research of innovations is a new field in research activities, and it creates challenges for education. Nowadays, in Latvian society much attention has been given to the main value – a human being as a creative person who encourages the development of the society.

Research aim: to investigate theoretical foundations of innovative activity and the opinions of Latvia's music teachers about innovations in schools of Latvia.

Evolutionary Model, Innovative Milieux Model and Propulsion Model of Creative Contributions are the methodological basis of this study.

The eight music teachers (four teachers with a student/learning-centred orientation towards teaching and four teachers with content-centred orientation towards teaching), who worked at different Latvian schools, were interviewed in April and May 2007. Ettlie and O'Keefe's scale of attitude to innovations was employed as the basis during the interview (Ettlie & O'Keefe, 1982).

The research revealed the most important factors hampering music teacher's motivation for innovative activity and pedagogical regularities for stimulating innovations.

As the result of the research the most effective criteria for determining music teacher's motivation towards innovative work have been formulated.

***Keywords**: innovation, music teacher's innovative activity, music teacher's motivation for innovative activity*

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LEVELS AND CRITERIA OF THE DEVELOPMENT OF MUSIC TEACHER'S REFLECTIVE ACTIVITY

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Orienting toward the sustainable development of the society, one of the central problems is the problem pertaining to the development of a teacher into a creative personality with his/her individual style of activity and thinking. This cannot be achieved without a continuous and systematic professional perfection, without reflective activity. A low level of reflection is often related to being unaware of difficulties in the pedagogical activity both in the field of the study process projecting and in communication with the learners.

The aim of the research: to determine theoretical basis, levels and criteria of the development of music teacher's reflective activity.

Analysing different approaches to the problem of the concept "reflection" (Schön, 1983; Richardson, 1990; Adler, 1991; Stieier, 1991; Holly, 1993; Matthews & Jassel, 1998; Slastenin, 2005; Heikkila & Lonka, 2006 etc.) one should point to the existence of two traditions in the interpretation of reflective processes:

- the reflective analysis of consciousness leading to the explanation of the meanings of objects
- reflection as understanding the sense of interpersonal communication

Authors noted that the teacher's reflective activity is a polysemantic notion, including the teacher's knowledge analysis both of his/her own personality and pedagogical activity, and of the learner's personality and the study process peculiarities of the concrete class, with the aim of the learner's personality development on the basis of the study process humanization. The music teachers' involvement into the analysis of contradictions, giving them the opportunity to identify and choose the meaning of these or those pedagogical actions, approaches, conceptions are the starting points of the development music teachers' reflective and methodological culture, which expresses both their personality position and the reflective and creative side of their professional development.

Analysing concepts of different authors, the following criteria of the development of student's reflective activity were determined:

- understanding of aims/objectives
- comprehension of the problem
- strategies for problem solving
- assessment of the activity

Keywords: *reflection, reflective activity, reflective abilities, sustainable development, music teacher, creative activity, critical thinking, teacher's personality, teacher's reflective culture, levels and criteria of the development of music teacher's reflective activity*

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TRAVERSING LANDSCAPES: ENVIRONMENT, PARTY PROGRAMS AND CONTEMPORARY DANCE IN ESTONIA

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Cultural studies look at how people, communities and societies form relations with their environment and identify its different elements. Often a great part of their identity is derived from nature and landscape which in turn is modified into the form fitting into their self-identity. The point of departure for the paper is the notion of landscape not merely as a place of residence or work, but as a derivative of something distant and fantastic both in time and space. Special focus is placed on some dance pieces that relate to nature and landscape in one way or another; they are compared with relevant statements from Estonian political party programs in order to understand the meanings of „landscape" and their connections to self-identity in the minds of political and dance elite in Estonia.

Keywords: *landscape, self-identity, contemporary dance, political party programs*

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COLLABORATIVE LEADERSHIP AND CONDUCTING CHILDREN'S CHOIR – SOMETHING TO DO WITH TAPIOLA SOUND?

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Introduction and theoretical background

In my doctoral research and in this presentation the concept of Tapiola Sound is approached within a leadership theoretical framework. Collaborative leadership is a theory that is mainly researched by David and Roger Johnson from the University of Minnesota, United States. The five "Johnson principles" behind collaborative leadership are:

- positive interdependence
- interactive communication
- individual accountability / personal responsibility
- interpersonal and small group social skills
- group processing

My approach will be an empirical research based on an interview method. At this phase my abstract and presentation is based on written material and the personal observation that I have done with the choir. Later this will lead to more accurate research problems to be handled with interviews.

Contribution

The concept of Tapiola Sound is connected with Tapiola Choir, a Finnish children's choir. The concept, associated with the choir for decades back, was created by critics during the very first years of the choir's existence. According to many choral music professionals including myself, the meaning of this concept is considered to be a great deal more than just pure musical sound. The action of the choir is based on a strong pedagogical aim. Educating children with music is the aim, above everything else. The written mission of Tapiola choir is: "The operational aim of Tapiola choir is to create favorable conditions for personal growth. Artistic top performances follow as a result of music education. This action and the results will be made known worldwide by the choir." The strategy and values have been deeply discussed by the management of the choir. As a result, the profile has been determined as follows:

- the natural use of human voice by Finnish tradition
- the connection of singing, playing instruments and moving
- co-operation with composers
- international operations
- the singers´ ability to act individually and accept responsibility

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Conclusion

I observed Tapiola choir, including all rehearsals and performances during the operative season 2007 – 2008. According to what I saw and heard, I am convinced that the main principles of collaborative leadership are remarkably similar to the pedagogical reflection that conductor Kari Ala-Pöllänen applied in his work. The choir is given a lot of individual and communal responsibility both in musical and other matters, this being done consciously, taking the age group into consideration. As a summary, with practical examples in the oral presentation, I assume that

- A child singing in Tapiola choir takes more responsibility as a choir singer than is usual in his/her age group on an average.
- A child singing in Tapiola choir is mentally ready for this challenge and is doing it with pleasure.
- A successful performance is a mental reward for an adult and a child by the same token.
- Because of this reward it is justified to ask a child to work even harder and make certain choices in his/her life.
- A conductor and the management team are needed as a supportive group, but the genuine main responsibility lies with the children themselves.

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THE DISTRIBUTION OF THE GALIN-PARIS-CHEVÉ METHOD IN THE 19TH CENTURY BALTIC-GERMAN ENVIRONMENT.

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Introduction

The Galin-Paris-Chevé method is a French system of teaching sight-singing suitable for vocal music. It is based on the figure-notation proposed by J. J. Rousseau in 1742. The main principle of the method is a notation of numerals from 1 to 7, using three octaves. The lower and upper octaves respectively are marked by dots below or above the numerals. The method was modified by P. Galin, A. and N. Paris, E. Chevé. The method became widely popular during the second half of the 19th century and it was employed in schools as well as in the army and navy. It was also adopted in many countries. According to the traditional teaching method, it was typical to learn songs by hearing and the new system mainly developed the skill of conscious sight-singing.

Aims

The aims of my presentation are:

1) to prove that a new relative sight-singing method was spread in the German-speaking cultural area of Livonia significantly earlier than it has been described up to now, namely in the 1860s.
2) to show that Baltic-German environment had an important influence upon the distribution of Galin-Paris-Chevé method in the 1860s.

Main contribution

The research is mainly based on the detailed analysis of articles published in press in 1860–1863 (periodical journal *Das Inland*, newspapers *Dorpater Tagesblatt* and *Rigasche Zeitung*).

Results

The arrival of the song teaching method in Livonia is proved by the following aspects: a scientific presentation, distribution in schools, publications about the method, a method-based course open for all the people interested, debates in press.

The research indicates that the arrival of Galin-Paris-Chevé method in Livonia already in the 1860ies proves the openness of local leading music teachers. Intellectuals of the province had close contacts with colleagues from (Western) Europe. Contemporary music books published in Germany set an example for the compilation of Baltic-German schoolbooks. On the other hand, it became evident that Baltic-German environment was not favourable to the distribution of French ideas in Livonia (for cultural and political reasons).

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Application

The results are applicable in the compilation of schoolbooks and manuals of music history.

Implication

The research predominantly enlarges our knowledge of the history of music education in Estonian area.

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BEYOND TIME AND SPACE – CREATING A GLOBAL MUSICAL WORLD

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Learning is crucial beyond any times and throughout any spaces; but how we receive, how we interpret, how we learn, continue to be a problem of understanding. Here we share a dynamic process of the deliverance of learning without time and not touched by space. A revisionist interpretation of all creative thinking is crucial for the global and interdisciplinary arena, for co-existing with all learnings, and indeed with all musics. We must not necessarily assume that the composition of music around the globe will be the same; but the overall invention, imagination, and corollaries, are the same, influenced and realized by the geography of a particular surrounding. Plato writes, „time is the moving image of this changeless eternity"; Poincare, „time is a convention of our clocks, and space a convention of measuring instruments". All around, music presents a tension, an expectation, a relationship, a joy, a variety, a wonder, a language, a training, oral or written. St. Augustine defines music as „the science of good modulation" irrelevant of where it is being offered. Many interpretations are there for global music. One general principle is the mathematical model ‚rabatment', which show us how these times and spaces turn irrelevant as we look at a 1320 painting of the Italian Giotto, 1931 painting of the Russian Kandinsky, the dateless Andean Piro Song, the 1820 Schubert Lied, the 1930 American Crawford Suite I, and the 1954 Italian Dallapiccola Colore.

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AN EXPLORATION INTO MUSIC'S METACOMPOSITION

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Introduction

My research examines music from an all-encompassing standpoint, examining the cumulative contributions of numerous disciplines (e.g. biology, ethnomusicology, etc.) in an effort to determine what universal truths these can make about music as a whole. This whole is the "Metacomposition" of music. While scholarship has principally focused on music and how its composition has been shaped by cultural views on aesthetics and so forth, relatively less has been performed on how this music has been influenced by the biology of the species that produce it. The current knowledge of music in this regard is incomplete; this paper seeks to remedy this.

Aim / Main Idea

As a new age dawns giving birth to more and more innovations, scientists, philosophers, and others in their respective fields continue to find themselves baffled by the same fundamental questions. For musical scholars, this state is tantamount. While stalwartness has led to considerable advancements in musical knowledge, the reasons for mankind's affinity towards sound, and its role in the development of musical diversity throughout our world remain a mystery. Over the course of independent research, I have sought to answer these great mysteries by exploring biology's role in the musical preferences of humans and other organisms

Methods and Main Contribution / Application

In the paper I wish to present "*An Exploration into Music's Metacomposition*," I explore how biology may influence cultural preferences fore or against certain pitches, rhythms, dynamics, and so forth. I do this by examining the unifying traits found in music throughout our world, and by investigating the possible correlations between the musical preferences of humans and other species. In addition, I also discuss how molecular genetics in particular is reflected in the musical forms found throughout our world, and how this may explain why humans and other species compose music the way they do. The ultimate contribution of this research is to provide a greater understanding of music as it relates to humans and other organisms.

Implications / Conclusion

As metacompositional research continues, many more questions continue to emerge. Could not the core of our ability to interpret and produce music be inherently linked to our biology? In terms of genetics, perhaps we as individuals possess genetic links that some how influence or dictate, on some level, the decisions, preferences, and discriminations fore or against certain pitches, rhythms, dynamics, and so forth. Could not leanings towards certain styles and forms of musical expression be linked to biological variations in the human genome?

These are the questions that I will attempt to address during this study with continued research primarily focused in discovering the true nature of music in relation to the science of humanity. Although my reasons for doing such research are vast and varied to be sure, it is my greatest hope that by establishing such concrete links between what is now known as the "art" of music, will one day establish it in human consideration as the cornerstone to which infinitely greater truths can come forth.

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LEARNING ENVIRONMENTS FOR JAZZ AND IMPROVISED MUSIC IN A UNIVERSITY MUSIC DEPARTMENT

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This paper examines how undergraduate music students are developing and learning as a result of their interaction with the learning environment of a music department at a UK university.

The learning environment comprises several factors: the physical; the social, including interaction with teachers; and the inner world of the individual learner. Through a constructivist approach which emphasizes the importance of the learner drawing meaning from these different contexts, we can examine the learner's response to these environmental contexts and discover whether there is adequate provision of fundamental facilities; how learners organize their learning in these contexts; what they are learning; and, crucially, how they assess and reflect upon their learning.

In this paper I examine how students who choose to engage with improvisation and jazz learning and music-making are able to do so within the university music department, drawing on an ethnographic approach which uses material from interviews and observation. In music degree courses in higher education in the UK, the areas of jazz and improvisation have, until recently, been given less attention than the prevalent Western classical genre. I seek to establish whether the different facets of the learning environment are supporting this learning, and if so, how, and also question whether there are advantages to this learning taking place in an environment which was established to support a different kind of music.

Students involved in jazz and improvisation relate to the environment of the department through a strong network of peer support, which enables solidarity in learning. This is strengthened through their awareness of the deficits they perceive in the physical environment, and through difficulties in arranging tuition, which means that the group of students are more proactive, experiencing a large amount of peer learning, self-motivation and learner autonomy. Perhaps what could be viewed as a negative situation resulting from difficulties experienced with the learning environment is being challenged and constructed by the students as a situation which gives learners a considerable degree of independence, and also enables them to develop a greater individuality as musicians. I suggest that this learning context is more positive than might initially be perceived. For students to learn to create their own learning environment is perhaps ultimately as beneficial, if not more so, than responding to one that is prescribed, and allows for the development of skills that will create lifelong learners who can gain the best from any learning environment.

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VIRTUALITY AND MUSIC EDUCATION IN ONLINE ENVIRONMENTS

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Theoretical Background/Introduction

Universities have increasingly expanded their sphere of operations to encompass online learning environments in recent years, engendering substantial reforms that extend even to the level of doctoral studies (Lee & Boud, 2009). Online music education has been identified as a vital new growth area (Finney & Burnard, 2007), and already more than 400 students have enrolled in online courses as members of the world's largest music education doctoral program (Hebert, 2008). Meanwhile, in the field of philosophy, musical meaning has increasingly come to be understood as inextricably connected to embodiment (Hebert, in press). Meaning in online music education, therefore, represents a previously unexamined paradox that serves as the crucial guiding question for this inquiry: To what extent may a 'virtual' embodiment retain the same profundity of meanings associated with traditional musical experience, thereby enabling similarly meaningful music making, learning, and teaching within online environments?

Aim/Main Idea

This paper interrogates the notion of virtuality and related concepts of embodiment and meaning in musical experience, specifically in terms of their applications in online education. Consider, for example, that if one accepts that the experience of profundity in music may be substantively articulated and socially shared (Davies, 2002), and that such musical meanings are conceptualized in terms of embodied metaphors (Johnson, 2007), it follows that the conditions of disembodied virtuality in online environments may lead to altered (or impaired) musical experiences. Alternatively, future incarnations of virtual musicality might embody an aesthetic that was previously unimaginable, following trajectories already established in creative online music communities. Either way, such axiological dimensions of virtuality surely have 'real world' artistic ramifications (Ostwald 2004). Consider issues raised regarding what are perceived as inevitable shortcomings and insurmountable quality assurance challenges associated with online music education (Austin, 2007; Phillips, 2008). I argue that this notion of virtual musical embodiment provides an ideal foundation from which to devise effective conceptual frameworks to evaluate the meaningfulness of music education in online environments. It follows that musical meanings in this context be considered in terms of *qualities* of virtuality. Based on this premise, I assert that many traditional programs, lacking in virtuality, are likely to succumb to a 'blended learning' format in the future, which embraces the most compelling features of live and virtual environments. Consequently, the need to redevelop educational guidelines and accreditation policies in response to the unique present (and future) challenges of online environments features prominently in my conclusions.

