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FORMATION OF THE MUSICAL CULTURE FOR OLDER ADOLESCENTS BY MEANS OF THE ROCK MUSIC

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ABSTRACT

The relevance of the problem under study is conditioned with a wide popularity of the rock music among adolescents. However, the instructional and educational potential of the rock music is poorly studied and is not sufficiently applied in the school practice. The purpose of the paper is to identify the potential of the rock music for formation of the musical culture of adolescents, for their exposure to the art of music. The main method for the research of this problem is the method of the pedagogical experiment that combines both traditional and advanced forms and methods of teaching, and that enables to identify the new contents of the teaching using the potential of the rock music. In general, the results of the research and experimental work make it possible to note the solvency of the range of lessons in the subject of the "Rock music" developed by the authors and intended to develop the musical culture of adolescents in the supplementary music education system. Materials of this paper can be useful for specialists working with adolescents.

INTRODUCTION

A close attention has been paid to the problem of forming the music culture of the man since long ago. As far back as in the Antique time, the music was believed to be the main mean for educating a balanced personality. The adolescence is especially susceptible to music. This is the period when moral ideas, values, and artistic aesthetic preferences are formed, including music tastes. That is why it is necessary to note that adolescents are especially interested in music, and it is music that takes a leading position in the field of their artistic preferences. Talking about the formation of the music culture with adolescents, it is important to understand that the contemporary music, especially such genre as rock music, is very much appreciated by adolescents.

In the national and foreign pedagogics, the problems of educating the culture to children, including adolescents, were looked into in many works [1-3] and others.

Various authors wrote of an ambiguous effect of the rock music on adolescents [4], [5- 9] and others. Noteworthy are researches regarding the necessity of an individual creative style of the music teacher's activities at school, including regarding the contents of the work with adolescents, considering peculiarities of their age [10]. However, the matters of forming the music culture with the youth by means of the rock culture within the system of the music education have been scarcely researched, if at all.

MATERIALS AND METHODS

We applied the following research methods:

- **Theoretical:** analysis of pedagogical, psychological and sociological sources on the subject; comparative analysis of results of various researches;
- **Empirical:** experiment; questionnaires and tests; method of expert assessments; methods of mathematical statistics and processing of digital data.

The experimental work was performed in the grounds of a children's music school in a large city of Russia where the education is provided in the following disciplines: piano, special choir, violin, flute, accordion, chromatic accordion, balalaika, guitar, domra, vocal (classical, folk, pop), department of the general music education. The experiment involved 20 adolescents aged 13 to 16 years. Parts of assignments of the sequence of lessons on the subject of the "Rock music" developed by the authors of this paper were distributed among teachers of solfeggio, music literature, vocal, guitar, violin, piano, and flute. Therefore, this experiment involved, apart from students of the 6th – 8th year of the school, the teachers too.

The following indices were suggested to be assessed for the maturity of the music culture with the adolescents – students of the supplementary music education system:

1. Substantial index expressing the availability of a knowledge system in the field of the art of music. Knowledge of genres of the rock music was assessed;
2. Activity and personality index manifesting as the availability of musical skills in the vocal performance;
3. Level of the instrument mastery and performance competence. Instrument mastery and performance skills were assessed.

We estimated the efficiency of forming the musical and performance abilities in the following way: As a result of the first stage, the students were supposed:

KEY WORDS

music culture, rock music, older adolescents, supplementary education, social effects of rock music.

Received: 11 May 2018
Accepted: 28 June 2018
Published: 1 July 2018

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to know: the simplest and popular pieces of the rock music, basic chords on a musical instrument, history of emergence of the rock music, types of vocal, how to properly produce the sound while singing, breathing technique, structure of the vocal apparatus.

to be able: to read notes from the sheet, to identify the size of an item, to play the simplest songs on a musical instrument, to intonate while singing.

As a result of the second stage, the students were supposed:

to know: the structure of chords, all chords and their transformations, all types of gammas, genres of the rock music, how a certain type of the vocal sounds and ways of their performance, health and safety measures while singing.

to be able: to pick chords of a song, to play all the chords on the instrument, to build gammas and to play gammas from such chords, to improvise in a certain keynote, to identify the main genres of the rock music aurally.

As a result of the final stage, the students were supposed:

to know: all chords, their structure, transformation, how gammas are built from all the chords, all frets, all genres of the rock music and their subgenres, all types of the vocal and extreme vocal.

to be able: to pick songs or solo part aurally, to mellow chords, to improvise to a jam track, to keep up with the rhythm, to feel the music, to give examples of groups playing in a certain genre of the rock music, to intonate cleanly, to sing in different styles.

