PROBLEMS IN MUSIC PEDAGOGY

The 10ᵗʰ International Scientific Conference

ABSTRACTS

September 28 – 30, 2017

Daugavpils University

Latvia

The 10th International Scientific Conference
"PROBLEMS IN MUSIC PEDAGOGY"

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METHODS AND APPROACHES OF MUSIC EDUCATION – REFLECTING THE TRENDS IN BRAZIL

Zuraida Abud BASTIÃO

Brazil

In this paper I review the main trends that have been affecting music education in Brazil during the last few decades from my perspective as a professional in this domain. After mentioning some general philosophical, psychological, and educational approaches that broadly inspired the thinking in the Western world, I briefly characterize the main ideas of four internationally well-known pedagogical conceptions to teach music - Dalcroze, Kodály, Willems and Orff - and how they have been implemented into Brazilian music education. Finally, I discuss the application of these critically by taking into account new trends and challenges of musical education and teaching practice.

Key words: music education in Brazil, approaches, pedagogical conceptions, music teaching practice

COMPTENCE-BASED EDUCATIONAL CONTENT IN COMPREHENSIVE SCHOOLS OF LATVIA

Liene BATŅA

Latvian Academy of Music, Latvia

The introduction of educational content based on the competence approach requires a uniform future-oriented view about the aims of general education, simultaneously preserving and developing further teachers' professional autonomy concerning the achievement of these aims, and also emphasizing the need for a regular and systematic cooperation between teachers at planning and implementing the acquisition of educational content on the school level. It is necessary to alter the approach to teaching and organizing work at school, therefore actually we have to speak about a competence-based approach to teaching in general.

The understanding of culture and creative expression occupy an essential place among the rest of the subjects in comprehensive schools. They develop and help to formulate one's own opinion, world outlook and values when assessing and interpreting the multi-form ways of creative expression of ideas, experience and emotions (music, literature, theatre and cinema, design and visual art); they find self-expression through employing diverse artistic (musical) expression means, forms, techniques and technologies; they create design solutions for products and services in accordance with the aims. The aim of the understanding of culture and creative activity in art subjects is to promote the development of a harmonious and creative personality by providing the acquisition of basic and multi-skill competences; such a personality who is motivated to continue education and act for achieving personal and common society's aims by successfully and competently using different resources and technologies.

At setting new aims for the educational process, a learner-centered teaching approach is a vital aspect, since it has to ensure that every learner:

- sets learning aims, develops critical reasoning, organizes one's own studies, works with information according to the set aims, participates in the educational process with interest and reasonably uses resources;
- is aware of, evaluates and develops one's abilities and values, plans one's activities and opportunities of further education and acts in compliance with this, develops habits of healthy lifestyle and security;
- participates and cooperates, takes part in solving different problems important for the society, evaluates and accepts the diversity of opinions, treats what is different with respect;
- creates new ideas and products independently and together with others, acts analytically, creatively and in an evaluative way, uses resources and different techniques, takes responsibility and observes norms of ethics.

Key words: competence-based approach, aims for the music educational process.

THE DEVELOPMENT OF CHILDREN'S MUSICAL CULTURE AT AN EARLY SCHOOL AGE: THEORETICAL ASPECTS

Maksim BENDELSTON

Daugavpils University, Latvia

A necessary prerequisite for a full development of child's personality, of his/her creative, artistic and aesthetic potential is child's initiating into the world of musical culture which, to a great extent, is provided by the system of music education. This paper presents the analysis of scientific literature on the development of children's musical culture at an early school age and deals with defining its theoretical and methodological basis. The author's long-time pedagogical practice in music education institutions and the analysis of the conceptions offered by researchers of musical culture allow him to maintain that the development of musical culture is an integral part of education and formation of child's personality. The topicality of the theme lies also in the fact that children's musical culture at an early school age in the 21ˢᵗ century, under the research in this paper, is a novel and little investigated human spiritual space, which requires rethinking of many musical, social and cultural phenomena within the framework of cultural-studies approach. In the paper, the characteristic features of children's musical culture have been analyzed and the need to explore this phenomenon has been identified and substantiated.