Method(s) and Main Contribution/Application

Although philosophical in method (Jorgensen, 2006), this essay makes frequent reference to current developments in music education practice in order to clearly illustrate its implications. I consider the ontological bases of virtual musical experience and epistemological bases of musical knowledge acquisition via virtual embodiment, the intended result being a clearer understanding of both the fundamental issues at stake and future possibilities for improvement of music education.

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Implication/Conclusion

The conclusions of this paper have implications for music educators who are either contemplating expansion into the online environment or seeking to devise effective means of enhancing online program evaluation and quality assurance.

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ALTERNATIVE PEDAGOGY IN VIOLIN INSTRUCTION: SHINICHI SUZUKI'S PEDAGOGICAL IDEAS IN PRACTICE

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Theoretical Background / Introduction

The Japanese violin pedagogue Shinichi Suzuki (1898-1998) launched his pedagogical ideas at the end of WWII. One of the underlying premises is that all children are born with many talents (linguistic, musical, etc.), but that they must be stimulated in order for these talents to develop into real skills. It is particularly important that children are encouraged at a very early age, so that they have a positive relationship to knowledge and an interest in learning.

Suzuki draws a parallel with the way in which a child learns its mother tongue. Without grammatical cram young children learn to talk by listening to and imitating the language of the adults. In the same way children can also learn to play music and thereby benefit from the richness of music. Children should also listen to music and try to imitate what they have heard on instruments – without using written music or theoretical explanations. Children will learn to read music when they are ready to, usually at the same time as they learn to read and write.

Instruction is not based on working with specially selected children. All those who want to should be able to start. Learning to play an instrument is part of personal development. Instruction includes individual tutoring, group lessons and concerts.

Close cooperation between parents, teacher and pupil is essential. It implies among other things that one of the parents must be present at the teaching, in order to help the child in the best possible way at home.

Aim / Main Idea

Demonstration of a group lesson, in which children of different nationalities, with different backgrounds, different ages and at different levels cooperate and play together.

Method and Main Contribution / Application

The musical potential of the pupils is developed through active participation in a musical environment. Group lessons should teach the pupils to play together (both in unison and in parts), music theory, to pass on music, improve technical skills and develop the ear for music. A vital aspect of group lessons is musical games, aimed at improving motivation, developing motor skills, body awareness and social skills. Repetition of previously learned pieces improves their execution and contributes to greater confidence during concert performances.

Implication / Conclusion

After many years of experience of Suzuki pedagogy my conclusion is that all children who wish to should have the opportunity to learn to play an instrument – regardless of innate talent, cultural background and family finances. Learning to play an instrument develops the child's ability to concentrate, memory, motor skills, listening ability and ability to cooperate. Concert activities develop the child's self-confidence, self-control and ability to stand comfortably and freely in front of an audience.

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"SOCIO-MUSICAL" IDENTITY AND MUSICAL BEHAVIOUR

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Background

Social identity theory (Tajfel and Turner, 1979) and self-categorisation theory (Turner et al, 1987) state that social group labels can influence people's attitudes towards group-normative and stereotyped behaviours. There are many stereotypes about singers, one of which is that they do not practice as much as other groups of musicians such as pianists (see Kemp, 1996).

Aims

The aim of this study was to show that 'socio-musical' group labels can influence music students' behaviours based on the stereotypes associated with their relevant musical labels. Specifically, this study aimed to show that singing and piano students relate differently to the identity of *musician*, and that different musical identity labels may influence music students' attitudes towards musical practice.

Main contribution

Two studies were conducted involving music students at colleges across the United Kingdom. Study 1 involved 97 singers who were encouraged to focus on one of two musical identities, either that of *musician* or that of *singer*. This study hypothesized that singers who strongly identified with the *musician* identity would report better attitudes towards practice than those who identified strongly with the *singer* identity. Study 2 involved 36 pianists who were encouraged to focus either on the identity of *musician* or that of *pianist*. This second study hypothesized that pianists would show no difference in their intentions to practice whether they identified as a *musician* or as a *pianist*. Participants reported the number of hours they intended to practice over the next two weeks. The results of Study 1 showed that singers who identified strongly as *musicians* reported significantly more hours of intended practice than those who identified as *singers*. Study 2 showed that piano students who identified strongly as *pianists* reported significantly more hours of intended practice than those who identified strongly as *musicians*.

Implications

This study demonstrates that music education and social developmental research has some way to go in understanding the impact of socio-musical identity on music students. An awareness of the explicit and implicit social and individual factors at work in the formation of a musical identity, and the origins and potential impact of group stereotypes may provide additional support for music students throughout their education and their careers.

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GYÖRGY KURTÁG JÁTÉKOK (GAMES) – INTERPLAY BETWEEN BODY AND PIANO

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This presentation reflects upon the pedagogical speciality of *Játékok (Games)* - a collection of piano music by the Hungarian composer György Kurtág. I will present those aspects, which Kurtág's contemporary approach brings to teaching the piano, especially in the early stages. I also will present aspects of kinaesthesia and how they relate to *Játékok* and piano teaching in particular.

Játékok (Games, in English), composed by Hungarian György Kurtág, is a collection of short piano pieces which have been composed for pianists of all ages. The main pedagogical idea is to use the piano as a toy as well as to use the whole body for playing. In *Játékok*, Kurtág is using some modern piano techniques, such as different kinds of clusters and glissandi. With the Játékok pieces, children can use their whole body for playing right from the very beginning. (Beckles Willson 2007; Johnson 2002; Cavaye 1998; Haláz 1998.)

Kinaesthesia is a special type of sense which cannot be confused with the other five senses (sight, taste, hear, smell and touch). Kinaesthesia is largely referred to as a sense of movement. It is sensory information that is movement related and is available prior to action, during and after action (feedback). Kinaesthetic feedback is believed to be of central importance to the development of motor performance of any type. Kinaesthetic experience is the increasing acceptance of the body as a form of intelligence which is integrated into the mind. (Galvao & Kemp 1999.)

Many writers have emphasized the kinaesthetic nature of a young child's music making (Burnard 1999; Cohen 1980; Davies 1992; Marsh 1995; Campbell 1998; Littleton 1998; Young 1999). The presence of multiple and integrated forms of bodily movement suggests the significance of a multi-sensory experience involving what they see, as well as what they hear and feel. A number of authors have proposed that the nature of musical experience, and a sense of bodily response, is inextricably linked to the dynamism between the sounding object and the bodily experience of music (Clifton 1983; Clarke & Davidson 1999).

The traditional way to approach playing a musical instrument involves the accurate execution of fine motor movements. These are highly dependent upon kinaesthetic information reaching the central nervous system (Galvao & Kemp 1999). If the performance of music represents the integration of a physical and mental plan, then it is sensible to believe that kinaesthesia plays a fundamental role in this integration. There is both clinical and experimental evidence to suggest that the control and perception of movements is very weak when the kinaesthetic channel is not working adequately (Bahrick 1970, cited in Galvao & Kemp 1999; Autio 1997).

It is important to enhance the ways in which a student uses their kinaesthetic sense in their playing. The natural physiological development of children proceeds from large bodily movements, (gross motor skills), to tactile ones (fine motor skills) (Gallahue 1982; Gallahue & Ozmun 2006). For children approaching the piano with large movements, this is very natural. With natural movements, it is possible to become concerned with one's kinaesthetic link between sound and movement (Galvao & Kemp 1999). This is helping children to develop kinaesthetic awareness.

Játékok as part of the teaching material can help to awaken the possibility for children to experience music and movement in a sensitive way. Finding quality for body movement can reinforce musical experience and improve

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musical hearing. *Játékok* is supplying the means and opportunities to enable a more kinaesthetic approach to teaching piano.

Junttu is a performing pianist and piano teacher; she also gives workshops about *Játékok*. She has studied for many years with Marta and György Kurtág and Valéria Szerwansky. György Kurtág has been an advisor on this Játékok project.

***Keywords**: kinaesthesia, play, Kurtág, Játékok, piano pedagogic, body*

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MOTIVATION IN SCHOOL SUBJECTS

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I will present a poster which describes a research project of 8 countries. The leader of the project is Prof. Gary McPherson from University of Illinois, Chicago, USA. The other member countries in the research are Mexico, Brazil, Hong Kong, China, South Korea, Israel and Finland. The data was collected with a questionnaire (n=23 500 all together, Finland n=1654). The theoretic background is based on Eccles and Wiggfields expectancy value motivation theory. Also other motivation theories will be used. (See Bandura, Csikszentmihalyi, Deci & Ryan; Eccles, Wiggfield, O'Neill).

The analyzing methods will be quantitative statistical hard methods and they will compare different countries to each other. The idea is to research the valuation and motivation of different school subjects comparing art subjects with others.

Keywords: *school subjects, motivation, expectancy value-motivation theory*

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THE NEW POSSIBILITIES OF MUSIC TECHNOLOGY IN MUSIC EDUCATION

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The changes of curriculum cause more and more pressure to classroom teachers. At the same time the teacher education is running out of lessons for learning these important subjects: singing, instrument playing, technology etc. How can a future teacher survive in this situation: In this article we consider the possibilities of modern technology to help the teachers.

The modern technology is more and more present in modern music education from the elementary school level to university level. Electrical instruments are self-evident in most of the well equipped music teaching classrooms. Computers and the use of internet broaden even more the field of music education. Many different computer programmes and software which have been developed lately make music making, composing, and accompaniment, practising and improvising easier and more meaningful. Music and music making is getting more and more forms of informal learning.

The aim and method of research is to make a micro historical review of the music technology products and internet as developers and shapers of modern music education in Finland's point of view.

In this presentation we examine the possibilities of technology through researchers (See: Ruippo, Romanowski, Salavuo, Ojala) and practical applications for the music education at school classes today. For example, how would the accompaniment software or the use of background tapes help in music learning? What help would we get from internet in learning instrument playing or collective musicizing? How could the pupils practice free accompaniment at home using piano or guitar? What about learning jazz and blues? How to practice polyphonic choral singing using internet as a help? What kind of possibilities does the internet offer for example for learning singing with the use of karaoke device?

***Keywords**: music technology, internet, music software*

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Z. KODÁLY'S MUSIC PEDAGOGY ADOPTION IN FINLAND, GRADE 6 ONKILAHDEN SCHOOL MUSIC CLASS

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In the well-known Finnish folk-tale, *The girl, searching for her Brothers* (*Veljiänsä etsivä tyttö*), the witch (*syöjätär*), who wants to disguise herself as the sister of the brothers, with the help of her intrigue she robs the girl's look and her tongue (her speaking ability), including her mental abilities. This is expressed in the Finnish folk-tales with two words: *kieli* `language` and *mieli* `mind, mood`. (The word *mieli* does not mean only mind, but also mood, humor, state of mind.)

It is an interesting and important observation that the language goes hand in hand with the culture of a certain people. Nowadays, in the time of modern sociopsychologic, sociolinguistic and cultural research this observation can be considered scientifically proved. If there is demand for culture (mental, spiritual) in a society of people, demand for expressing deep human feelings and thoughts (mind, emotion and will) this can only be possible if there is a language. And vice versa: if a community is being deprived of its own language (see also cultural imperalization in the earlier times, or the quick spread of the present, -so far monolingual- mass culture), its whole culture can be destroyed; the possibility for the demand of expressing real and deep feelings and emotions can be extinguished.

Zoltán Kodály and Béla Bartók (it was their 125th anniversary of birth recently) were born in German music colonies (see also the works of Sándor Karácsony, László Német and Gábor Lükő) where the schools (the foreign sophocracy in Hungary) did not take in consideration the Hungarian children's own musical language and their musical education brought from home, instead they tried to transform their musical mentality into a German model right from the start. The result was the following: for the professors of the Hungarian Academy of Music, after the time of Ferenc Liszt was not necessary to speak Hungarian anymore, because no Hungarian speaking pupil reached the required level in music education.

Zoltán Kodály, with his music pedagogical work and its world-famous results, he proved that the Hungarian children are also capable of obtaining the highest level of music knowledge (= widening their musical power of comprehension to expand to more musical cultures) in case of teaching them from the first time in their own musical language, which differs a lot from German music.

Then again, the natural evolution of European music culture led to (and I do not refer here to the mass culture, as its evolution seems to have stopped) the dissolution of the major and minor musical world, which had been unique for some hundreds of years. The European music culture, exploring the musical diversity of the European peoples, became multilingual. Nowadays it is evident, that the Bulgarian, Hungarian, or Finnish music (culture) and their world of rhythm, melody and sound differ widely from that of Viennese music or romanticism.

Adapting Kodaly's thoughts to our world of globalization, and to its globalizing "culture", we could add to all these: we can achieve a child`s maximum comprehension, if our music pedagogy speaks in his/her own musical language, and prepares him/her for the diversity of nowadays European artistic music – generally, if our music education transmits culture and not something else.

These two lessons presented here are a Finnish adoption of Kodaly`s music pedagogy. We would like to present how the Finnish musical language and other peoples' musical culture exist together in our Finnish musical education, how musical diversity is present in our classes.

In our opinion, this kind of music instruction enables the reception of musical diversity, and generally, the development of musical comprehension.

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PLAYING THE WORLD: ASSOCIATIVE IMPROVISATION GAMES WITH CHILDREN

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Musical education here is understood as a differentiation in musical perception and action. It's a developmental process for which the teacher needs to provide spaces where pupils are able to make their own musical "experiences" (in John Dewey sense). This allows students to explore their individual musical world, helping them to further differentiate the opportunities – i.e. to extend the boundaries – of their own perception and action (Kaul 2008, Sonnenburg 2007).

When it comes to accessing music creatively, associative improvisation games match well with the specific needs of pre-school and primary-school children (Stadler Elmer 2000, Burnard 2006, Lehmann/Sloboda/Woody 2007). Since children in this age group show a rich variety of ideas and forms of self-expression, any educational practice ought to support the direction chosen by the learner. Improvisation games with non-musical associations are ideal to meet this requirement: they are flexible and address the children's environment in a playful way.

Associations to trigger improvisations are manifold: animals, plants, emotions, landscapes, etc. It is important however to instruct pupils to choose from alternatives (two at least): Play a fox or a bear! Play a desert or a jungle! In the ensuing discussion, players and listeners compare their associations with the actual improvisation performed and the alternatives not realised. One's own musical perceptions and actions are compared with those of others, which allows pupils to differentiate it and to learn gradually to speak about it in a more differentiated way. Differentiation here means to learn something about the musical reception of other human beings and to compare it with the own habitual receptions; the differences can open the own reception possibilities for new experiences.

Then a new game begins: from a pool of alternatives the teacher chooses a rule for an improvisation game with the biggest likelihood for building differences.

During the games and discussions, teachers play and talk as equal partners. Through constant change of perspective, everybody becomes a listener, player and debater, and so starts a process where the musical perception is sharpened and where the musical options of playing, acting and speaking about it increase and are differentiated.

Associative improviation games can be put in practice in instrumental lessons as well as with bigger groups of pupils, in school and pre-school. They enable individual learning experiences adequate to children – here learning means playing and playing means learning. Impulses to create musical pieces are taken directly from the children's environment. Music thus becomes an integral part of the pupil's own experience, a plethora of impulses to interpret and understand the world musically.

The lecture will be illustrated with practical examples from my teaching work (film and audio).

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FORMAL AND ASSOCIATIVE IMPROVISATION GAME RULES IN GROUPS

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In this workshop two different types of rules for improvisation games (*associative* and *formal* rules) are presented. The members of the workshop will have the opportunity to work with them in several experiments.

Associative rules are impulses to generate music peaces with examples of non musical associations; they are useful to encourage pupils to test new musical actions, sounds and possibilities. Players and listeners compare their associations and feelings and come to a discussion about sensitive effects of music.