Criteria for estimating the level of the musical maturity are as follows:

High level (10 – 14 points): the adolescent has mastered all types of the vocal, they showed freedom while performing both vocal and instrumental pieces. When performing the items, a musical style, timekeeping, as well as a cleanliness of the performance were shown. It was also proved with results of a test and an oral examination that the adolescent has learnt to distinguish all genres of the rock music and could give examples.

Moderate level (5 – 10 points): the adolescent has mastered certain types of the vocal that are performed rather easily, a clean intonation of sounds is there. While performing an item on a musical instrument, the student has demonstrated creativity, imagination while delivering the musical image, but experienced certain difficulties caused with a not quite proper understanding of the contents of the musical piece. While playing, small errors are committed, the rhythm is lost in some places, lack of knowledge of basic functions of chords is felt when improvising. Results of the test and oral examination have proved that the student does distinguish all genres, and examples of performers are not quite correct.

Low level (0 – 5 points): the adolescent has not quite mastered the types of the vocal, many of them are not performed quite correct, the delivery of sound is weak, uneven notes can be heard. Listening to a performance on a musical instrument stirred no interest, the musical style was not transferred properly, the performance is very “dirty”, the rhythm of the music was often lost, the improvisation technique was not mastered. Knowledge of history of the rock music and its genres is very poor. The older adolescent could not identify the genre of half of the pieces suggested.

RESULTS

Results of the definitive stage of the experiment on the stated criteria have shown the following:

The diagnostics of the first component was performed using a guess test: in the course of the conversation, the level of knowledge of various genres of the rock music and the ability to identify them was estimated. To assess the level of knowledge, we compiled a list of seven pieces of different genres that includes such well-known pieces of the national and foreign rock music as: Legion – Night Wolves (Heavy Metal); Nirvana – Smells Like Teen Spirit (Grunge); Otto Dix – White Ashes (Gothic Metal); Cradle Of Filth – Gabrielle (Black Metal); Elvis Presley – Tutti Frutti (Rock’n’Roll); Stevie Ray Vaughan – Pride And Joy (Blues); Chuck Berry – Maybellene (Jazz).

Twenty adolescents participated in the examination. We suggested 7 different songs by groups playing different genres of the rock music. The knowledge of the rock music was assessed with a three-point scale, where: 3 is excellent (6 – 7 correct answers (guesses), 2 – good (3 – 5 guesses), 1 – satisfactory (1 – 2 correct answers), 0 – unsatisfactory (no correct answers). As a result of the examination, it was identified that more than a half of the students know such genres of music, others knew a little less, while three students could only give two correct answers [Fig. 1]. The names of the students were changed.

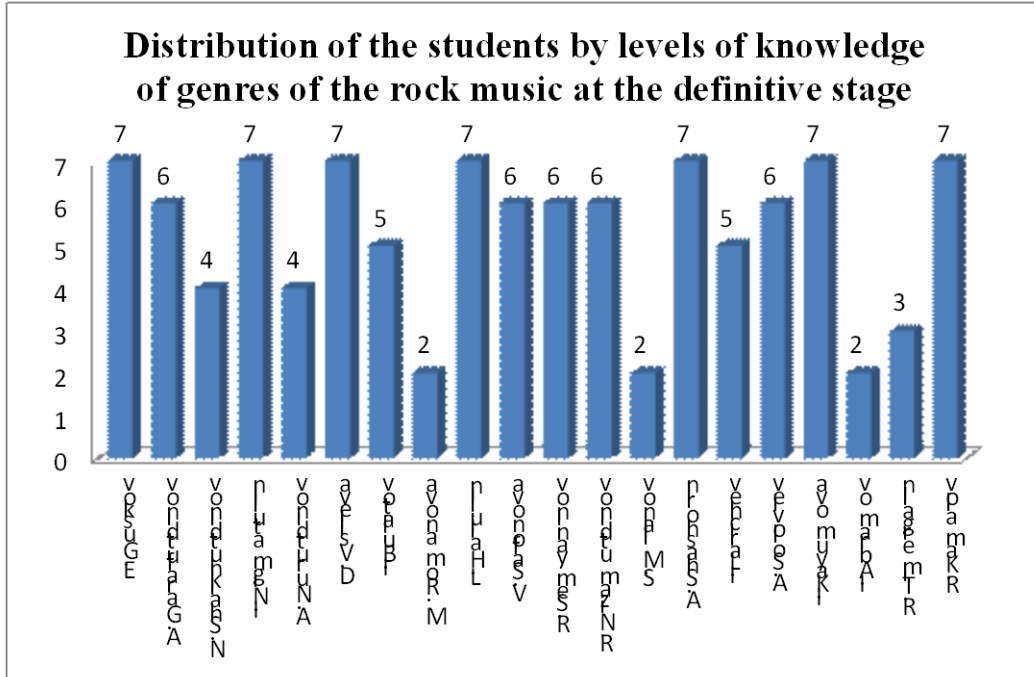


Fig. 1: Distribution of the students by levels of knowledge of genres of the rock music at the definitive stage.