Key words: development of children's musical culture, primary education, music pedagogy, cultural-studies approach.

PROBLEMS OF MUSIC EDUCATION FOR BLIND AND VISUALLY IMPAIRED PEOPLE IN ESTONIA

Tiiu ERNITS

Tallinn University, Tartu 2nd Music School, Estonia

Kadri KUTSAR,

Tartu Emajõe Kool, Estonia

In Estonia, children with blindness or low-vision can attend either mainstream school or special school. However, there is no organization of musicians with blindness or low-vision in Estonia.

The aim of the study is to give an overview about different problems of music education for blind and visually impaired people in Estonia.

For mapping and describing the learning problems for Estonian blind musicians, we carried out a survey based on three semi-structured questionnaires: one for blind music learners, the second for former learners of music with blindness and the third for music teachers of blind learners. The survey aims at finding out the learners' and their teachers' opinions about the following aspects: limitations and problems; didactical aspects; content of music education, current opportunities of learning music.

The results show that attending music school is (and was) the most important way for getting specific music education. The main problems of the blind or visually impaired children attending music schools were related to mobility and need for assistance. The main limitation mentioned was connected with notation in Braille, and insufficient availability of modern accessible technology in music teaching/learning for the blind. There is a need for study material in mother language. Teachers found that blind music learners would need more individual music lessons; they also need opportunities to improve their self-confidence to perform in public. More co-operations are needed between primary, secondary and tertiary music education institutions to facilitate students' successful transition from one stage to the other.

In conclusion, there are several problems of learning music for the blind and visually impaired in Estonia. Despite of difficulties, all respondents highlighted the importance of learning music.

Key words: problems of music education in Estonia.

MODELS IN SCIENCE, MUSIC AND EDUCATIONAL CONTEXT

Gerhard LOCK

Estonian Academy of Music and Theatre, Tallinn University, Estonia

The general aim of this article is to present an interdisciplinary overview of what is called a model. The article also explains how to understand modeling: its types, mechanisms, functions and aims – offering also educational implications of modeling in both research and pedagogical context. If a (visualized) model is simple enough, built consistently, is self-explaining and comprehensible literally at the first glance then it can be understood by most of the readers no matter of their cognitive style or preferences.

Models are a way of expressing systematic thinking and understanding in sciences and the arts (and in everyday life) and they are among the basic tools one uses to interpret data and experiences, and relate them to oneself, the research object, the social context (of oneself and the research object) and the environment (lifeworld, *Lebenswelt*).

Despite the popularity of (verbalized or visualized) models in science and education, not everything must or is useful to be turned into a model. Here the questions appear concerning when or why an idea, concept, systematic approach, a method or a theory may turn into a model and when or why not.

As the literature review reveals (systematic overviews in encyclopedias, modeling theory in science, in music analysis/cognition/composition and computation, in education) a model represents something (observable) in the world or a theoretical/mental construction, but it must be tested against the phenomena (it represents) in the world or tested to prove the theoretical/mental construction's consistency and its (repeatable) applicability in more general context. To achieve this testability, I claim that every scientific (not just mathematical) model operates with data in explicit or implicit form (also the latter needs to be turned into numerical data).

Music as a temporal, social and emotional phenomenon is created/performed and perceived through the senses. It can be understood and studied as environment (Reybrouck, 2015) and dynamical system (Burrows, 1997). For both the creation and the perception/cognition (understanding) process one uses and conceptualizes (implicit or explicit) models, which are not the phenomenon itself but a vehicle to verbalize, visualize, comprehend and communicate it as an idea or concept of the world.