Associations to trigger improvisations are manifold, the workspop group chooses one theme, p.e. landscapes. The workshop members are divided into several working groups: each of these groups choose one of the selected landscapes (p.e. „desert“) and prepares an improvisation to represent this landscape: the others have to guess which landscape has been played. In the following discussion players and listeners can compare their associations and broad their horizon about musical effects.

Formal rules however limit the musical material (sounds, instruments, tone material, dynamics, formal or harmonical reductions); because of that the focus of attention will be guided to special aspects: in this way a process of differentiation (refering to these aspects) will be indicated.

Intention of this workshop is to contact the members of the workshop with several aspects and „effects“ of this two different types of game rules; especially in view of concrete teaching situations.

Both types of game rules can initiate (or encourage) learners‘ creative musical processes; associative rules are more likely suitable to conquer new musical rooms, formale rules are more likely to differentiate the own musical actions in a particular, already conquered room.

Several examples of both types of improvisation rules will be pretended to the members of the workshop; the didactic dimension will be discussed as well.

Musical learning can be understood as a continuing process of differentiation with regard to perception and action. Music teaching has to support this process.

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MUSIC AND DANCE AS COMPONENTS OF BALLET EDUCATIONAL ENVIRONMENT

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Introduction

In Latvia, professional high-school level education in dance is offered at the Riga Choreography College which since its founding in 1932 is the only professional classical ballet school in Latvia (Latvian Ballet).

Aim

Research the connection between music and dance by analysis of specifics of the educational environment at the Riga Choreography College.

Materials and methods

Theoretical analysis of literature on pedagogy (Zelmenis), music and dance history, studies of the documentation of Riga Choreography College, methods of inquiry, observation of Riga Choreography College students.

Results

Characterization of components of ballet educational environment, analysis of connection of music and dance in character dance, significance of character dance in the history of Latvian ballet (Anna Priede, Helena Tangijeva-Birzniece), character dance in Riga Choreography College.

Conclusions

Character dance as component of educational environment at high school inherits the traditional values of Latvian ballet history. The connection of music and dance as choreography-musical relations in character dance contains the subject areas of nature, history and fantasy figures, in ballet educational environment.

Keywords: *music and dance, ballet educational environment, character dance*

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THE PARADIDDLE AND THE DRUMMER'S EXPRESSION

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Introduction

The *paradiddle sticking patterns* (specific order of strokes e.g. R L R R L R L L) in drumming have been taken from military drumming on field drums to entirely new uses on the drum set by jazz and rock drummers. According to a manuscript from 1705, drumming was based on four basic techniques: Single strokes, double strokes, combinations of single and double strokes (similar to *paradiddles*) and both hands together (Sandman 1977). The *paradiddles* could therefore be considered one of four fundamental techniques that drummers have to learn. The research question is: *How have some drummers in jazz and rock from the swing era to the present applied paradiddle sticking patterns to their playing on a drum set, and how have paradiddles been taught and learned?*

Main Idea

The improvising drummer needs a *vocabulary*. Paradiddles are tools for phrasing and rhythmic articulation. Several recordings have a paradiddle drum beat as an important element, e.g. Gene Krupa's drumming on *Sing, Sing, Sing* and Steve Gadd's drumming on *Late in the Evening*. By gaining knowledge of the vocabulary already used by drummers, one can draw from that knowledge and create ones own unique playing style by using known elements in new ways. However, for a student of drumming, paradiddle patterns can be difficult to understand.

Main Contribution

As far as I can see, no single, comprehensive study of this kind has been done of the use of paradiddles in jazz and rock. Chandler (1997) has done a study of rudimental drumming (that includes paradiddles), but not in the genres of jazz and rock. Considering the relative importance of paradiddles in drumming, this study is much needed. The study looks at musicological, teaching and learning aspects of paradiddle drumming in a historical context. The main sources of information are recorded and filmed music performances. Drum method books, research publications, articles and interviews with drummers in books, magazines and on web sites provide additional information. This study will contribute substantial information, with transcriptions in music notation, of different drummers' use of paradiddles on the drum set. The study will also bring to the surface various ideas on teaching and insight into drummers' learning practises. The study can serve as a reference for teachers and students of drumming.

Conclusion

Today, learning in popular music genres, particularly concerning musicianship on a high or professional level, does mostly take place outside of educational institutions (at least in Norway). Through this study I hope to bring more specific musicianship-related knowledge in popular music genres into music educational institutions. In that way the present study could contribute to the learning environment for drum students and educators.

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Furthermore, the learning environment for music has been changing through the use of new technologies. Internet lessons (e.g. lessons in paradiddle playing) and music performances accessible on the Internet, such as can be found on You Tube, are new sources of information that constitute a new learning environment for students and educators of music.

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ACCORDION CULTURE IN GERMANY: HISTORICAL FEATURES, AREAS AND INFLUENCE ON THE BALTIC COUNTRIES

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Aim of the study

To determine historical conditions and directions of accordion culture's development in Europe.

Methods of the research

Analysis of conceptions about accordion culture's development in Europe.

Analyzing different conceptions to the problem of accordion culture's development in Germany one should point to the existence of the following historical conditions of accordion in Europe:

a) appearance of the musical industry (manufacturing),
b) migration of labour,
c) free time problem,
d) constructional and acoustic features and merits of accordion.

Genres of accordion music, as well as direction of accordion music culture were determined and analyzed in the study.

German avant-garde influenced on the chamber music in Europe in general and on the accordion chamber music of various countries (Czech Republic, Baltic States, Russia).

The following music education system's peculiarities in Germany were analyzed:

- folklore,
- home music-playing traditions,
- ensembles and orchestras involving accordion,
- musical centre "Hohner",
- modern music education system of the teaching accordion playing in higher school of Germany.

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ON THE TWO COMPLEMENTARY ASPECTS OF EFFECTIVE VOCAL PEDAGOGY

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Theoretical Background

The singing voice is a part of the person who is to "play upon it", and therefore the psychological state of the singer can have the most profound effect on the quality of sound that emerges (Mason 2000).

The specifics of learning and teaching of voice as the one and only musical instrument that is completely integrated within the human body, as well as the uniqueness of each student, require from teachers the ability to create motivating atmosphere in voice lessons. In real performance situations different factors influence the vocal students. One of them is performance anxiety, which can cause stress, panic etc., and therefore have negative influence on the quality of tone and on the performance (Kenny et al. 2004).

Barlow's (2000) model of anxiety is useful in enhancing our understanding of performance anxiety in general and of music performance anxiety particularly. Practically all musicians feel anxiety before the performance but experienced artists are able to control the anxiety-related feelings and physical changes (Salmon & Meyer 1992). This implies that the psychological skills are exceptionally important for classical singers and voice teachers besides the technical skills.

The presence of authorities, such as educators or individuals in the peer group, can increase anxiety (Hamann 1982, LeBlanc 1994). Even the knowledge that someone might be evaluating a performance has been shown to raise anxiety levels in musicians (Brotons 1994). While certain level of anxiety has been found beneficial for the performance, the perceived loss of control over it, which may result from excessive levels of anxiety, may be detrimental (Kokotsaki & Davidson 2003).

Aim

The aim of the study is to demonstrate that besides the vocal technique in voice pedagogy, support from voice teachers is needed in order to prepare students' minds for a successful performance. Our purpose was to learn which pre-performance anxiety-suppressing exercises and techniques have been used by voice teachers themselves and what kind of pre-performance anxiety-suppressing exercises they have suggested to their students. In addition, we were interested in how the students describe their problems related to performance anxiety.

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Method and Main Contribution

Extensive informal interviews were conducted with five eminent vocal teachers. Interviews with an ad-hoc-designed questionnaire were conducted with the students of classical singing at the Estonian Academy of Music and Theatre, at the Tallinn Georg Ots High School of Music, and with the singers of the Estonian National Opera choir. The five-point balanced Likert scale was used in the questionnaire. The answers were analysed using the Statistica 5.1 computer software.

Conclusions

The profession of a classical singer requires good ability to cope with stress. Analysis of the poll demonstrated that besides to the training of technical skills, attention must be paid to the psychological training of classical singers. Educational institutions which prepare music performers, including classical singers, have to ensure that their students achieve a high level of technical skills and that they have the necessary mental skills to deal with the performance situation.

***Keywords**: vocal pedagogy, perception of voice, performance anxiety*

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THE ROLE OF PRESCHOOL MUSIC EDUCATION IN THE ESTONIAN SYSTEM OF EDUCATION IN 1905−2008

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Music is an inseparable part of the development of a human being. A child is exposed to music already before its birth and will be accompanied by music for the whole life. Music education of Estonian people has a long tradition – singing, playing a musical instrument and delivering music instruction have always enjoyed a respectable position.

Since 1905 when the Kindergarten Society of Tartu opened the first Estonian-language kindergarten, in preschool education attention was attached to musical activities initially introduced to diversify children's activities and entertain them. Nowadays professionally trained music teachers work in kindergartens and music education is carried out twice a week as an independent activity relying on the National Curriculum of Preschool Educational Establishments. What has influenced preschool music education during the more than 100-year period and caused its development from entertainment to an independent activity in the daily life of kindergartens?

The report gives an overview of the trends of preschool music education in different periods and outlines its role in the Estonian system of education. The periods discussed are the following:

a) Fröbel's principles (1905–1944), where music education is noted as an important but not preferred activity; b) The Soviet era (1945–1967) where in connection with the expansion of preschool education facilities systematic music education gained more importance and was taught by specially trained music teachers; c) A preschool music education programme developed in Estonia (1968–1990) which considered significant innovative methodical orientations (C. Orff system, Z. Kodaly relative system, JO-LE-MI, differentiation etc); d) 1991–2008 diversity of methods (C. Orff, musical drama, Finnish early childhood music education trends, etc).

The methods of research included: 1) documentary analysis (curriculum subject syllabus, educational materials, etc); 2) a questionnaire for kindergarten music teachers (183 respondents) and 3) interviews (15) with kindergarten music teachers.

The analysis revealed that although the law regulating the work of preschool educational establishments was adopted only in 1993, music education had been carried out as an independent activity since 1947 following methodological and manuscript materials and subject programmes. According to the respondents, music activity in preschool educational system has become a diverse creative process that values children and their individuality. In the process of music education attention is attached to value education and cultural traditions of Estonia.

In spite of the changing political regimes music education has had a very important role in the system of Estonian preschool education and has not merely meant the acquisition of the basic truths of music but also the integration of children into the society and passing on cultural traditions. The influence of the continuity of Estonian Song and Dance Festival tradition may seem non-existent at the first sight; however, its impact on the preschool music education has been significant.

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CHANGING THE EDUCATIONAL ENVIRONMENT WITH A NEW METHODOLOGY

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Since Kristeva's initial work on the subject (1967), much intertextuality research shows intertextual relationships not only in literary studies, but also in musicology. The hidden resources of the author of various works occasionally can be uncovered along with their intentions.

Model composition (*Stilkopie*) is currently a widely used method for compositional and music theory education, with which pupils can effectively acquire the handicraft and expertise of a certain style. However, it is in fact just training to become accustomed to the algorithms of the given style, ignoring one's own individual subjectivity. These historic and out-dated common practices can actually restrict the student´s imagination. In practice, during a compositional lesson at a traditionally-oriented school, with a conservative teacher, it is often unclear whether a student is receiving a compositional lesson or simply an itemised set of algorithms for certain compositional techniques. Considering these points, model composition may be a critical obstacle in a pupil's creative development.

How then, could a student's creativity be developed and naturally stimulated alongside learning the handicraft? How could a student be initiated into the handicraft within its historical and cultural context? Can this be achieved not just by growing accustomed to a given algorithm, but also by integrating one's individual subjectivity so that he or she, as a modern individual, can creatively and pragmatically apply it?

From a pedagogical point of view, intertextuality research could be used as a suitable tool for individual development while learning theory and composition. After internalising compositional techniques, with the aid of comparative study, students can analyse the **substance kinship** and individual elements existing in the compared works, without depending on the usual compositional techniques. If they then combine their imagination with the intertextuality in the studied findings, they will be able to create their own works more efficiently. Would it not follow then, that these works would be more personalised than the usual model compositions?

In the changing methodological environment, integrating comparative study could more naturally stimulate a student's creativity. An intertextual approach can be useful in the sense of a kind of applied stylistic study. Students

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can compare works with similar ideas and perceive how diversely they can be treated. They no longer think passively within the algorithm of one certain style, but do so with all algorithms comprehensively, critically and creatively, comparing the studied styles as an active individual. With this approach, students can understand the difference of expression among composers more subtly while learning theory. Furthermore, this approach inspires creativity more than model composition on account of there being no confinement of the student's imagination under the authority of the rules of out-dated common practices. Considering these advantages, comparative study is very well suited to compositional education, especially in the early stages. It can also apply to improvisational lessons or any musical subject at school, since it is desirable to practise creative improvisation or writing rather than exact imitation of a certain style.

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ON CROSS-TEMPORALITY IN ERKKI-SVEN TÜÜR'S OPERA "WALLENBERG"

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In the philosophy of time the cross-temporality usually refers to the relations in which different moments of time are simultaneously taken into consideration (Torrengo 2008). In "Wallenberg" time and temporal relations serve as a basis for discrimination between different characters and situations of the opera. Whereas Wallenberg can be regarded as a character reluctant to the temporal positioning the nature of his main opponent Eichmann gains its meaning as a man living in a certain time (Tüür, Hübner 2000).

The formal basis of music of Erkki-Sven Tüür lies in different articulations of time. According to it the time can be divided into relatively short or long periodical units which, in their turn, serve as the main formal sections of the passage. These types of articulation can be referred as quick and slow time respectively. Sometimes no periodical units of time emerge in the music of Erkki-Sven Tüür. Such type can be referred as continuous time (Kotta 2008).

The time relations as they articulate the main characters are also clearly reflected in music. Whereas Wallenberg is articulated through the mixture of quick, slow and continuous time his antipode Eichmann usually communicates through quick time which serves as a representative of the linear, chronometrical time in this opera.

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STUDENTS' SELF ASSESSMENT OF THEIR TEACHING ABILITY IN DIFFERENT SCHOOL ENVIRONMENTS

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Introduction

Self-assessment as a means of teachers' professional development is encouraged a lot by current educational programmes in Europe. It is also supported for the improvement of student teachers' practice both in terms of self confidence and efficacy and better delivery of the lesson. Gardner's (1991, 1993) portfolio assessment is a frequently employed method of self assessment that allows personal and professional development through the systematic collection of experiences and reflections.

Aim

Music, in particular, is a school subject that many teachers feel insecure to teach, arguing that it requires specific music knowledge and skills. It is, however, a very important subject of the nursery curriculum and can become especially useful for the design of integrating activities in the classroom. This paper reports on a study that took place in a Greek University, aiming to investigate students' self assessment of their teaching ability in different school environments.

Method / Application

Two hundred third-year students enrolled in an undergraduate programme of Pre-school Education took part in the study, which aimed to investigate students' reflections on their teaching ability in music. All students had to prepare three music sessions for five to six-year-old children of state nursery schools based on specific music topics. The topics given for the three sessions were the following: i) a session based on teaching the concept of musical rhythm, ii) a session based on teaching a children's song, and iii) a session based on music drama as a means to enrich a fairy-tale or a simple story. Students were free to choose how to approach each topic in terms of designing appropriate activities and materials. Each session had to last for about thirty minutes. The application of the designed sessions took place in a variety of nursery schools. After the delivery of each session all students were asked to prepare a short reflection (portfolio) taking into account their teaching ability, efficacy, self-confidence, feelings, impression and possible changes that might take effect in future teaching sessions.