Diagnostics of the second component was performed by listening to vocal performances prepared by the students for a preliminary demonstration; for definition of the voice and vocal range all students were heard in the course of individual descant. The vocal performance was assessed using a three-point scale, where: 3 – excellent, 2 – good, 1 – satisfactory, 0 – unsatisfactory [Fig. 2].

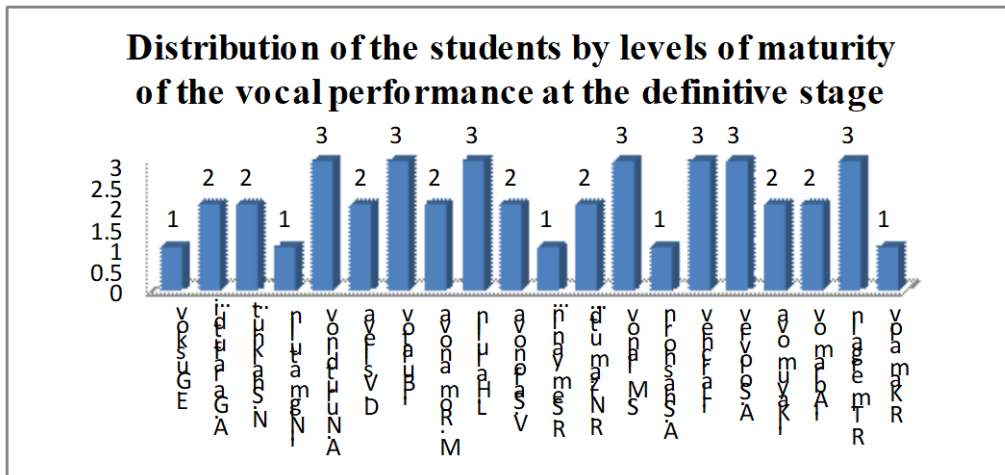


Fig. 2: Distribution of the students by levels of maturity of the vocal performance at the definitive stage.

Diagnostics of the third component was performed by means of listening to instrumental pieces. For the purpose of the test, the students prepared various instrumental pieces by which their technique, skills and abilities were estimated using a three-point scale, where: 3 – excellent, 2 – good, 1 – satisfactory, 0 – unsatisfactory, and the following results were obtained [Fig. 3].

Thus, we can see that among the students, there are those who have mastered musical skills and those who have not.

Having estimated the available knowledge of the rock music, mastery of the musical instruments and the vocal apparatus, we have come to a conclusion: Among the tested students, there are adolescents that showed good results for the suggested criteria, but in general, the maturity of the music culture only reaches moderate levels [Table 1].

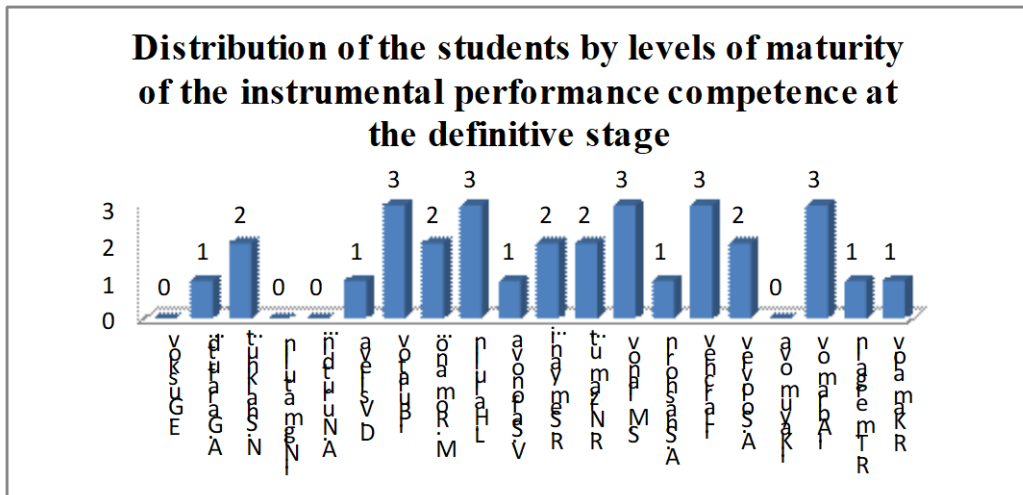


Fig. 3: Distribution of the students by levels of maturity of the instrumental performance competence at the definitive stage