In this article, I propose that a model cannot be built without a(n) (even implicit) theory. A model may evolve from an idea, concept or theory, but it cannot remain a theory, if it wants to become a valid, proven and repeatable representation of the (particular) phenomenon, because a theory (unlike a model) can remain hypothetical, problematical, including leaps and inconsistencies. A self-consistent model should gather and synthesize rather well known (proven) elements, its innovativeness lies often in the way these elements are connected, being combined and seen from a different (unconventional), even surprising perspective.

The goal of this article is to introduce strategic steps (posed as questions) which allow to create and analyze a scientific model. The suggested steps are based on my claim that most of scientific models can be generally categorized according to their **function** – the *existence* or the *ontic* aspect, and the **method** how they work – the *technique* or the *epistemological* aspect. In other words, the function of a model depends on the (proper) method it uses.

Keywords: models in sciences, representation, music analysis and cognition, computation, education.

AXIOLOGICAL MODEL OF PIANO PLAYING MASTERING AS A BASIS OF THE COMPETENCY APPROACH

Larisa MAĻKOVA

Latvia

Processes of globalization of the end of 20th century and the beginning of 21th century have grasped not only economy and politics, but also education. Alternative educational programs were created. The labour market and the market of educational services was formed, owing to what the competition of educational programs was generated. Necessity to estimate the program promoted development of the uniform approach of a rating of efficiency internationally. By such approach in the joint message of the European Council and the Commission of 2010 "The main competences to the changing world" has been put forward the competence approach.

And in a piano playing mastering there is a necessity of programs evaluation as the contradiction between mastered knowledge is realized, skills and experience of activity which are switched on in the program on the one hand and necessary in a real life on the another.

Developed by the author axiological model of piano playing mastering in article is offered as a basis of the competence approach.

Key words: mastering piano playing, the competence approach, axiological model.

MUSICAL ASYLUMS: FROM CRADLE TO GRAVE

Nigel MARSHALL

University of Sussex, United Kingdom

Music has been described as a soundtrack to life and the advantages and disadvantages of engaging with musical experiences have become the topic of an increasing number of studies. Humans experience music, in a variety of contexts from cradle to the grave, but the extent to which social, cultural, educational and physiological influences impact on our individual responses to music, is the subject of much debate. In this presentation, findings from a number of recent studies will be presented along with some discussion of the patterns and changes in our individual musical tastes and preferences which occur throughout our life. First, results from a recent study exploring the use of music with individuals with severe cognitive disability will be explored. The ability to talk about changes in our emotions and to explain and discuss the relative levels of stress and wellbeing we sense, is a difficult task for anybody. However, for an individual with a severe intellectual and / or physical disability, this can be very difficult. Problems with limited levels of language and vocabulary can be a major hurdle in explaining feelings, stresses and emotions and for individuals with additional issues, such as sight loss, the codes and practices associated with facial expressions and other social codes are not always available. Therefore as Yamaguchi, Takeda, Onishi et al. (2006) point out, any *'communication system for children and adults with intellectual disabilities (ID) is a desirable assistive technology"* (p.30).

Second, some further outcomes will be presented regarding the benefits to be obtained from musical experiences by all those involved not only in the context of health care for the elderly but also in palliative and hospice related care and can also assist in the process of bereavement. The relationship between music and illness varies, yet in most cultures, music frequently plays a significant part in the rituals surrounding illness and death. In this presentation, we argue that music enables individuals with dementia and all those experiencing palliative care to experience 'asylum', and we will argue that the creation of 'musical asylums' can contribute in a significant way to the physical and mental wellbeing of all those involved.

TEACHING ARRANGING TO CLASSICAL AND CONTEMPORARY MUSIC STUDENTS IN HIGHER EDUCATION

Annie MITCHELL

Southern Cross University, Lismore, Australia

Teaching arranging to classical and contemporary music students in higher education discusses successful pedagogical strategies and compositional techniques used to teach arranging in an undergraduate contemporary music education degree. Students training for careers as secondary school music teachers require practical vocational skills of arranging music for school ensembles: SATB choir, class ensemble, contemporary bands, big band, stage band and school orchestra. They also have to teach composition. Students pursuing a portfolio career as musician and composer similarly require comprehensive composition and arranging skills.