Results / Conclusion

A qualitative analysis of their portfolios took place after the completion of all sessions, based on the different factors that influence teachers' practices (Koutsoupidou, 2005/2006) and the different students' needs (Ausubel et al., 1978; Ramsden, 2003). This paper discusses issues related to student's self assessment of their teaching practices in relation to the different school environments of the children they had to work with, e.g. varied musical knowledge, experiences, and attitudes to music. The paper finally suggests ways of promoting better teaching practice in nursery music education based on students' needs.

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SOUND EXPLORATION AND EARLY-LEARNING AUDIO GAMES

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The main aim of early-learning musical games is to develop the ability of the children to listen to and to play music. In particular, they learn to listen to other musicians and play together written scores or improvised music. Music is composed of sounds that organized according to temporal and musical dimensions. We present a project based on a new pedagogy lying at the frontier between sound and music levels called sound exploration.

Even for adults, listening is a matter of attention and education

Primaly, young children have fidgety patterns with very strong motoricity, so that their attention is spontaneously focused on their gestures. They have to learn to carefully listen to and to analyse the sound they are producing in order to link their gesture with the sound and control it, in other words listen to their gestures.

Secondly, because of the alarm function of the ear, the perception of a sound automatically comes with the following questions: What is the source of this sound? Pedagogical goals of the sound exploration are the development of listening strategies of the children, as well as attention and listening to their sensations.

We propose a musical instrument providing children with a way to play in a virtual sound space, which also provides a way to combine musical and technological knowledge.

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MUSIC AND EVALUATION

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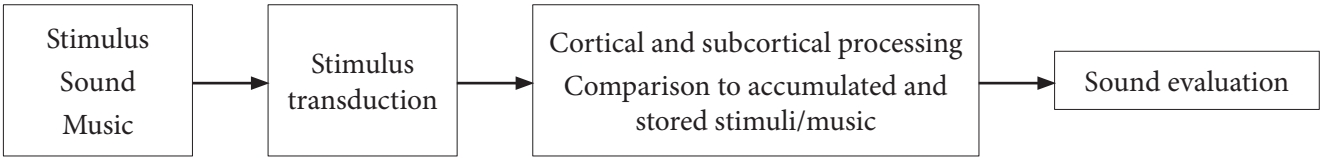
Theoretical Background

The human brain is the control centre of the entire human body. Both information from our surroundings and information from our body converges in our brain. Incoming data is processed (un)consciously and makes us think, feel and act. Although a comparison with a computer seems obvious, procedures in the brain are far more complex and sophisticated. Where a computer simply performs strictly logical operations, human beings go beyond the factual and cognitive. Whenever our brain is confronted with new data, it simultaneously takes our likes and dislikes into account. We make decisions concerning taste when we encounter people, new objects and music. Thus, we constantly *evaluate* whatever we come across. As is the case with acoustic signals, we automatically compare new input with our memory output, decode and identify the stimulus as an acoustic signal, associate it with a known context and add meaning to it (Bertram 2007, Roth 2002, Spitzer 2006).



Considering this from the neuroscientist's point of view, sound waves only become music in our brain. Physical stimuli are converted in an electro-chemical process that involves cortical and subcortical brain areas and evoke a mental "image of music" that we either like or dislike. Cortical structures are responsible for rational processing of incoming data, whereas the subcortical structures are involved in creating an emotional evaluation. This "emotional assessment centre" is known as the limbic system (Roth 1996).

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From a music-sociological, music-psychological and music-pedagogical point of view, studies galore a devoted to musical preferences. However, these studies lay emphasis on quantitative or physiological measurement (Gembris 2005).

Aim / Main Question

The question remaining is: How are these musical evaluations created? Is preferential music treated differently than music we dislike? Are human beings aware of these circumstances and can they provide information about this?

Methods and Procedure

In order to answer these questions, fifteen students were tested according to both neurological and socio-scientific methods. The students were asked to choose music with the personal connotation "chill", "fine" and "ugly". During listening to pieces of music from theses three categories, the students were both tested in a qualitative procedure and scanned in a fMRT in two distinctive test series.

Conclusion

Both the medical exams and the socio-scientific tests pointed out that significant differences exist in the way we convert preferential and rejected music. "Chill" examples were accompanied by unusually high activity in the limbic system. As a consequence, "chill" music was described in a very emotional way and with strong self-reference. On the other hand, "fine" examples were accompanied by a heightened cortical activity, thus allowing for rational, factual descriptions. In contrast, "ugly" examples met with emotional resistance. Hence descriptions remained vague and emotionally detached.

From a music-pedagogical point of view the following conclusion is obvious: Music with the evaluation "ugly" does not allow any further musical consolidation because of the students' deep resentment. "Chill" examples with their intense and subjective emotional evaluation are inept for any collective discussion in class. Our results suggest that music in the category "fine" has the best chances to be accepted by a group of students, thus facilitating and initating a musical learning process.

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JAZZ, POP AND ROCK MUSIC IN THE ESTONIAN MUSIC EDUCATION

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Nowadays that jazz and pop music is included in the curriculum of Stage II in the basic schools in Estonia, it is necessary to know and have a broader view of the history and the spread of this music style in Estonia.

Jazz has been played in Estonia for 90 years already – the first known data on the public performance of such music go back to 1918. But where is the connection with the topic of this conference? Actually, the connection is rather obvious – until the mid-1960s jazz-like dance music was prevailing in our dance halls. Even a major part of the sc. variety music, we could hear during the concerts and over the radio, was strongly influenced by jazz music; this was especially noticeable in the orchestra arrangements and instrumental solos. After the decision of the 10th of February, 1948, passed by the Central Committee of the USSR Communist Party, jazz music was considered to be just an American phenomenon not suitable for the Soviet society and therefore had to be rejected. This brought along also a change in the official approach. Though musicians tried to find ways to ingnore these political guidelines, it is clear that for many years running it was not possible to teach jazz legally. As a direct result of this almost 50-year-long period, there is gap in the skills of our older and middle-aged music teachers, especially in the practical skills concerning jazz and pop music. Despite the fact that the situation has considerably improved during the recent years, (the history of Estonian jazz and pop music has been covered in the music textbook for Grades 5-6 (Kangro 1996) written by V./J.Ojakäär), the link between jazz music and our modern music teaching is nevertheless weak. Considering the fact that light music in its various forms, most of which have branched off from jazz, is accompanying us almost everywhere in our everyday life, we should be especially interested in developing the musical taste of the young generation. First and foremost, greater attention should be paid to this aspect in the training of future music teachers, who should be familiarized with the modes and possibilities of performing modern rhythm music.

Keywords: *jazz music, history of Estonian jazz music, modern rhythm music, music teacher training*

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LET'S PLAY BLUES I, II

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- Blues – what it is?
- a little about history
- the blue notes & blues scale – what are these and how do they influence the style of blues?
- the harmony of blues
- the basic technique of playing country blues
- the basic technique of playing classical blues
- how to develop a melody
- main principles of improvisation

Theoretical Background / Method

The first part of workshop will cover the theoretical, incl. historical knowledge in the scope of the first 4 points in the above-mentioned programme. It will include also practical studies in the bass motions of classical blues (both written and with the instrument). The copies of minimum necessary theoretical materials and the notes of the tunes of blues used will be distributed to the participants at the beginning of the workshop.

The second part of the workshop will cover the practical implementation of the knowledge obtained during the first part. All the participants will acquire by practicing the basic technique of playing the country blues and classical blues as well as the basic principles to fashion the melody line for improvisation. The practical training of the improvisation will be held in the form of playing together with teacher and end with jam session by the tunes of blues from workshop.

Conclusion

The workshop is intended for the participants with the moderate piano-playing skills who have had at least basic musical training, with the aim to prove that in case of good will and right methods it will be possible to learn rather quickly the elementary ways of improvising in the style of blues.

***Keywords**: blues, blue notes & blues scale, country blues & classical blues, improvisation*

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QUO VADIS MUSIC EDUCATION?

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Art and skill subjects are being pulled down in the Finnish elementary school education as well as on the classroom teacher education level. The importance of subjects like reading writing and math is being proclaimed all the time. In this article we focus on music education in Finnish school as well as in the music school institutes. We want to raise discussion about the philosophic questions as well as discussion about the importance of good music education on general level. The need for re arranging the curriculum is big and this makes the philosophical discussion important.

The method of our research is historical analyze of the past, current and making visions to the future. We also focus on the essential elements of music, its therapeutic, creative and other qualities connecting them to the research results from different areas of music education, musicology and recent research in music therapy. (see Csikszentmihalyi; Heidegger, Hollo; Lehtonen; Leichter; Lång; Regelski, Tarasti; Torvinen; Wittgenstein).

The problems people have in their life are usually not because the lack of knowledge but because of the problems in affective level and in feelings. Music as one of the art and skill subjects is dealing invariably with these areas and could offer relief and therapy for many pupils. Music education has many inbuilt problems when we focus on it through the educational theories. Although the music institutes have renewed their curricula the teaching still takes place just the way it always has been. We try to find solutions in the problems by proposing new ideas and models in music education.

Keywords: *music education at school, music schools and institutions, philosophy of music education*

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SOME PRELIMINARY CONCEPTS OF GRAPHICAL ANALYSIS/ COMPOSITION FOR MUSICIANS AND NONMUSICIANS

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Introduction

The following paper presents some preliminary ideas for educational purpose of graphical approach to analysis and composition which are located in the intersection of musical and pictoral analysis, and composition as a general concept which is common to all fields of art.

Background in Perception of Visual Art and Music

Perception of artworks relies on common basic laws (*Gestalt* laws, analogies etc.) and can be explored in synaesthesia, phenomenology, pictural and musical semiotics, philosophy and aesthetics, and psychology in visual and musical perception and cognition. „One way of approaching the intrinsic meanings of visual elements could be to establish a feature hierarchy (Soneson 1993: 61). „The concept of hierarchy, as defined by psychological studies on musical perception, refers to the mental devices involved in music processing. […] The different hypothesis of hierarchical organization can be distinguished into two main models: grouping and reduction processes" (Baroni, Dalmonte & Jacoboni 1995: 326). „Geometrically simple shapes emerge everywhere at the early stage of mental development because they are accessible to the limited organizing powers of a simple mind" (Arnheim 1966: 243).

Main Idea

The paper presents (1) theoretical insight into the relationship between composing and the analysis of visual art and music; (2) as an implication for educational purpose I suggest some preliminary ideas which involve graphical approach to the composing and analysis of music for musicians and nonmusicians.

Method, Aim and Main Contribution

The method of this study involves comparison and transdisciplinary interrelation. The study introduces composition, analysis, hierarchy, and form as well as archetypes, simple shapes, and motives.The article includes three larger sections: (A) Carl E. L. von Lorck's (1965), Hansgeorg Mühe's (1978), and Clemens Kühn's (1987) approach to analysis of structure and form, (B) Hansgeorg Mühe's (1978) and Lasse Thoresen's (2007) aural analysis with simple graphical forms, and (C) the „Character technique" by Usko Meriläinen (Suilamo 1988) and the system of seven elements for composition and analysis developed by myself (2005/2009) in comparison with Erhard Karkoschka's (1966) conditions of new notation, the melodic contour analysis by Charles Adams (1976), and the pedagogical approaches of visual artist Paul Klee and Wassily Kandinsky in the 1920s.

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Implication and Conclusion

The importance of regular, balanced, at-a-glance comprehensible archetypical and simple basical shapes and motives for both creation and analyzing is undeniable in both music and visual art. The paper shows significant similarities between structural analysis of visual and musical artworks.

We should be aware of the difference in approach of visualizers/verbalizers and integrate this knowledge into the teaching of both music theory and composition. Using visual principles we have the great possibility to immediately represent both conscious and unconscious thoughts (and those which are in the middle) at a glance.

The usefulness of my system of seven elements for both musicians and nonmusicians lies in the possibility to combine analytical and creative thinking in a most practicable way not relying on knowledge of traditional staff notation. Further this gives musicians the possiblity to approach music from a different angle, through analogies with visual art, which will broaden their abilities in the own field of expertise. For nonmusicians the system provides a tool for approaching music in terms of wider known principles of visual perception. It can support the introduction of the principles of both traditional staff and avantgard graphical notation. It can deepen the understaning of the unfolding of music in time and space in general, and of basic principles of music theory and composition in particular.

This paper is outcome of the research project „Analytical methods of graphic representation and their applications to the music of 20th century“ (together with Kerri Kotta, supported by Estonian Science Foundation, 2006–2008, ETF6866).

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PLAYING WITH DIFFERENT ENVIRONMENTS – CONCEPTS OF SPACIAL THINKING IN THE MUSIC OF JÜRI REINVERE

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Introduction

Jüri Reinvere (born 1971) is an Estonian composer, and a large part of his identity is to be also a thinker and a poet. Typically for Reinvere meanings are multifaceted, he moves beyond genre limitations, and recognizes the natural transition from music to poetry. In music he uses materials ranging from traditional instruments to sounds of nature and accompanying sounds of interpretation—and among the latter, most particularly, breathing—or phenomena that relate to sound environments like the echo in a room.

Main Idea

Introdution of some concepts of environmental and spacial thinking in the music of Jüri Reinvere.

Main Contribution

Genesis I: spatial echo as the protagonist – radiophonic opera „The Opposite Shore“ (2001–2004). One of the works' main characters is the spatial echo in 17th century soundspace (buildings of those times and nature). The idea of the echoing atmosphere of the Estonian island Hiiumaa was already born in the year 2002, when ballet „Luft-Wasser-Erde-Feuer-Luft“ was written, where, in the finale, the jittered sound of a bittern is situated into a space of thirty kilometers. At the time it all felt dreamlike, the reality impossible, however a summer trip to Finnish Northern Savonia in 2005 proved just the opposite. At a five-kilometer long lake the voice of the loon in the evening fading into the wind, whirling like a spiral, set the surrounding mountains and forests ringing. An even wilder notion of space was possible. The composer says: "Though completely extra-musical, the space defines an important share of the essence of music. But what would the music be like, if the room where the action takes place were to be the leading character and music reduced, much like an echo, to a delicate reflection from some counterpoint?"

Genesis II: poem living in time – „Ecotone“ (Ökoton) (2007). In this work, Reinvere's poem is alive in real time—the percussionist writes the text during the work on the video screen. The poem almost changes its meaning through the work: the text is made up of words and compound words that when partly written also have some meaning. Ecotone's text is not restricted to a printed picture, or to finality, but rather it is living and changeable, as if it were liquefied in time as a poem. The work, whose working title for a long time was named after T.S.Eliot's „The Waste Land", has, as its essential basic sound principle the struggle between nature and urban materials. According to the composer, the work is similar to past works in that its assignment is to change the listener's accustomed way of receiving as well as playing various layers of tempos and transformations. Specifying a genre to this work isn't easy; it is almost possible to consider it even as program music, but that illusion crumbles fairly quickly, since there is no clear-cut program.

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Conclusion

Jüri Reinvere is a very multileveled composer. He could also be defined as a passionate metastructuralist. His music is at once a breaker of music esthetics and also a broadener. Likewise, his music and poetry are fed by the synergy of ongoing discord, creating at the same time the ground for the eternal as well as for the commonplace.

Reinvere's delicate and powerful music can be characterized first and foremost through various oppositional concepts, like silence—loudness, tranquility—passion, reason—emotion, clarity—a feeling of being overwhelmed. In his music, much beauty can be found—for instance, Double Quartet (1994)—while some works specifically consider beauty, the basic ideas of The Opposite Shore (2001–2004), Livonian Lament (2003), and Ecotone (2007) do just the opposite, including the intentional and unconventional practice of using esthetically unpleasant sound patterns. The composer departs at this point from the so-called traditional beauty and ugliness dichotomy, creating his own criteria altogether of both the nature and urbanization esthetic, a carried over meaning of holiness and dishonor.