Table 1: First results of a series of assignments

Development level of musical abilities	Number of children
High level	6
Moderate level	14
Low level	0

The findings stated above confirmed a necessity to develop a sequence of lessons intended to develop the level of knowledge of the history of the rock music, skills of the vocal and instrumental performance. For our sequence of lessons, we referred to research works by national and foreign scholars in the fields of the pedagogics, psychology, theory and practice of the music education.

Our comprehensive lesson consists of four parts and includes different types of activities:

1. Familiarization with the history of the rock music;
2. Professional lessons (on the main musical instrument);
3. Vocal lessons;
4. Music theory studies (solfege);
5. Activities as a rock group.

The purpose of the lessons was the formation of the music culture with adolescent school-students by means of studying the rock music, its sources and development history.

During the experimental work, the students fulfilled various assignments developing the scope of knowledge, skills and abilities, and studied the development history of the rock music. At the end of the work, the second test was performed for identification of genres of the music, as well as for the vocal and instrumental performance.

The final results of the formation experiment can be seen in [Fig. 4].

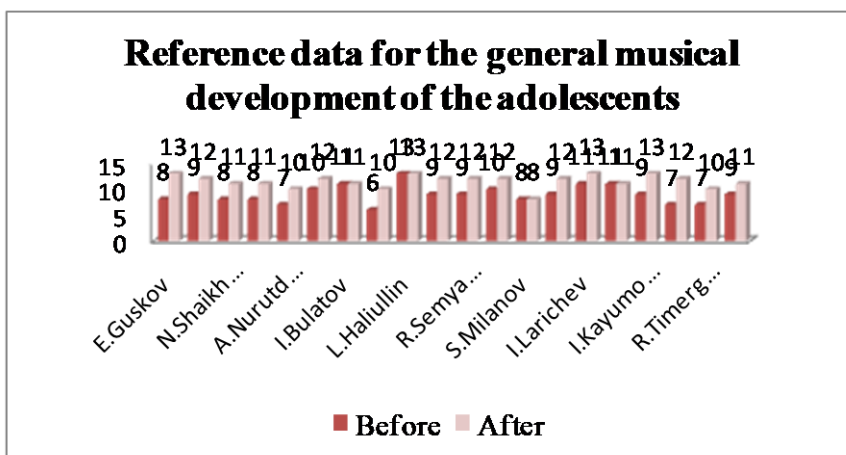


Fig. 4: Reference data for the general musical development of the adolescents.

The students that have demonstrated a high level of maturity of the music culture were creative at all stages of the work. By the end of the formation stage, such group of students have been initiative for an independent choice of the musical repertoire, they were active and demonstrated their abilities as organizers. During the lessons we have noted that the children formed, apart from the special (musical) talents, such skills as self-control, self-assessment, collectivism and cooperation.

Positive results of the formation of the music culture with children within the experimental group were conditioned with the fact that the children mature, obtain artistic experience, there are educated in a creative environment, they are in for artistic activities. In our opinion, the success of the experimental group is due, first of all, to the fact that additional lessons were given to the members of the group intended to develop the creative potential and the ability to improvise.

In the course of observation of the adolescents, we also noted that the members of the experimental group began to feel much more confident while performing and presenting the results of their creative activities, and the music lessons themselves became much easier for them.

Therefore, as a result of the research and experimental work, we came to a conclusion that the training method developed by us positively influences the formation of the music culture with older adolescents: positive dynamics accounted to 95% (19 children out of 20).

CONCLUSION

The problem of forming the music culture by means of the rock music and studies of its potential is a new one. Attempts of introduce the studies of the rock music into the syllabus of the supplementary musical education is of obvious practical value.

The authors of the paper are certain that familiarization of the adolescent with various genres of the foreign and national rock can help to close the gap formed in the consciousness of the adolescent between the classical and the contemporary art of music, and will facilitate a more refined understanding of music, knowledge of the contemporary music history, development of the feeling of the musical style, understanding of cultures of different peoples, tolerance and large-heartedness.

CONFLICT OF INTEREST

None

ACKNOWLEDGEMENTS

The work was performed according to the Russian Government Program of Competitive Growth of the Kazan Federal University.

FINANCIAL DISCLOSURE

None

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