This paper discusses new teaching/learning approaches to develop arranging skills in pre-service teachers and musicians entering the contemporary music industry, the challenges non-classically trained musicians encounter in understanding classical composition techniques and structures, and how these problems can be overcome through the application of traditional compositional techniques to contemporary repertoire. The paper also explores how classically-trained music educators can expand their traditional knowledge to arrange contemporary repertoire using contemporary harmony, chord voicings, chord substitution and reharmonisation techniques.

Four examples of contemporary arranging will be presented: an SATB choral arrangement with rhythm section accompaniment, a big band arrangement of a jazz standard, an orchestral arrangement of film music from a piano score, and the reharmonisation of contemporary repertoire using jazz harmonic vocabulary, voicings and rhythms. These activities are assessment items in the undergraduate music degree I teach. The paper analyses student responses to these tasks, provides evidence of student learning and offers strategies to ensure successful creative outcomes.

Teaching arranging has diverse applications for music education and pedagogy:

- teaching pre-service teachers vocational arranging skills required by secondary school music teachers;
- providing professional development for music teachers needing to improve their composition skills;
- assisting music educators to transfer classical composition skills to contemporary music styles and genres;
- scaffolding contemporary music arranging with traditional classical composition techniques;
- motivating music teachers to compose original educational resources;
- applying arranging skills in professional practice to create repertoire for professional ensembles.

Teaching arranging contributes to scholarship and research by interrogating and sharing teaching practices, resources, successful strategies and challenges in music higher education; all relevant themes

of the 10th Problems in Music Pedagogy Conference. The approaches discussed are increasingly valid given the increase of contemporary music content in music higher education and the growth of creative work/exegesis projects in higher research degrees.

"TO APP OR NOT TO APP?": OPPORTUNITIES OF SMARTPHONES' USING FOR THE LEARNING MUSIC THEORY RELATED SUBJECTS

Marit MÕISTLIK-TAMM

Tallinn University, Estonia

The aim is to present an example of good practice incorporating the use of mobile applications (and webpages) to support undergraduate music students to revise music theory between solfeggio lessons. Nowadays the question "To app or not to app?" is more likely to be 'which app?'. How to find the app that delivers what you as a teacher want? How to assess an app in learning situations? What characteristics should be covered? These questions and many more had crossed my mind when I started to explore and experience with apps in my solfeggio lectures. I designed and tested different approaches in order to fit apps in the learning styles of 21st century learners.

In this presentation I'd like to give an overview of the newest scheme I've used for my undergraduate students which could be broken down to four stages:

1. ask each student to report three favourite music theory related apps they have used in the past;
2. instruct them to discover new apps from the range their peers reported in step 1;
3. choose one app or webpage that allows to create customized exercises and ask students to create homework inside small groups for the specific needs of the group members;
4. select another app or webpage that allows students to measure their success and has at least three levels of difficulty.

Each step is illustrated with examples of students responses and showed the most popular apps.

 Key words: solfeggio lessons, music theory related subjects, smartphones' using

TRAINING PIANISTS TO TEACH IN GROUP SETTINGS: BREAKING FREE OF THE MODEL IN WHICH WE'VE ALL BEEN TRAINED

Pamela D. PIKE

Louisiana State University, USA

Young children's first encounters with music are often in group settings. Such settings can be formal (i.e. the general music classroom or Suzuki class) or informal (i.e. engaging in playground games and singing). Learning music together with peers allows children to co-construct meaning, actively engage in and reflect upon individual learning that is often not possible in private lessons (Cangro, 2016; Pike, 2017). While tertiary music education students are trained to work with primary and secondary students in the group music class, choir or orchestral rehearsal, piano students rarely experience such training. Even in piano pedagogy courses, much of the focus is on learning to teach students individually. Additionally, most of a piano student's personal experience has been individual lessons, including high-level training in the conservatoire which takes place in the one-to-one setting (Mills, 2002).