Acknowledgement

Many thanks goes to the composer Jüri Reinvere and the author of the refered article on his music, Sofi Oksanen, for fruitful discussion and exciting cooperation. Thanks also to the editor of the Estonian version, Evi Arujärv, and Tiina Aleman for professional (but not yet officially issued) English translation of the refered article.

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INTRODUCTION TO A CONCEPT OF TEACHING ELECTRONIC MUSIC APPLYING ENVIRONMENTAL THINKING AND PRACTICAL CREATIVE APPROACH

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Introduction

Electronic and computer music is a very wide spreaded field of different facilities and environments for composers. This paper describes my experiences with initiating new electronic composition-related subjects and teaching them, due to the increasing influence of computer technologies.

Aim

Achieving a high level in teaching electronic music, the content of the curriculum should be devided into different subjects. Students can learn at first basic knowledges and abilities, continuing with more advanced subjects. A good imagination of the phenomena of electronic music and their environmental context is the aim of this curriculum. Offering different pedagogical ways of teaching, examples, practical work as well as discussions about terminology and aesthetics of electronic and computer music should stimulate the student's creative output.

Application

In the framework of electronic music BA curriculum, subjects like "Introduction to Electronic Music" and "Sound Synthesis" give a practical approach in using sound technologies. Due to the increasing influence of computer technology and permanent developing of technological environment at EMS, the methods of electronical composing increased enormously. This required to split the sound synthesis course into three different subjects: "Fundamentals of Sound Synthesis", "Practice of Sound Synthesis", and "Live Electronics and Real-time Composition", all thought by the author of this paper.

After passing "Introduction to Electronic Music", thought by Margo Kõlar (Head of EMS), the students complete their studies with 1) "Fundamentals of Sound Synthesis", a theoretical overview of different sound synthesis methods, including acoustical, physical, and mathematical aspects. 2) "Practice of Sound Synthesis" gives the students the ability to use different software for creating sounds in non-live use (mainly AudioSculpt). 3) "Live Electronics and Real-time Composition", based on graphical programming language Max/MSP/Jitter, introduces the way of composing with live-electronics, the creative approach of that is wided up by building individual environments, using different controllers, sensors, and multi channel audio output for a real-time performance.

Additionally a subject called "Practice of Analogue Synthesis" (given by the author), is based on Doepfer A-100 analogue system and Nord Modular synthesizer.

Some several subjects extend the curriculum. "Seminar on Electronic Music" introduces to the history of electronic music through listening pieces and discussing them. „Algorithmic Composition" offers a practical course into computer aided composition methods, based on OpenMusic and PWGL software. „Electronic Music I and

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II“ focus on the student's creative work or deeper studies of different techniques. We also direct it to exchange students, continuing their previous abilities. Also different master classes of guest lecturers enrich the curriculum of Electronic Music Studio.

Conclusion

Different subjects systematically provides the students to get knowledges and abilities, connected with task-based learning, producing electronic sounds, building interactive and real-time environments for creative output with electronical and computer-based facilities.

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Nord Modular. Clavia: www.clavia.se

PWGL. A visual programming language. Sibelius Academy: http://www2.siba.fi/PWGL

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PEDAGOGICAL ACTIVITY OF PERFORMING ARTIST: KIRA LAVRINOVICH

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Introduction

Research on performing artists' pedagogical activity is needed due to the increasing recognisability of Latvian musicians abroad. The teaching of instrumental performance at music school relates to the performing activity of pedagogue.

Aim

To characterize the variety of forms of performing artist's pedagogical activity at music school by researching the connection between the peculiarities of pedagogue's performing style and his pedagogical model.

Materials and Methods

The concept of activity (Leontev, Vigotsky) and variety of pedagogical activity forms in education (Cehlova). Theoretical conclusions about specifics of performing art study model and teaching methods (Luse).

Results

Analysis of pedagogical activity of Latvian piano performing artist Kira Lavrinovich: individual one-to-one coaching, pupils' performance in class recitals, master classes, audio-video recording, preparing and participation in piano competitions.

Conclusions

Pedagogical activity in the instrumental performance study model at music school is determined by the richness of performing experience of the tutor. Pedagogical activity in instrumental performance teaching includes the use of traditional and innovative teaching methods in educational environment.

Keywords: *instrumental performance, pedagogical activity, performing artist*

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THE JEW'S HARP IN YAKUTIA: RELATIONS BETWEEN CURRENT INDIVIDUAL LEARNING PRACTICIES AND THE INSTRUMENT AS AN ETHNIC SYMBOL.

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The jew's harp is played in different parts of the world, but in postcommunist Republic Sakha (Yakutia – Siberia) the jew's harp (*khomus*) is particularly significant in Yakut society. *Khomus* is currently one of the emblems of Yakutia and Yakut people. This instrument is still made by Yakut blacksmiths, who are in competition to make the best instruments, which may become famous because they are played by professional musicians and sold to foreigners. This position of the *khomus* as an ethnic instrument is quite new in Yakutia.

The main idea of the paper is to present how, in the biggest Republic of Siberia, the learning practices of the jew's harp changed since the fall of the USSR in relation with the social transformations.

Indeed, ethnographic researches among the old generation show that, at the beginning of the century this instrument was only an intimate instrument, mostly played by women. According to Khudjakov, one famous Russian ethnographer of the end of the XIXth century, *khomus* was use by female shamans during rituals. Today, playing the *khomus* is a manner for a person, a men or women, to claim that he or she belongs to Yakut people. Cultural representatives of the government organize festivals and concerts, during what family groups or groups of a hundred people use to play. A diachronic analysis will explain the relation between these facts.

The participative observation gives the opportunity to understand the methods of learning and to see that, even if professional musicians try to write music for the *khomus*, this instrument still necessitates an oral learning. What was only an improvisation practice becomes progressively codified by blacksmiths and musicians, who divide the *khomus* in two categories: the singing and the talking instruments. My hypothesis is that the *khomus* as an instrument of improvisation is the best music instrument for a people, which was at the beginning of the XXth century without writing.

During my talk, I will propose to listen to the typical Yakut jew's harp sounds and to watch pieces of movies. It will help me to show the ethnic implications of the musical education thought the example of people who had only oral traditions before the Soviet period.

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THE BELLY-BUTTON CHORD. IMPACTS OF PRENATAL MUSIC EDUCATION ON EARLY MOTHER-CHILD - INTERACTION.

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Theoretical Background(s) / Introduction

Early interactions are a combination of human voice and movement based on musical elements. Emotions are important and mutual in music (Izard, 1991) and for a mother and a child. Communication contains musical qualities (Dissanayake, 2000). Interactional skills are set in the very beginning of our lives, filled with emotions.

Parenthood starts at the moment of conception. Our effects on the child are most powerful prenatally (Chamberlain, 1996), though it is not generally known. Many parents also need support in parenting, to remind their natural nursery instincts. Holistic music education could be one way for it, putting together music, emotions and movement.

Interactional dimensions of prenatal, holistic music education were investigated in this research, especially concentrating on the connections of music and early interaction (Bowlby 1969; Stern 1992; Korhonen 1994; Dissanayake 2000; 2004). Music was observed as a part of communication and as well as a language itself (Overy 2008; Brown 2000; Papousek 1981; 1996a; 1996b; Malloch 1999/2000; Trevathen 1999/2000; Tafuri et al 2002). In many studies, the features of music or early interaction are observed separately. In this research, a bridge is built between them to fill in the gap.

This research is a phenomenological, qualitative action study (Kuula, 1999; Delia et al. 1979; McGroskey et al. 1976; Puro 1996). The learning comprehension was constructivist (Cobb, 1994; Levine et al., 1993; Pintrich et al. 1993; Tynjälä, 1999). The infant's development was explored based on the ethological theory (Hinde, 1992). In this research, a prenatally beginning, profound learning process was underlined as a sum of the reason, the emotions and the body working together (Damasio, 1994; Chamberlain, 1994).

Aim / Main Idea

The effects of goal-oriented music education because of interactional rehearsal were tested for comparing interactional behaviour in three groups. The members of group 1 attended musical sessions pre- and postnatally, mothers and babies of group 2 participated only postnatal musical sessions, and group 3 -members did not take any part in music sessions at all. Interactional behaviour was then compared between these three groups in front of video cameras to find out the interactional differences.

Method(s) and Main Contribution / Application

The empirical part was fulfilled in natural surroundings. The data achieving methods were multiple: systematic observation forms and follow ups, essays, interviews, systematic video-observations and a questionnaire. The study started at about 20 weeks of pregnancy and it ended to the child's first birthday. Hyper Research, Annotate and Praat –softwares were used in the analysis process, in which musical components; musical expressions and emotional expressions were looked for.

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Implication / Conclusion

Prenatal musical experiences did have postnatal musical and holistic impacts on early mother-child interaction, most clearly in attitudes towards music, in reactions and in the amount of musical features and in musical content of communication. A musical bridge can be built between babies and mothers. Information gathered can be used educationally and in the working life and as well in psycho - social definitions of policy.

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PRELUDE: DEVELOPING APPROACHES TO PEDAGOGY IN ONLINE LEARNING ENVIRONMENTS

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In recent years, social and cultural changes, coupled with technological advances, have opened the gateway for e-learning on a scale which was unimaginable even a decade ago. In particular, the way in which we interact with each other and the widespread availability of computers and the internet has meant that computer use has become an integral part of everyday life. This development offers many opportunities and challenges to education.

PRELUDE is a pan-European e-learning project funded by the EU Comenius 2.1 programme which aims to assist music teachers in developing competence in ICT in order to critically evaluate and integrate the use of ICT in music education. Throughout the life of the project, the partners responsible for designing the learning materials (Roehampton University, London and Sonic Studio, Sweden) have sought to investigate, implement and evaluate new approaches to e-learning. An initial needs analysis survey, carried out in seven European countries in 2007, highlighted the fact that many teachers have a basic awareness of many types of technology but little idea about the potential benefits of using them in their work.

PRELUDE uses a multi-method approach to learning, utilising face to face workshops in tandem with a virtual learning environment (VLE) in order for teachers to practice and develop their skills through a carefully structured programme which takes account of both regional and global demands. Evaluation of the first cycle of the programme (October 2007 to April 2008) highlighted a number of interesting points. Importantly, it showed that where a hands-on approach to using the VLE did not form an integral part of the face to face workshops, participants were unlikely to engage with the materials presented on the virtual learning environment. It also highlighted the challenges presented when trying to encourage teachers from across Europe to use a mode of communication with which they are not immediately familiar.

One of the greatest successes of PRELUDE has been the development of a pedagogic framework in which reflective and personalised learning is at the centre. The online materials and learning programme were developed in response to this framework and take into account a range of preferred learning styles and previous learning experiences. At all stages, teachers are encouraged initially to explore the technological possibilities themselves, before considering how to best to use their new-found skills to enhance their existing music teaching. In this way, technology is embedded into music practice and not considered as a separate entity.

Reflective practice is central to all aspects of PRELUDE and the findings of the evaluation of phase 1 have been fully considered and incorporated into the development of the materials and delivery of phase 2 (October 2008 to April 2009). As well as sharing some of the materials and theoretical underpinning of this programme, this presentation will offer some insights into phase 2 and an opportunity to discuss the ongoing implications for music education.

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MUSIC AS AN EXAMINATION SUBJECT: LEVEL OF MOTIVATION IN FORMAL AND INFORMAL SETTINGS

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This paper reports on the findings of a longitudinal study carried out in the UK which explored the changing attitudes of pupils towards music in secondary school as an examination subject. Within the UK, there is a widespread view that a problem exists with school music, particularly at secondary level. There is growing evidence from other European countries that similar problems and negative views of school music are not just a feature of the British system. Official UK figures suggest that pupils opting to study music as an examination subject continue to remain low with the number of pupils opting for music as an examination subject remaining largely unchanged over the past ten years in spite of major changes to the curriculum and the introduction of wide ranging initiatives. Certainly, the attitudes of pupils towards music as an examination subject has been the subject topic of some significant debate within recent years with most studies focussing on the attitudes of pupils within the year in which their choices are made. A review of the literature suggests that there is still little or no agreement as to why music remains such an unpopular choice as an examination subject.

In this research a longitudinal study of pupils attitudes to music in secondary schools was carried out in order to explore if and how their attitudes to music changed and evolved from their first days in secondary school through to making their examination subject selections. 10 focus groups of pupils, with 4 or 5 pupils in each group, were interviewed annually, between the ages of 11 years and 16 years old. Pupils were first interviewed during the last weeks of their time in their primary school and then each group was interviewed again at the end of each subsequent school year. A total of 64 children remained within the study for the full 4 years and their changing attitudes towards music were explored. All interviews were transcribed and following an iterative process of classification and reclassification, a number of categories finally emerged into which the overwhelming majority of interview content could be coded. Data was further analysed according to four categories of formal / informal learning contexts and the resulting analysis suggested the balance between formal and informal learning contexts can become a major influence on the levels of student motivation.

The study suggested that for the pupil in secondary school, making choices about music and about music as an examination subject is often complex, practical, organisational and difficult. The study further suggested that many promising and enthusiastic musicians decide not to be examined in music, yet go on to achieve a high level of musicianship and partake in a full musical life with levels of formal and informal learning affecting their overall level of motivation.

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MODERN TECHNOLOGY AND MUSICAL STRUCTURE

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Introduction

In this paper authors describe their efforts in developing method of work with pre-school children in teaching music, which can also be used in special education and rehabilitation environment. Namely, early music education in Serbia is often based on teaching songs, practicing rhythmical improvisations and body movement without proper conceptualisation of teacher's work. Elements of musical structure are not considered at all, due to methodological problems of approaching abstract musical concepts to the mind of a preschool child. On the other hand, music curriculum for children with profound learning difficulties lacks adequate procedures to foster and support their development and growth by using emotional, aesthetic and therapeutic impact of sound, tone and music.

Aims

1. Our aim is to introduce *new technological tools* in order to *help teacher* in implementing specific 'integrative' approach that we use for explainig basic elements of musical structure to music beginners., both in 'regular' and population of disabled. More precisely, these tools are aimed to help both the teacher and the child in their interaction.

2. The aim of this work is to enable a (handicapped, in particular) child to produce, play with, intervene and combine a variety of sounds in order to acknowledge his \ her personal amd social environment. He\ she does it by using natural sounds, music pieces and sound playback software.

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Method

*From **sound** over **tone** to **music***

We use existing free software packages for sound recording and representation such as Audacity and LADSPA plugins which enable users to modify sound in frequency and amplitude domain in order to develop sound perception and differentiation. First, we use sounds from childrens' own environment (running, opening doors, windows etc.), sounds of animals, weather conditions, nature sounds , urban environment. Then, exercises in time stretching and pitch shifting and sound comparison, create a solid basis for introducing more musical sounds.

When drawing is concerned we use usual drawing tablets and free drawing software such as GIMP, which enable children *to draw lines that describe pitch, tempo, rhythm, dynamics and personal expressions of sound.*

Finally, image mapping software enables us to create interactive image maps in which children may associate images of animals, people, musical instruments, etc. with appropriate sounds. After such exercises in which we increase capacities of children to perceive sound, depict it in different ways (drawing, body movement etc.) we enter into exercises with more defined musical forms Due to children's limited capacities for perception and cognition of abstract musical concepts, we focuse on pulse, tempo, musical form, metrical grouping and thematic work. We composed musical pieces that are designed to help children in perceiving music parameters given above. However, image maps, hypertext document and drawing tablets we also use to *help teacher* to guide children's perception in proper direction. In so called 'regular population' of children technological tools are very helpful in developing aesthetic dimension od sound experience. However, our set of procedures may be successfully implemented in a variety of situations, especially in cases of lack of personalized learning interaction (autism, Asperger syndrom, hypercinetic child, certain types of cerebral palsy).With them, we have to work on perception and understanding of sound situations from ordinary life, creating a sort of *phono-library of sound situations*. These are actual social situations described by the sounds associated with respective situation.

