

recording and all technological progress certainly played a huge role in changing society's position from performers to listeners.

In the article views on various approaches about the development of a personality by different authors have been analyzed.

Art pedagogues and scientists acknowledge that music is the most emotional art which helps to develop feelings. Observations of RTTEMA study process of music and pedagogical practice at primary schools reveal that great attention is paid to knowledge and skills but little attention is devoted to the revelation of music and its images which develop a person's emotions.

Music education is very important in the formation of a man's esthetical feelings. Depicting life and playing a part of cognition, music works on an individual, develops his feelings and forms taste.

During the process of learning music the acquired knowledge, skills and abilities contribute to the formation of interests, needs, taste of a pupil, i.e. the elements of the musically esthetical cognition. By attracting the heritage of the music culture a listener gets to know the patterns of beauty, acquires the valuable cultural experience, which runs through generations. In its turn multiple perception of a work of art gradually directs a person towards expressing his ideas, feelings, mood through the images of art, which belong to a person with his gift for music. The notion the musically esthetical cognition has been taken from the science of aesthetics.

By developing during the musical activity i.e. learning more and more about the pieces of music, playing them and taking them in, the musically – aesthetic cognition helps the young musician perceive the contents of the piece of music and determine its importance for himself. The musical cognition gradually reaches a higher level because the performer shows an interest in musical activity, he has been prepared for perception (associative approach), and he can evaluate and express his opinion on the performed piece of music.

In the works of music pedagogues a special place has been shown to developing the musicality and musical competences where the content and process are as one

Musicality shows itself not only in the ability to emotionally respond to the sound of music but also in the ability to differentiate by ear, coordinate the conceptions of musical ear and musical movements.

The basic feature of musicality is a musical experience that is an emotional experience. The musicality foresees subtle and differentiated enough perception that is emotional learning of the world which is possible only in the context with the other existing means of information outside music. Musicality is an individual psychological characteristic of a personality. On the basis of a person's musicality there are his inborn gifts but competence depends on the person's development, upbringing and education.

Music has a positive influence even on a young child's development and retains developmental, educational and socialising functions during the whole of child's future life.

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Digital Music Tools Empowering Physically Challenged Young People

To experience, perform and create music is to be regarded as a basic human function. In a sustainable society all citizens' right to participate in different kinds of cultural and musical events, not only as a consumer but also as a performer, is vital. Active involvement in society's culture should be seen as a form of freedom of speech and expression and thus be regarded as a significant part of democracy.

The musical activities of a group physically challenged young people are studied within the ongoing project SAMSPEL, an action research project performed in collaboration between researchers, staff members and music educators. The Scandinavian phrase "SAMSPEL" is associated with interplay, interaction and interface. The aim of project SAMSPEL is to enhance possibilities for physically challenged individuals to take part in musical society. Digitally based musical settings, developed in the project, provide physically challenged young people with tools to perform and create music.

The study was initially of an explorative character, leading to research questions aimed at clarifying the way digital tools may empower young people with reduced motor functions and facilitate their engagement in musical activities.

The theoretical framework of the project includes an ecocultural perspective, developed by the author, together with the Sense of Coherence framework, developed by Antonovsky. In the ecocultural perspective Gibson's concept of affordances, play, flow and collective learning represent important elements. These theoretical points of departure are linked to each other and also to chance, uncertainty and unpredictable events.

Preliminary results indicate that a number of persons, such as assistants, parents, technicians and music educators collectively contribute to the enhancement of the participants' musical activities. Furthermore, the digital settings used by the participants should be regarded as a combination of computer software, graphical interface, physical interface (e.g. head-mouse) and musical content.

With the help of examples, observations and field logs this presentation will outline some findings and raise questions related to the ongoing action research project SAMSPÉL.

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Democracy, Open Source and Music Education? A Deweyan Investigation of Music Education in Digital Domains.

Music has not been solely temporal for more than a century, and musical performance has not been created exclusively in real time by humans since the piano roll entered the stage in the late 19th century. The mechanical, and later the digital, music industry has changed music as a social phenomena, increasing the availability of music to listen to, tools to create music with as well as distributional and communicational aspects of music. Music consummation happens either through live music as it always has, or through a recordings which today is mostly digital.

Digital tools for creation, evaluation, distribution and consummation imply particular challenges regarding ownership and intellectual property which influence and have consequences for music education both as practice and philosophically. The purpose of this paper is to discuss how licensing of music software and music can be understood in relation to democracy in music education. A Deweyan pragmatism will be used as a lens through which to discuss this purpose. In this paper, the focus is on software licensing, only slightly touching upon the similar discussions regarding music licensing and availability of research.

In Dewey's writings, democracy is more than a political system. Democracy is a desirable way of social interaction in "conjoint communicated experience". Experience is seen as shared, and education is seen in the light of a pragmatist meaning of truth, where meaning is created and recreated through social interaction. For education to be good in a Deweyan democratic sense, it would have to facilitate free speech, respect, free access to knowledge and multiple ways of accessing and producing knowledge.

Digital tools have, despite the overall increased accessibility to knowledge, forums for expressions and expressional tools, brought new challenges into the music educational domain. How to deal with music available in the digital domain, and as such being eternally reproducible without any degradation of sonic quality is one such challenge. On the one hand, music from everywhere and anytime can be reached by a mouse click, but on the other hand, music is usually distributed as intellectual property and as such it is illegal to redistribute the music even in an educational setting. Another related challenge concerns the software used in music classrooms.

Software on the two major operative systems, Microsoft Windows and Apple OS X is usually close sourced and having end user agreements which prohibit any modification of the software. If these softwares are compared to other musical instruments, the software are not owned solely by the musician, since the software, unlike other instruments, cannot be modified, repaired or improved. Lately there has been a reaction against the lack of democracy in the software industry through the open source movement. Open source music software are not backed by any large company, but instead developed by groups of developers releasing the code for anyone to improve and change. However, the software might not have the same level of stability and general usability for beginners. The possible educational implications of choosing a proprietary solution versus open source alternatives will be discussed.