In the United States, teaching piano in groups is becoming increasingly more common. All music majors gain basic piano proficiency in the group setting (Fisher, 2010; Pike, 2013; Young, 2013). Influential pedagogues have been offering workshops and describing the benefits of teaching children in group-piano classes (Clark, 1992; Pace, 1998; Coats, 2006) and national teaching organizations offer teaching specialist certificates in group-piano teaching (MTNA, 2017). However, most piano teachers hold the master teacher – apprentice model in high esteem and do not know how to engage children or adults in meaningful group piano instruction.

This paper explores empirical findings from papers published in reputable music teacher education journals. Then, through a collective case study (Stake, 2005) of novice group-piano teachers, best practices in educating future group-piano teachers are explored. Discussion will highlight demonstrations, mentorship and practice that pedagogy students can undertake in tertiary level piano pedagogy courses so they can learn to work effectively with group-piano students.

Key words: teaching piano in groups, a collective case study.

STARTING POINTS OF MULTILATERAL LEARNING IN IMPLEMENTING A MUSIC PROJECT BY UTILIZING MUSIC EDUCATION TECHNOLOGY

Katri-Helena RAUTIAINEN

University of Jyväskylä, Finland

The purpose of the research was to find out what kind of connections a music project based on multilateral (all-embracing) learning has on students' actions and learning when using music education technology as a tool. Further, the aim was to discover how the music project affected the class teacher students' shared expertise and the development of their professional identity.

The project included a space trip story, animation and music produced by students, and it was carried out according to the principles of systems theory. They proceeded from so-called inputs to the process and finally to the outputs. During the process (students n=23, teachers n=4) the participants' experiences were reflected, monitored and evaluated in various phases. This formed the data of the research, which was analyzed by means of theory-guided content analysis.

According to the results, learning based on multilateral learning made students excited and inspired them to commit to their task. Students (n=71) had a chance to influence their own doing. At the same time, each student's own input and effort in the project could be seen, which made them feel participated. The social aspect of communality and doing together was enforced when everyone's effort was needed. No one became a so-called free rider or an outsider. Practicing musical elements and other ambitions was carried out first via activities by creative thinking and then by active listening in order to discover elements of music.

Students' shared expertise was composed of the group's strengths and sharing that knowledge with others and receiving that from others. Professional identity and self-confidence were strengthened, making students believe in their competence as acting as teachers, especially in music teaching.

As a working method and methodical approach the activity offered new forms of working to music teaching, which students found motivating.

Key words: multilateral learning, music education, music project, music education technology, expertise, professional identity.

BASES OF STYLE MODELLING IN THE COURSE OF DEVELOPMENT OF MUSICAL IMPROVISATION BY STUDENTS

Jurijs SPIGINS

Latvia

The article analyzes the stylistic modeling bases on musical improvisation lessons. The author's stylistic method of modeling the creative process of improvisation is the starting position in the process of development of musical improvisation students.

Simulation has a characteristic means of descriptions and images are subject mined. All notated graphic and musical sound structures used as an aid in research and development processes, improvisation, can be identified with both the ideal and the material models.

In the course of development of style modeling improvisation students was revealed mechanistic transfer of productive ideas of the author's didactic model into practice. In our investigation of a particular case (case study) showed a number of simplifications in solving creative problems. To remove this problem, described by clarifying some of the theoretical foundations of the author's didactic model, its pragmatic, predictive and heuristic functions.

Key words: musical improvisation, modeling of styles, music psychology, content-analysis of improviser's activity, professional competence improviser, function didactic model.

PRE-SCHOOL AND SCHOOL GENERALIST TEACHERS: WHAT PREPARATION IS NEEDED FOR PROFESSIONAL MUSIC EDUCATION?