With some of these children we hope to reach aesthetic and structural dimensions of tone and music, as we practice it with preschool music beginners in 'ordinary' classes.

Conclusion

Contemporary educational practice requires interdisciplinary approach. Teachers should be skilled to use various technological tools in order to provide additional acoustic capacities, so that children can compare, analyze and comprehend sound and musical elements through drawing, body movement, and lyrics. This paper shows how Music theory and education, Computer-based interactive learning and Special education and rehabilitation can be used creatively.

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TEACHING COMPOSITION IN THE NEW WORLD OF THE TECHNOLOGICAL REVOLUTION

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Presentation of 30 minutes with recorded examples and projected scores of VT MIDI student composers showing the process from start to finished score.

The Vermont MIDI project (www.VTMIDI.org) is a unique program in the United States teaching three levels of young music students the art of composition online with multiple composition mentors interacting with each student using the Sibelius computer music program.

Approximately 38 Vermont Schools, Elementary Schools, Middle Schools, High Schools and home-schooled students are involved. The program is now in its 13th year, with Sandi Mcleod, Project Coordinator. There are 12 online mentors, all active composers who share the duties of mentoring more than 60 to 80 students during each fall and spring semesters. In addition there are more than 70 classroom music teachers involved.

Levels are somewhat fluid, but break down into broad categories:

Grades III – Grade VI

Grades VII – Grade VII

Grades IX – Grade XII

The best compositions from each of the levels are chosen by a fair selection process to be performed by professional musicians twice a year. Different instrumentations are varied for each opus project/performance.

For example: scoring possibilities may include piano and or percussion. Students may choose to write for 1 instrument or more instruments or for the whole ensemble. Ensembles vary for each Opus project.

Brass Quintet

String Quartet

Woodwind Quintet

Combined String Quartet and Woodwind Quintet

Piano often included in many the ensembles

Voice and Piano

There are now 14 Vermont MIDI National Pilot Project Schools in Illinois, Maine, New York City, and Connecticut involved with Collegiate participant mentors form Johnson State College, Milliken University, University of Illinois School of Music, and the University of Vermont.

The students post their compositions online to a password protected website and request feedback from the mentoring composers. Based on the comments students receive, their compositions are revised and then posted again. This cycle happens several times before the piece is completed. The young composers show great imagination and development in each score from start to finish with suggestions, informed criticism and gentle guidance from a variety of mentors (generally from three to six for each composition). Students often receive 6 to 20 mentor comments to arrive at a final version ready to be adjudicated for inclusion on the Opus concert. This is truly rewarding for all the students and mentors involved in this unique project. This fall will be the 17th Opus concert in the Vermont MIDI program presented live by professional musicians.

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MUSIC AND ITS PERFORMANCE IN ENVIRONMENT AND AESTHETIC CONTENT OF THE EXPERIENCE OF NEW GENERATION

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Since ancient times art has been associated with an immense impact on humans. It promotes many-sided development, harmonises men's actions, thinking processes, perception of reality and its awareness.

The most sustainable factors in the process of perception of art are considered individual's aesthetic experience and cultural background.

The world today with its dynamic widespread of ICT and modern mass media has brought about a completely new environment overfilled with sounds of music as well as controversial trends in music culture, creating essential changes in the attitude to music as art and its understanding.

The new social dynamic life parametres have impacted the younger generation and its understanding of culture to a certain extent as well as the formation of practical and artistically aesthetic experience. The latter is closely linked with humans' aesthetic skills and needs or, in other words, existence of aesthetic taste, that is one of the most important features of younger generation as a listener as well as the proof of its creative self- expression - a performer or composer/creator in interaction with music as a form of art .

AIM OF THE RESEARCH is to discover the impact of musical environment on the formation of aesthetic experience of younger generation.

METHODS OF RESEARCH are analysis of scientific literature, pedagogical observations and empiric research based on correlation analysis of opinion polls.

In pedagogics experience is defined as human's practical skills, knowledge and attitude as a whole that are acquired in actions. Each of us mainly listens to music instead of composing or performing it.That is why the chief group of listeners is psychological, sociological as well as science of art, aesthetic and music psychological classification (also, viewers and readers), types of artistic perception and concerts. In the research academic or the so called serious music audiences and future listeners' audiences that are formed by children, early and late teenagers are accentualised; their aesthetic formation is due to musical education as well as due to impact of popular music culture.

A part of society , especially those ones who tend to experience a thorough aesthetic experience in interaction of music, share the opinion that culture of listening to music is not properly developed at schools, children's and teenagers' musical taste is not adequately developed.Viewpoints of music teachersare are completely different, but today's situation obviously demands changes in the content of music education.

To my mind, the most essential factors that do not favour aesthetic experience of younger generation, firstly, are virtual reality, or the existing imitation with the help of IT and satellite that have overwhelmed all humans' creative activities. Secondly, it is caused by pop culture, especially the process of its presentation, e.g. pop and rock star performances proceed in the atmosphere of vulgar behavior, exaggerated stormy reaction, that applaud, chant the rhythm, hum the melody, whistle and dance clapping hands etc.

Long-term observations by the author of the research and recipients (all level teenagers, mastering music who total 72 as well as basic and secondary schools of general education; also, students of arts, totalling 72), analysis of

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opinon polls reveals that the most decisive factors in the development of aesthetic experience in musical education and upbringing should be:

- Acquisition of skills to distinguish concepts of listening to music and hearing music;
- Multi-functional understanding of proper and diverse music;
- Mastering appropriate behavior i.e. listening and hearing skills; respect towards creators of music and performers at the concert.

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BUILDING THE FAVOURABLE DISPOSITION TO USE QUALITY MUSIC

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Theoretical background(s)

Starting from the most common studies both at national and international level, the contribution explores the difficulty within the Italian context to conceive the musical education as an integral part of a specific curricular path at a school level and to allow music to be part of the subjects' "repertorio interpretativo" (perceived repertoire). Traditionally music knowledge in Italy has been considered as something "accessory" to the formative culture, "a latere" as regards subject's central abilities (Nuzzaci, Pagannone, 2008). This is shown by the fact that hours destined to music learning are reduced in the elementary school, much reduced in the primary school and almost non existent in the high school (liceo) (Della Casa, 1985; 2003).

The true literacy in the past was defined by reading, writing and calculating (these competences are now completed by others such as being able o use the modern technologies and speaking at leas one or two EU languages), that were pivotal o all the other competences. Today it is understood that music like other arts contributes to define those cultural devices feeding culture, but it is also able to reinforce altogether the subjects' profile of competences so that it differentiates for the solidity of the symbolic elements qualifying it. Music, meant as a dimension of learning completing, at various levels (Sloboda, 2005), the other cognitive, motor, or emotional dimensions helps subjects to define and recognize the culture's symbolic repertoires, to orientate among local, national, international and transnational cultures, to do and complete the basic literacy processes (Caforio, Passannanti, 2006). Who cannot master the culture's symbolic devices (codes, languages etc.) cannot consider her/himself literate as regards to it. And it is even more so when we consider that worldwide listening to some musical genres considered "alti" (difficult, such as melodrama, for instance) is still a prerogative of a few people and it is considered a significant indicator of the state of a population's culture (Nuzzaci, Pagannone, 2006).

Aim / Main Idea

The aim of the contribution is therefore first of all to prove as in musical education two are the central factors that may be contributing to build a meaningful use: listening to quality music routinely and the quality of those experiences the subject is exposed to. Consequently, even if today listening to music seems taken for granted in a space that is more and more globalized, as it seems everybody listen to music in the most disparate places and contexts, it cannot be defined as a quality listening. The contribution, starting from an analysis of the Italian context, tries to explain the reasons that caused such a situation and examines in which way music can be considered an instrument to create a democratic citizenship with a feeling for a production driven not only by market mechanisms but sufficiently open and responsible. Using the musical resources consciously is a right to be pursued especially at school, a vital institution bearing the languages of the musical resources (genres, forms, fruitions etc.). The purpose of this first part of the contribution is to prove that it is necessary to augment the empirical research in this field o deepen the problems connected with the use of special teaching strategies to be used in teaching during the whole learning's duration, because it could produce a deep impact on persons' profiles helping in modifying their tastes. It is therefore stressed the role of those educational (teacher, interventions, etc.) and non-educational (custom, obstacles etc.) variables that, better than others, contribute to define experimentally

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in the curricular path a "good" musical literacy through the clear identification of the instruments to improve the abilities connected with it (Della Casa, 2003).

Method(s) and Main Contribution / Application

It is a matter of dealing with those parts of the empirical research that within musical education can beter respond to the need to elaborate new individual teaching-learning strategies, to make possible for music to really contribute to define and enrich the subjects' competences profile, sustaining and reinforcing their knowledge and other families of abilities (such as logical-mathematical reasoning). It is a matter of analysing a series of practices and strategies for musical learning (disciplinary, multidisciplinary and interdisciplinary) addressed to stimulate an "intentional and participated listening" among elementary school children between 9 and 11 years of age and to verify its short and long term effects. Children are partitioned in: "musically illiterate", "on average musically literate" and "musically literate", then additionally divided into six parallel experimental groups (three experimental and three control ones) to measure the importance that the variable strategy has on children's results at various levels in formal learning contexts and its relationship with their general cultural profiles.

Implication / Conclusion

There are certainly common scopes in musical education that give to the subjec a field of experience and a whole of replies widely explored by literature. Many researches show that music is used within several environments but that a conscious use is linked to the quality of the school and extra-curricular experiences he subject has been exposed to. In fact studies stress that a habit to enjoy quality music leads subjects to become active users. The contribution focuses on the acquisition of that series of musical competences (listening, writing, reading and producing music) vital to build a musical consciousness and on the analysis of subjects' learning conditions within their own field of experience in the school context, to illustrate the building process of the availability to use quality music (La Face Bianconi, Frabboni, 2005). It aims to clarify some matters about: the role played by music in reinforcing the subjects' cultural profile; the effects of musical learnings on specific families of abilities (; the most effecive educational strategies to enhance and extend the repertoires of musical abilities; the modalities for the development of favourable disposition for a quality listening. Analysing the central aspects of a musical teaching leading to a quality use it intends to prove that it is possible, through precise educational initiatives, knocking down musical conformity and promoting a plural musical thinking, that are vital for a favourable availability to a conscious use of musical resources.

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APPLICATION OF ANIMAL SOUND PATTERNS IN MUSIC EDUCATION FOR BEGINNERS

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Theoretical background

Zoomusicology, as a branch of musicology, studies the aesthetic use of sound communication between animals, while zoosemiotics studies the structure of animal communication (Mache, F, 1992).

Animal language is a language of emotions and passions; it builds signals and a symbolic system as the base of social communication (Rousseau, J-Jacques, 1765). Primeval scream is the language of emotions: a dog barking, bird chirping and baby crying communicate at the same acoustic level which presents basic feelings such as fear, aggression or dependence (Herder, 1772). Speech with the use of emotional tension is a precursor of basic melodic lines (Bernstein, L: 1976). On the other hand, there is a claim that animal language does not construct a communication system: animal sounds are just sounds (Lorenz, 1956). New studies in ethology suggest that a primitive system of communication is common to all mammals, because the connection between the quality of the sound and certain emotions exists in all species.

Animals can-not combine vocal sounds into meaningful syllables and words: animal language is not hierarchically structured the way human speech is (Aristotle, ***Poetics,*** 335 BC). Still, there are phonetic and semantic levels in the animal communication system, but the most recent research shows that animals are capable of using and building syntax (Weiss, M: 2008). On the other hand, in nursery rhymes known as animal songs, we find onomatopoeias found on the phonological and semantic levels in animal language. Semiotic music approach present searching for universal in sound pattern, so the animal patterns satisfy criteria of communication structure and its meaning (Eco, 1984).

Animals make vocal sounds which are not musical elements, but could be interpreted in a metrical context (Aristotle, 335 BC). In animal sound patterns there are musical elements such as pitch, rhythm, dynamic and tempo (Bauer, 2003). There are a number of studies and experiments on animals, aiming to prove their ability to reproduce/recognize some of the musical parameters (McDermott, 2004; Bauer, 2005; Patel, 2006). But, in literature on music theory there is no data about the application of specific music elements of animal sound patterns in music education for beginners.

Aim

To improve early children's music perception and cognition through understanding basic elements of musical structures such as tempo, rhythm, metrical grouping, articulation, dynamic, phrasing, thematic work and melody. The usage of animal sound patterns, as specific musical motives familiar to children, helps them understand music as a whole made up of integrated parameters heard in a specific hierarchical order.

Method

The main method is: from the sound through the analogue score to the standard music notation.

First, children sing a number of songs in even and odd metric grouping. They are guided by the teacher to create a score analogous to these in the following hierarchical order, starting from below: pulse (big dots), tactus level

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(small dots which show metrical grouping), rhythm (big/small pieces of cheese presented in the cubic form) and melodic contour (different signs for melody going up/down/on one tone, etc.).

Through the image of a binary tree, children are introduced to standard rhythmic notation. They are able to produce rhythmic levels by clapping or marching together with counting. Then they listen to recorded animal patterns and make the rhythmic score, combining different rhythmic levels. They also make an analogue score for the melodic contour of animal patterns.

Children reproduce animal sound patterns on rhythmic instruments. They also recognize animal patterns in music literature.

Implication

What remains for them is to practice the standard notation of pitches, which is going to be described not through individual tones (this was formerly a common practice), but through the melodic motive of an animal sound pattern. Some of the animal patterns serve for understanding tone pitches and intervals, while others serve for the understanding tone constellation in a harmonic context.

Later in the education children will recognize musical motives as the most important smallest parts of musical form, as well as elements of musical structure in integration. Through the hierarchically organized analogue score, children are prepared to listen to music in the following order: tempo, pulse, metrical grouping, phrasing, rhythm, articulation, dynamic, melodic contour.

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MUSICAL DEVELOPMENT OF JAZZ MUSICIAN: LEARNING MUSIC IN DIFFERENT ENVIRONMENTAL SETTINGS

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Compared to classical musicians, who´s modes of musical development are usually well established, systematic and unified, jazz musicians demonstrate a wide variety of models of musical growth, which are more sporadic and discontiguous in nature. The particularities of patterns in jazz musicians´ musical development are linked to the essence and historical formation of the music itself. As a cultural and historical artform, jazz is a deeply social music, linked to the everyday world, and born out of a ground of oppression, politics and the entertainment industry. Existing histories of jazz usually try to illustrate the environment in which the music was produced, and to emphasize the music´s social function. Thus, it was the social environment that shaped the history and music producing pattern of jazz. Environmental influences are inevitable also in the development of artistic individual in jazz where social environment has more or less direct and indirect impact on musical identity development.

Over the recent decades, where we have seen the proliferation of jazz programs in all levels of musical education, the new models of jazz learning appeared. However, these models are not new in itself, but appropriated from classical music education together with institutionalization of jazz music.

In terms of musical learning we can discuss the two above-mentioned practises as formal and informal ways of learning. What are the background components involved in developing high expertise in playing jazz, how musicians develop their skills in different learning settings, which are the models of learning—these are the questions under investigation in present study. The study also comments on the differences between American and European approaches on jazz education.

In this article, I will examine research studies and articles with more practical bias, which in different ways focus on musical development of jazz musicians. In blurring the borderlines between music as a praxis (music learning) and as a research, I investigate critically the ways how different authors approach the process of musical development, and the developmental models they propose.