Stefanie STADLER ELMER

The Schwyz University of Teacher Education, Switzerland

Very often it is believed that the musicians' artistic training is a sufficient preparation for teaching music in elementary and primary schools. But this assumption fails to acknowledge that non-specialist, generalist teachers may as well be professionally prepared for this task. A generalist's competences, confidence, and specific skills, as well as factors of the education system such as curriculum, resources, and time allocation strongly influence the quality of music teaching and learning. What is an adequate preparation program for pre-service teacher students to become generalists teaching music in day care centres, kindergartens, and primary schools? In this paper, I provide an overview on the literature and address basic knowledge and didactic skills concerning music teaching and learning. Second, I present a conceptual framework, guidelines, and practical examples on how we train in-service educators in a day care centre, as well as pre-service student teachers. These programs aim at providing experiences, instructions, and knowledge that empower the addressee to apply their didactic musical skills in preschool and primary school with confidence. An evaluation procedure is taken for granted in the process of the quality cycle. Finally, since educational issues are basically normative, nevertheless, the emergent general and music-specific didactic themes, and questions about basic musical competences and learning mechanisms need to be addressed and discussed beyond national and cultural value systems.

PROFILE OVERVIEW ON THE PRINCIPALS OF VOCATIONAL MUSIC EDUCATION INSTITUTIONS

Vita STIĢE-ŠKUŠKOVNIKA

Alberta College, Latvia

As previous research on theory has shown, effective leadership and management are increasingly regarded as essential if institutions of the vocational music education are to achieve the wide-ranging objectives set for them by their many stakeholders, notably the governments which provide most of the funding for public educational institutions. A number of factors that are essential to the effectiveness and performance of music schools are under the control of principals.

The leadership and development of institutions of vocational music education in Latvia are a responsibility of the music school principals However, in most cases they have been trained in music, performing arts, pedagogy and rarely do have specific knowledge and education in management or leadership, though these factors exert impact on the development of all school processes and pedagogical environment.

The main *object* of the research is the profile overview on the principals of vocational music education institutions.

The *aim* of research is to create the profile of the principals of vocational music education institutions. To achieve the aim the scientific literature was studied, the survey of 111 school principals was carried out and the results were analyzed.

The research emphasizes the role of the principals as the school managers and identifies the main advantages and disadvantages of their professional profile.

Keywords: vocational music education, leadership, paradigms, leader, survey.

APPROACHES WITH MENTAL TRAINING: ITS PRACTICAL USE IN THE IMPROVEMENT OF VIOLIN PLAYING SKILLS IN THE PRIMARY SCHOOL VIOLIN TEACHING AND LEARNING PROCESS

Fiona Mary VILNITE

Riga Teacher Training and Educational Management Academy

Mental training has been successfully employed by many professional musicians and athletes, but its components are rarely applied consciously and systematically in the instrumental teaching and learning process. Yet, the basic skills of violin playing, which include pre-hearing a note, anticipating and executing movement to obtain it, perceiving a note and consequently making any required adjustments to it, all depend on mental skills.

The discovery in neuroscience that mental practice – a component of mental training – promotes neural plasticity (Pascuale-Leone, 2005) similar to the plastic changes that occur in physical practice and learning, can highlight the importance of mental training; that it can assist the learning process, both in the training of specific instrumental skills and in the approach to the teaching and learning process. But since there is little literature on mental training with novices, how can mental training be adapted effectively for use with students in the primary school age group? What are the exercises that can be introduced in the violin learning process to develop the use of mental training? What effect would such exercises have on the learning of violin skills?

This paper discusses approaches and the creation of exercises that can be used to introduce components of mental training with younger students in the one-to-one violin teaching and learning process. With the use of computer-based pitch analysis software and through teaching observations, this paper reports on the effects of the exercises on the skills of violin playing. The results show that the components of mental training can be successfully introduced in the novice violin teaching and learning process and that they can also help to improve the skills of violin playing.

Key words: basic skills of violin playing, mental training, computer-based pitch analysis software.

CHALLENGES AND OPPORTUNITIES IN SCHOOL CHOIR ACTION

Edgars VĪTOLS

Latvian Academy of Music, Latvia

School choir action, in contrary to the class attendance, is characterised by voluntary principle. The choir is the most available collective way of performing music. Regular participation in the choir grants the participants the benefits of not only musical, but also emotional intelligence development, so any obstacles to this should be treated as a challenge to overcome in the interests of the student's personal development. This research project carried out in 35 Latvian schools with a survey of choir conductors. These results show the most significant challenges for the work with school choirs. The aim of the study, based on survey results and teacher observation, is to offer an integrative model and possible solutions to overcome the identified internal challenges.

Keywords: emotional intelligence, challenges in school choir, advantages of choir participants.

EXPERT TEACHERS' SKILLS IN SONG LEADING

Armin WYRSCH

Schwyz University of Teacher Education, Switzerland

Stefanie STADLER ELMER

Zurich University, Switzerland

Singing is a fundamental cultural aspect of learning, and therefore an important topic in our curriculum for our teacher-training programme at the Schwyz University of Teacher Education. The question of how to train our teacher trainees to lead songs educationally from the first to the sixth grade is a central issue in our training as well as our research. How can we enable them to become good song leaders? To gain answers, we study music lessons directed by experts with songs being the major subject.

The aim of the study is to identify the units and regularities in this process, and to analyse and describe in detail how an expert conducts the process to engage the entire class, and how he/she leads them to master a new song. Beforehand, the expert's successful music lesson is accessed by criteria made explicit and used as a model. In this paper, authors present video examples of "good practice" and describe how the expert introduces a new song and elaborates on it with the class until close to mastery. The detailed analysis allows identifying and assigning leading skills that support student-centered learning as well as tools or aids to rehearse melodies, rhythms, and lyrics. This contribution aims at giving insights into the learning of "song-leading skills" by way of observing and reflecting expert knowledge and expert skills that are considered useful for the training in real classroom music lessons.

Key words: teacher-training programme, student-centered learning, singing.

TEACHING STRATEGIES FOR THE DEVELOPMENT OF 6-8-YEAR OLD CHILDREN'S ARTICULATORY APPARATUS DURING SINGING

Galina ZAVADSKA & Jelena DAVIDOVA

Daugavpils University, Latvia

In the framework of the international project "Coordination between 6-8 Year-Old Children's Musical Hearing and Vocal Apparatus during the Process of Singing: Comparative Study in Latvia, Lithuania and Taiwan" a diagnostic study was carried out. 225 children aged 6-8 participated in the above mentioned project. 75 children in each age group were tested in Lithuania, Latvia, and Taiwan. Observation of children singing allowed to draw the conclusion that poor articulation hampers singing, as a result children mispronounce separate sounds, syllables, and words. As the final result incorrect articulation is one of the reasons for incorrect (false) singing. Active and free articulation is the basis of natural (with no pressing) way of singing.

The aim of the research is to design strategies for developing junior school-age children's articulation.

On the basis of the analysis of modern methods for developing the singing apparatus (Yarbrough, Bowers & Benson, 1992; Meribeth & Paperback, 2010) and authoring (Davidova, Zavadska, Sershnova, Rauduvaite & Chuang, 2015; Davidova, Zavadska & Rauduvaite, 2016), this article presents the technology for decreasing different tension in the articulatory apparatus and stimulation of accurate operation of different muscles and organs of the mouth cavity, since articulation is related to physiological reasons of children's incorrect intonation.

Key words: strategies, articulation, children singing.

WORKSHOP

'COSMIC SOUNDS': GETTING STARTED WITH THEMED GROUP IMPROVISATION BY USING PORTABLE SMART DEVICES

Marit MÕISTLIK-TAMM

Tallinn University, Estonia

Portable smart devices (smart phones, tablet PCs, iPads etc) are so integrated into everyday life that it is difficult to remember life without them. How could music education, especially active music making in a group, derive profit from it?