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PERCEPTIONS OF ADOLESCENT BOYS REGARDING MUSIC PARTICIPATION AND SOCIAL BEHAVIOUR

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Theorists and the media have paid considerable attention to the notion that there is a causal relationship between youth participating in leisure activities, such as music activities, and the development of prosocial behaviour or protection from antisocial behaviour (Hirschi, 1969; Agnew & Petersen, 1989; Eccles & Templeton, 2002). However there is a marked absence of empirical literature addressing this relationship. This research explores a perspective that has been largely ignored by the research community: that of the adolescents themselves. The study looks at school organised music activities in particular and addresses the perceived role of music educator as an influence on adolescent behaviour in the secondary school.

Data collection methods in previous studies evaluating existing programs or investigating the relationship between music participation and antisocial behaviour, have been predominantly quantitative (Farrington, Lambert & West, 1998; Sarris, Winefield & Cooper, 2000; Shields, 2001), testing existing hypotheses to generate results that can be applied to broader populations. This research explored adolescent perceptions through semi-structured focus group discussions, allowing participants to provide their opinions openly and in-depth. The data analysis assumed a grounded theory approach (Strauss & Corbin, 1990). Initially the data were coded openly, identifying important concepts and grouping information together in categories. These concepts and categories emerged from and were in a dynamic relationship with the data itself. In addition to open coding, axial coding was employed to highlight relationships between these themes and draw connections between concepts (Strauss & Corbin, 1990). Through the process of axial coding a number of subcategories emerged, exploring the many interesting points raised during discussions. Through axial coding, questions are asked about the nature of particular relationships, in this case, the aspects of music participation that influence social behaviour. Through this process, inductive codes are verified against deductions made by the researcher regarding relationships between concepts. Through the constant interaction between deducing relationships and ensuring the data support these proposals, the theory that emerges is grounded in the data.

It was found that the participants' views on the relationship between music participation and behaviour encompassed a broad spectrum of factors. These included ensemble culture and peer influence (Carter, Bennetts, & Carter, 2003), musical genre and music's ability to convey styles, subcultures, lifestyles, and beliefs (Dunbar Hall, 1991) and adult involvement and the inclusion of an authority figure regulating behaviour. These illustrate the complexity with which focus group participants perceived both music participation and social behaviour in adolescents.

Many youth programs and extracurricular school activities promote positive social norms, and the views expressed during focus group discussions confirm that it is important that educators are aware of the behavioural norms that are established by not only the adolescents who participate in music activities, but popular culture, the media, and themselves. If educators are aware of the delineated meanings adolescents attach to different music and musical ensembles, they may better equip themselves to achieve not only educational and musical goals, but also important goals such as encouraging socialization, cooperation, responsibility and identity development, in a positive way.

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TRAINING TEACHERS - MUSIC EDUCATION STUDENTS IN THE MUSIC THEORY AND AURAL SKILLS CLASSROOM

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Theoretical Background(s) / Introduction

College students who aspire to teach music, especially performance/ensemble classes in the public schools, must have a thorough knowledge of the way this music works. Their music theory and aural skills experiences in college can present opportunities to begin thinking like teachers; they can be encouraged to think about how they will teach music theory concepts to their students, using the repertoire of the classes they hope to teach. My goal is to use familiar music and/or pieces that the students will encounter often in their professional lives as teachers to 1) increase retention of music concepts, and 2) help students transfer knowledge learned in music theory and aural skills classes to other areas of their music studies. Rather than attempting to bridge a divergence between college music theory and the public school performance-based music curricula, I am bringing materials used to teach public school performance classes into the music theory training of future public school teachers. The standard pieces comprise part of the musical environment of school band, orchestra, and choir teachers.

Aim / Main Idea

This presentation will show examples of projects, assignments, and instructional materials derived from music education students' future teaching literature. It will also show how an experimental "music education focus" group compares with a control group on a questionnaire asking how the class members would teach music theory concepts to their students in the future.

Method(s) and Main Contribution / Application

The theoretical background information will be drawn from music theory pedagogy literature by Gary Karpinski, Michael R. Rogers, Nico Schüler, John David White, and others. Using these pedagogical foundations for college teaching and "school music" literature I will design and implement music theory and aural skills lessons in the course that I teach. After administering the experimental lessons I will test my students (the experimental group) and a control group of aural skills students who are not receiving lessons focused on preparing them to be teachers. I will use a questionnaire to ask both groups to explain how they might teach the musical concepts learned in this unit to *their* future students in band, orchestra, or choir. Musical selections have been chosen after consulting with school band, orchestra, and choir teachers to find three frequenly performed pieces from each repertory. The information presented in this poster comes from a literature review, interivews, and student questionnaires.

In addition, I will discuss how several lessons were constructed and implemented, and how the college students were able to transfer in-class theory and aural skills knowledge to future teaching scenarios. For example having learned about hemiola in theory and aural skills classes, the students should be able to identify it in a band, orchestra, or choral piece and have some basic idea of how they would introduce the concept to their future students.

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Implication / Conclusion

The purpose of this teaching approach is to better equip music education students for their classroom duties while they learn music theory and aural skills. Music education coursework does not always address the teaching of music theory and aural skills in an ensemble setting, and I will show how teachers of music theory and aural skills can help fill that void in our students' preparation.

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MUSIC EDUCATIONAL ISSUES IN LEARNING ENVIRONMENTS OF HELSINKI AREA DAY-CARE CENTERS

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In Finland early childhood education and care is a part of life-long learning. Care, education and teaching form a seamless whole which flexibly supports the individual development of each child. Since all children have musical potential, the development of this potential is the right of every child. Children bring their own interest and abilities to their musical learning environment. One challenging issue in Finnish early childhood music education is that in Finland there are no music teachers in day-care centers or preschools; kindergarten teachers are responsible for music education. According to Vygotsky (1978), learning (means a variety of functional internal developmental processes) awakens when the child is in action and co-operates with people in his/her environment. Acknowledging the child as agent also means acknowledging the child as an individual with a unique physiological makeup and set of experiences through which such developmental strategies are filtered. This study concerns the kindergarten student teachers' experiences and reflections on the musical environment of their practicum period in day-care centers. Research material has been collected from student texts and observations of music educational situations in day care centers. Students were asked to write their experiences about the musical learning environment of children in a day-care center in which they were practicing. Students were asked to observe the musical learning environment of children from many perspectives: physical and material environment, curriculum, objectives, core contents and children's activities. The method of the study was a content analysis of the students' essays and episode descriptions of the music educational situations. The results show that there are significant differences in the music educational environment between different day care centers in spite of the common national core curriculum and policy definition on early childhood education. According to Swanwick (1999), teaching music musically can only be done by those who care for and understand that the human activity we call music is a rich form of discourse. The musical expertise of the kindergarten teacher was the most important issue in creating the musical learning environment of a day-care center.

***Keywords**: Early childhood music education*

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THE CONCEPT OF MUSICALITY IN A CHANGED MUSICAL ENVIRONMENT

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Over the past decades new sounds as well as new forms of music making have diversified our sound environment. Computer music, sampling, stomping, beat-boxing etc. have become a part of the common musical environment in Estonia.

Some forms of music making do not need any musical abilities in traditional sense but need more or less certain skills, knowledge and creativity. How much these new forms of music making and new sound environment have influenced the common belief of musicality and musical abilities?

Historically, musical ability or musical aptitude has been conceptualized in relation to aural abilities and has been handled as a part of musicality (Hallam 2006a, b; Hargreaves 2005; Gruhn & Rauscher 2008; North & Hargreaves 2008). Many researchers consider the concept of musicality rather as a linguistic construct than a musical concept (Hallam 2006a; Hargreaves 2005; Ross 2007). The tests in music expressing musicality could be historically distinguished into three types: (1) tests of ability (individual's potential for music learning); (2) tests of achievement (knowledge, skills); (3) tests of attitudes (interests, preferences, taste and sensitivity) (Hargreaves 2005: 25). These sub-divisions cover different kinds of aspects from music making and composing to music appreciation.

According to recent research there are at least three areas where pupils of today, so called millenials, show new musical abilities in comparison with earlier generations: rhythm and timing; knowledge about musical instruments and orchestration; repertoire knowledge (Gullö 2008).

Aim

The aim of this study was to investigate common beliefs about musicality among Estonians.

Main contribution

203 respondents – 73% female, 27% male, aged 16–<56 – in Estonia answered a questionnaire (ordinal scale with 5 values which later was reduced to 3-point scale: yes/rather yes, undecided, rather no/no) in December 2008. The main section of the questionnaire consists of questions on the topic "To what extent following options show the musicality" and it includes 30 options indicating different aspects of musicality (e.g.: cognitive, psychological, social, psycho-motoric skills, emotional, computer related skills etc.).

Descriptive statistics of SPSS 14.0 was used in order to analyse the data.

Results

The study shows that the traditional concept of musicality is quite strong. The pitch discrimination, "musical ear" or musical hearing (87% yes) and ability to sing (84% yes) were first and foremost seen as an indicator of musicality. High evaluation of aural abilities could be also an Estonian phenomenon related to the long tradition of choir singing and singing-centered music education.

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Three indicators of musicality concerning the computer music: ability to create computer music sampling, on rhythm-machine etc.; sampling in order to express ones thoughts and emotions; interest and motivation to deal with computer sounds were estimated lower of all other indicators. But there were significant differences between gender and age. 45% of the respondents aged 16–25 believed that ability to create computer music and 45% aged 26–35 believed that sampling for self-expression are indicators of musicality.

The study shows also that all male respondents valued computer-related indicators higher than female respondents. This could be explained (1) that computer as a musical instrument is more common for males, and (2) music and musicality is considered to be something specific to humans and it closely related to human abilities. Therefore computer as a machine is considered to be something out of the context of "musicality".

The ability to create music with non-common sound makers (beat boxing, stomp etc.) and new forms of music making was considered to be a stronger indicator of musicality compared to the aforementioned computer-based indicators. The phenomenon could be caused of human source of these sounds.

To summarize, new sound environment and new forms of music making have changed the common beliefs about musicality, mainly these of the younger generation and mainly of males.

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FROM THE BUS TO THE CONSERVATOIRE: ENVIRONMENTAL LIMITS ON MUSIC EDUCATION

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Music education operates in an environment that is shaped by many factors. This presentation focuses on two factors that occupy opposite ends of a continuum in modern industrialised societies. At one end is the context of music listening for the majority of the population (context A). This majority population is musically untrained (or trained to a very low level) and mainly consumes popular music in everyday contexts (such as on the bus) through the use of portable electronic devices (MP3 player), and simultaneously with other non-musical activities. They rarely attend live concerts. At the other end is the context in which advanced musician are prepared for their lives as professional musicians. This is the conservatoire (or music high school) characterised by highly intense and focussed attention on music production/performance of classical art music, predominantly using acoustic instruments in live concert-hall situations (context B). These environmental contrasts pose challenges for the music educator, particularly in public schools, where both contexts come into uneasy and problematic contact through the classroom music lesson, where the students mainly inhabit context A and the teacher is socialised through context B. Implications for music education are discussed in the light of a range of research findings.

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INTERACTION BETWEEN DANCE AND MUSIC WITHIN THE CONTEXT OF TIME AS A STRUCTURAL COMPONENT OF DANCE COMPOSITION

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Main Fields

Inter-and transdiciplinary reasearches.

Introduction (Theoretical Backgrounds)

This article analyses the interaction between music and choreography in dance composition. R. Laban's Movement concept theory and its further development in the works of J. Smith-Autard, J. Ch. Camp, R.Spalva et al. is used in the article.

Aim (Main Idea)

To look for coherences between the form, contents, dynamics and drama of music and choreography; to justify these coherences from the point of view of classical and modern dance composition.

Application (Methods and Main Contribution)

Theoretical research methods: analysis of dance art theories.

Conclusion (Implication)

In contemporary dance theory time is one of the five defined structural components of dance composition. Time is justified as the most significant structural component of dance composition. This theoretical cognition is based on R. Laban's concept theory, in which movement, time and space are considered to be the main types of choreographical existence.

Structural component of time organises the rhythmic structure of dance, by giving it the expression characteristic solely to the art of dance. The development of rhythmic structure in dance composition is considered to be the most significant characteristic of the structural component of time. It contains both a unity of dance and music, and possibilities of the use of rhythm in dance composition. In contemporary dance composition we can see a refusal from musical contents and from a dictation of form. Therefore in contemporary dance composition the structural component of time can be variously expressed: 1) by using the form and contents offered by the musical contents; 2) by completely withdrawing from the musical dictation and by supposing that dance structure creates a sovereign rhythmical drawing; 3) by using both above-mentioned approaches, varying them freely.

Dance rhythm is incorporated into the structural component of time in dance composition, and it can be connected to music or it can develop independently from it.

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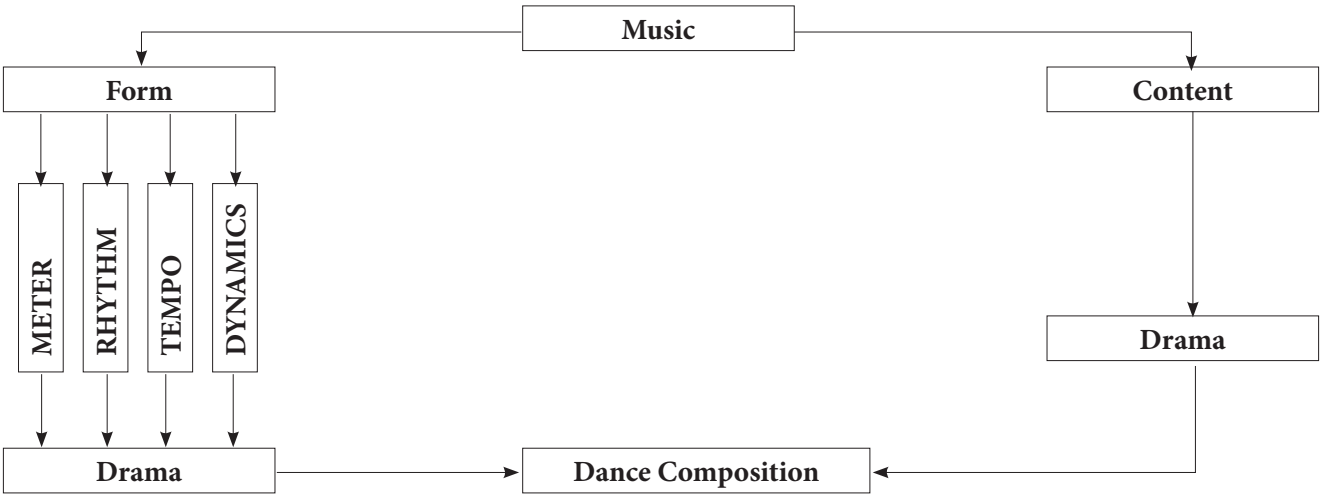
The rhythm of dance most often corresponds with the rhythm of music, although in modern choreography a rhythmical structure independent from music can develop. The article analyses organisation types of dance composition in contemporary choreography: such methods of dance composition based on heterophony and polyphony as unison, canon, counterpoint etc. The correspondence of *rhythm* in dance can take place as a *unison* (a literal correspondence of rhythm and movement), it can create a kind of *heterophony* (partial correspondence of rhythm and movement), it can correspond according to the principle of *polyphony* and *counterpoint* (by corresponding in the general points of interaction and allowing a relatively free flow of dance and music) (Hayes,1993,27).

"Rhythm in music (gr. *rhytmos* steadiness, coordination): mutual relationship between the duration of musical sounds and accents, one of the basic means of musical expression and form creation" (Mūzikas leksikons, 1990, 240). Dance rhythm is a structural element, a type of time organisation.

The article analyses various methods of the development of contemporary dance composition in the context of the structural component of time. It can be concluded that the music of dance composition has several functions: it can determine the form and contents, dynamics and drama of the composition or it can conditionally influence the rhythmical structure of the means of dance expression. In an ideal case this unity assigns dance composition with a figurativeness of a new level.

Image 1

Unity of Dance and Music in the Composition Model of Classical Dance Composition



It is justified by R. Spalva's research in the history of dance composition forms (Spalva, 2004, 79).

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MILESTONES IN SINGING DEVELOPMENT: TOWARDS A NEW THEORY

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Singing is a universal and biologically based ability that develops parallel with speaking or even precedes it. From the viewpoint of a structural genetic constructivism, singing emerges from the earliest vocal play - and it is the earliest musical expression. The prolongation of vowels - one of the culture-free defining features of singing - creates the impression of singing. Originally, singing is accompanied with positive emotional states (e.g. well-being). Singing enhances social attachment, feelings of social belonging, but also the reverse, social exclusion, thereby coining cultural identity. In social contexts, vocal sounds become meaningful and are symbolised, both by producing and by listening. Singing, as music making, is play; however, to achieve conventionalised forms of using the voice, the child has to learn cultural specific rules. Vocal and musical behaviour are highly adaptive and constructive. Development is a construction of actions, starting with sensori-motor activities. Vocal development starts at birth, and gradually adapts to the cultural surrounding and its conventions concerning language, music, and social rules. The organisation of the actions adapts to the environment, and gradually are internalised as mental structures. Actions and thoughts become more and more differentiated, controlled, and conscious. The child approaches vocal sounds to musical and linguistic symbols through playing and imitating. There are huge individual differences regarding the development of the musical potential. The developmental course is not age-related, but can be conceptualised according to newly emerging qualities in the organisation of actions and thoughts. Hypotheses about the developmental sequence are outlined as consecutive stages and illustrated with empirical examples that are based on acoustical analyses.

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CONSIDERATIONS ON A UNIVERSITY SUBJECT "COMPOSITION PEDAGOGY"

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In my presentation, I do not intend to make a speech. I much rather want to give impulses for developing a discussion regarding an intriguing phenomenon. At universities and in colleges, one can study almost any subject under the aspect of education. However, it seems that nowhere is it possible to get trained for becoming a teacher in music composition. Given the fact that there is no such university subject as "Music Composition Pedagogy", it should perhaps surprise us that this potential study does not attract a lot of general attention. It is even more surprising since a composer's major activity – apart from his or her own musical production – is very often (and has been for a long time) teaching composition.

Especially in the present time – where any material can appear to be "expended" and "worn out", where one can believe that nothing "new" can be created, a time of a reputed "stagnation" in creativity and of an alleged artistic "restart" as well – establishing an education for future composition teachers strikes one as being very attractive. Is it possible to enable the creation of tomorrow's music by the specific and systematic training of composition teachers?

This opens a wide scope for other questions: What are the personal traits and capabilities of a good composition teacher? What skills have to be learned in order to become a good teacher of music composition? How can one teach sophisticated instruction in composition? How can one develop in a student the ability to nurture the personal musical unfolding of a future student and his/her compositional development?

There is another line of questions which becomes an issue: Is there such a thing as an "objective" composition instruction which is independent from stylistic views and aesthetical maxims and that is hence capable to take any direction? Is such an "objective" pedagogy desirable, or does a composition teacher have to be "subjective" in his doctrines and ways of understanding and teaching music? May a good composition teacher be part of a certain aesthetical direction? Or would such a person just be fated to make his or her students acquire only one single artistic attitude? And so the ultimate question is: What is a compositional "school"? In my presentation, my major intent is to initiate a discussion regarding questions of principles, e.g. the manner of teaching music composition. Further more, I want to make suggestions for consideration much rather than answer questions that appear to be matters of views, not of facts.

Actually, there is theoretical material existent for helping create a concept for a "Music Composition Pedagogy" course. However, this material comes from other pedagogical subjects or general pedagogy. Information can also be derived from one's personal experience as a composition teacher or can be found by the historical research of well-known and successful teachers. However, I want to omit a concrete bibliography in order not to get attracted by historical questions (e.g. "How has this or that composer taught music composition in the past?") and lose the attention on fundamental issues of the present.

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INTERCONNECTIONS BETWEEN MUSIC AND DANCE AT TALLINN BALLET SCHOOL

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Classical ballet and music (also the accompanying music in training lessons) belong together. The Tallinn Ballet School (1946) has from its very opening years laid great importance to musical education.

The classical dance instructors/teachers have grown up first of all from the school own graduates. Such continuity secures among other things also the fact that the masters of different styles of dance have also received education in the field of music. The school program has always contained history of music and piano training/piano lessons during 8-9 academic years. At the final examination the students perform sufficient number of technically pretentious numbers of piano music. Piano teachers Saks, Shats and accompanying pianists Lurje, Ebor, Klas , Meiertal were technically in a good level and creative and pupils felt their support in training classical ballet lessons and learning piano.

In the years of 1947 – 1888 Lia Leetmaa (1924 – 2004) whose knowledge in classical music was extensive, taught classical dance to the senior grades. She was also an excellent piano player and author of piano music pieces. Special place in her piano music creation belongs to her best students, whom she used to characterize with the sounds of music.

I pass on Lia Leetmaa's deliberations, connected with music.

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TEACHERS' PERCEPTIONS ABOUT GIFTED AND TALENTED STUDENTS AND THE STUDENTS' ARROGANT BEHAVIOUR AS A CAUSE OF UNDERACHIEVEMENT.

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Theoretical Background

Several studies have demonstrated that a belief in the existence of musical talent may have disadvantageous consequences for the development of musical capacity. Gagné (2003) defines the giftedness as possession of untrained abilities which places the gifted persons among the top ten percent in the same age peers while Gagné (2003) describes talent as the developed abilities or skills that places the talented persons among the top ten percent of the same age peers. Sloboda, Davidson and Howe (1994) proposed an alternative view based on the individual's capabilities for musical accomplishment as a common feature in all humans, alongside with their potential to develop language or motor skills. The educationalist Bray (2000) suggests as possible factors of students' underachievement either the teachers' teaching strategies and/or the pupil's individual circumstances. While The psychiatrist Grobman (2006) trying to define the origins and causes of underachievement and self-destructive behaviour of the gifted and talented students, describes among others the efforts at conflict resolution in adolescence through the arrogant attitudes.

Aim

The aim of the present paper is to reveal the teachers' understanding to the terms of giftedness and talent and the causes that lead the G&T students to behave arrogantly and then to underachieve in the school environment.

Method

Participants: 26 music teachers in secondary schools in UK answered a questionnaire (ordinal scale with 5 values: strongly agree – agree – undecided – disagree - strongly disagree). Descriptive statistics was used in order to analyse the data.

Results

According to the teachers' understanding to the terms of giftedness and talent it seems from the results that the majority of them agreed with the Gagné's term (2003) about the talent (84.6% answered positive). The teachers believed that the students perceive their peers as G&T the when the latter's performance is better than the others' (84.6% answered positive, mean:0,96). The teachers believed that it was more possible for the G&T students to perform better in the performance tasks (80.8% gave positive answers) than in the composition (76.9%,). It is more possible for the G&T students in year 9 to show an arrogant behaviour (65,4%). The most popular causes regarding the task and the arrogant behaviour of the G&T students are the confidence that the students feel in a familiar topic of music (65.4%, mean:1,42).

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The student's belief that they are good enough for the school standards was thought to be the main reason for behaviour related causes of underachievement as it is clear from the teachers answers (65.4% positive) Regarding the people that can affect the students' behaviour the teachers show the parents (69,2%) as responsible for these students' behaviour and next the school teachers (53,8%) with the instrumental teachers coming on the third place (34,6%). The G&T students will express the arrogant behaviour mostly by disturbing the other students (80,8%).

Conclusions

The music teachers who participated in our survey believe that the giftedness is innate and agree that there is a part of Gifted and Talented students that show and arrogant behaviour in the classroom and therefore they underachieve. The current survey will be continued by asking the students' opinion and then we will compare the results between the teachers and the students and we will find out relationships that can highlight the problem in more depth.

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PERCEPTION ON MICROSTRUCTURAL LEVEL: AN ATTEMPT TO VALIDATE COGNITIVE (EMPIRICAL) DATA

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Theoretical Background

Hypothesis is that microstructural events in music would be seen as perceptual impulses for interaction between music and distinct arts. Microstructure-oriented complexes and expressive qualities of music and figurative arts (painting) being in communication (between each other) are investigated. As theoretical background theses declared by investigations on cognitive learning styles in educational sciences in the second half of 20th century and in particular in the last decades (Liimets 1995; 1999; 2004) are considered. In context there has been a semiotic declaration that (audio)sound in connection to immobile picture belongs to the multimedial environment in which interactivity is pre-coded as special symptom (Torop 2008: 722).

Introduction

From background it will be concluded that in this work empirical and analythical information on sensuous perception of music would be considered to the experimental data supporting interactivity between auditory and visual objects. Stimulus material originates from symbiotic audio-visual work (Gerhard Lock & Rait Rosin, a dual "Analytic artist" [2004]). The stimuli included (1) digitally synthesized sound from cornemuse origin (total time-scale 13:02) produced from earphones for experiment, and (2) natural colour painting on canvas (3.20 x 2.70) with figurative texture exposed on the wall displayed by point-light.

Aim

The aim of empirical experiment is the cognitive approach to microstructural context of stimuli. Both the temporal digitally synthesized sound and immobile painting turn to temporal process for listener's/watcher's mind. Verbal information on sensation and cognitive levels received from participants of laboratory experiments is investigated. Experiments have been executed in the work Valk-Falk, Lock & Rosin 2005. Participants were asked to: (1) listen to auditory stimulus, (2) listen to auditory stimulus and watch of visual stimulus simultaneously, and subsequently (3) verbalize subjective sensuous (and/or cognitive) perception. In this way perceptual processes were stimulated to realize the interaction between impulses different from each other.

Method and Main Contribution

Determining experimental method interactive models of perceptual experiments from interdisciplinary searchfield has been found, e. g. how can dance reflect the structural and expressive qualities of music (Krumhansl & Schenk 1997) . Also Davidson (1993, after Krumhansl & Schenk 1997: 64)) has described perceptual experiments searching how auditory and visual modalities convey similar information expressive of musical stimuli in performance. In this work the principle of semistructured method of testing have been used (elaborated by Clarke et al. 1997) has been considered. Cumulation of auditive stimuli has been used for declaration interactivity between temporal musical sound and immobile visual subject. A panoramic view of quantitative data was furnished: two-dimensional linear parallelogram was made for visualizing the quantitative data (cumulation of temporal

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segments of perception by listener's/watcher's mind). There appeared different perceptual and cognitive capacities between the subjects. Studying the segmental structure of the two-dimensional linear parallelogram with regard to hypothetical interaction confirmes that segmental points (and subsequent segmental plateaux) often occour simultaneously in music, and music and painting.

Application / Implication

Sensuous perception has been verbalized sporadically via face-to-face interviews. Participants (27) were musicians and non-musicians from several professions: composers (11), performers (7), musicologists (4), non-musicians (5); identified as advanced music experts (9), scholar of literature (1), as well as other experts. Data of two previous empirical tests "digitally synthesized sound" and "digitally synthesized sound and painting" have been taken into account. The analysis of verbalized data introduced three thematic blocks: (1) auditory segmentation of digitally synthesized (electroacoustical) sound (e. g. pitch frequency scale, ingredient of sound-fields), (2) set of imaginary tranformations on painting (e. g. splitting into halves or changing the pose of figure, dynamics on brightness scale), and (3) organic sensations (e. g. "pain", gender receptivity). Relative frequency of correlation for both first and second conditions is considered to high value ($r = 0.235$). Utterances gave by participants have been formatted statistically. Statistical significance at this selection for each category of participants is significant in essence, while $p < 0.05$.

Discussion / Conclusion

Using the classical method of psychology of music the subjects were asked to explain verbally visual sensations evoked by sound stimuli while musical sound was percepted on cognitive level. Hyphothesis is satisfied by two experimental findings: (1) audio-visual interaction is shown in different levels (digitally synthesized sound may serve as impulses for disintegration to immobile painting by listener's/watcher's mind), (2) the task of interaction between perception of temporal (music) and perception of nontemporal (figurative) arts belongs to microstructure-oriented complexis. Empirical conclusions in this work are suitable well approach to interactive context of multimedium in general. Investigation of different communicative processes in educational science is associated in terms to multimodality on interdisciplinary searches.

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MUSIC INSTRUCTION FOR TAMIL CHILDREN IN A MULTI CULTURAL SOCIETY

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Theoretical Background / Introduction

The essense in our workshop is to impart traditional tamil music and dance in a more modern and "playfull" way, so it would easier appeal to participants and create awareness and curiosity among them, which in turn hopefully will encourage to further learning about these ancient cultural manifestations. Explanations in words are difficult. The workshop will show this in a practical way.

Tamil music traditions go back to the fifth century A.D. or even earlier. Concerning the important contribution of the ancient Tamil people to the development of isait Tamil, the best we can do to recognize their efforts is to present their ideas in a simple form which can be understood by other people.

Since ancient times the Tamil people regarded music as highly as their literature and believed that all other arts and science were derived from the primordial n^Atham (melody). To mark every occasion from birth, lullaby, through activities kummi (clapping dance), kOlattam (hand stick dance), to death, oppuvari (death ceremony song), traditional lyrics with appropriate music are still in vogue.

Aim / Main Idea

In a multi cultural society dominated by western culture it's important to a minority as the tamil one to maintain own identity and preserve its culture in a living setting. The aim of the workshop is to enhance the students' awareness about their own body and soul by dance and moving and using their voice, in order to feel joy and recognize their cultural roots. Consciousness of own culture will also promote understanding encounting other cultures.

Method and Main Contribution / Application

The children are learning tamil song and dance through group lessons, where they will sing while sitting in yogic position, which will enhance the aerial flow within the body. They learn to use their voice according to the tamil song tradition imitating the teacher. The students get used to learning music by ear as well as by reading. Using specific body movements they learn tamil dance.

We also teach through musical games such as "note ball", where the teacher will sing a Swaram(note) and throw the ball and the student who gets the ball will repeat the swaram.

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Implication / Conclusion

The aim is to preserve cultural identity of tamil children in a multi cultural society and in the same time convey tamil music to children and grown ups from other nations.

When young people become familiar with own culture, their interest in and acceptance of other cultures increase simultaneously. Music and dance may be the best ways to generate common positive emotions and experiences.

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FOLK CULTURE AND ITS ROLE IN PRESERVING ESTONIANISM IN EXILE

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This presentation centers on the practice of Estonian folk culture by Estonian refugees (from WW II until today), in order to investigate the role played in particular by folk dance groups in preserving and strengthening their national identity and in the building of social capital. Thus the origins and development of refugee folk dance groups are researched in connection with how Estonian national identity has been fostered abroad, and how it has been, and is being, presented to the wider world. To these ends, interviews will be analysed, and all facts and data connected with Estonian folk dance will be explored – its environment, its repertoire, its popularity, the music, the performances, the national costumes, the relationship between folk dance group members and their social backgrounds. Some preliminary individual interviews were conducted in Germany during November 2006 (at the Estonian societies' event near Bonn) and were analysed in June 2007 at Tallinn University. Interviews were also conducted during early 2007 in Canada, USA, Great Britain and, most recently, in Sweden, where there are also a significant number of Estonians. In October 2007 an initial article on this topic was published in the Estonian cultural journal. Meanwhile, for this University Year (2008) a special seminar in Tallinn University is under preparation. These research issues have not been deeply researched as yet, and have not been analysed in Estonia. Thus, this research will ideally present a valuable supplement to what is only a rather limited literature and data availability.

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