The aim of this workshop is layout one possible starting point for group improvisation, using portable smart devices and the selected theme 'Cosmic sounds'.

The workshop consists of seven steps:

1. Exploring the selected theme for the improvisation - 'Cosmic sounds' as an example;
2. Getting started with portable smart devices - finding suitable apps that could be used for making sounds that fit the selected theme;
3. Creating a safe place to improvise in a group - idea of a soundscape, attention on listening each other, 'no wrong sounds'-agreement, pros and cons of using background sounds;
4. Activity time - themed group improvisation No 1;
5. Reflection and feedback, possible agreements of change;
6. Activity time - themed group improvisation No 2;
7. Final comments.

Improvising in a group can be quite intimidating for anybody. By using portable smart devices and selected theme ('Cosmic sounds' as an example) we can put the participants in a safe place where they are able to discover their inner musicality and creativity through a new lens and possibly overcome some obstacles which may appear when using traditional instrument or voice. It could offer one possibility to practice listening, composing and group work skills within environment full of music.

Key words: portable smart devices, group improvisation, theme 'Cosmic sounds'.

PLAYFUL TEACHING IN CLASSROOM RECORDER FROM THE TEACHER'S AND PUPIL'S POINT OF VIEW

Tiina SELKE

Baltic Film, Media, Arts and Communication School
Didactics of Arts
Tallinn University, Estonia

Classroom recorder is a new area in music education over the past decade. In the Estonian National Curriculum (2011) for the comprehensive school this is one of the options of instrument teaching beside zither-*kannel (kokle)* in the primary classes. Teaching instruments in the group in the classroom have arosed several problems: methodics; how to keep interest; how to difference the teaching according the abilities of the students etc.

According to several studies (Swanwick 1991; 1999; Vygotsky 2004), the most effective teaching takes place when teaching springs from the child's development and personality. As play is a most natural way of learning for the child, the teacher should create playful learning/teaching situations in the classroom.

According to some philosophers the concept of play is central to the ontology of art and aesthetic experience but also an essential to the very Nature of Man (Homo Ludens), and a key concept of play-based learning. On the other hand, playfulness is also closely linked to creativity (Barnett 2007; Graham, Sawyers et al 2009; Liebermann 1977). It is speculated that playfulness becomes a part of an individual's personality and is an essential ingredient of creative thought.

However, what may be considered by the teacher as playful may not be playful from the child´s perspective. Does the idea of playful teaching and learning from the teacher´s and the child´ points of view coincide/overlap? What kind of activities are the most playful for the child and for the teacher?

This practice-based research took place in an Introductory Recorder class, this paper examines the nature of playful teaching and learning.

This pilot study took place with two groups during the Winter 2014/2015: with a group of 7-10 year old primary school students (pupils) (N=45) in a small village school near Tallinn, Estonia, and with pre-graduated music teachers (MT) (N=13) from Tallinn University (TLU) after Introductory Classroom Recorder class. The instructor-teacher of the both groups was the same person. In additon two years later (in autumn 2016) the semi-structured focus group interview for for the same respondents (now 4th graders, 10-11 year old students N=12) was provided.

According to the results the notions about playful teaching of the pre-graduated music teachers (MT) and students were different, even contradicting. The results showed that there were no overlapping ratings in any evaluation sections between groups, although some indicators did not have a statistically significant difference. For the children all the activities seemed positively playful, even traditional methods like "learning piece from notation".

This study proves that the learning process itself is playful for the child as it includes the characteristics of playfulness like "curiosity" and "fun". The MT overestimated the playfulness of creative activities, especially implementing of songs. Although the interview showed that the implementation and creation of own music seemed to be more playful and intresting activities for older students.

Key words: Music education, music sociology, music psychology and cognition, music theory pedagogy, teacher preparation, E-learning, aural skills.