

# Live Stream as an Additional method of Using Multimedia in Teaching Music History

Zeljka Tonkovic

Music school "Blagoje Bersa", Zagreb, Croatia  
Croatian Musicological Society – Pedagogical Section

z.tonkovic@yahoo.com

**Abstract.** I can hardly imagine today's music history education with methodological strategies I used to practice nearly forty years ago, when I started as a high school teacher of music history. Techno-logical advancement and achievement gradually offers new possibilities for presenting educational material: biographical outline of composers' lives, chronological tables, facts of historical and musical periods and styles including the other branches of arts, and finally, music literature. The base of all is in using Power Point (pptx, Prezi) audio visual methods, which include audio and video clips, electronic scores and other various multimedia learning materials. In addition to this, I discovered the benefits of concert and opera livestreams in an educational way, especially in presenting music literature. I owe my new teaching experience to the project of Digital Concert Hall of Berliner Philharmonic – EXPLORE CLASSICAL MUSIC – because, luckily, we were one of the 500 educational institutions in the world who were awarded, due to my application, free access per year to the Digital Concert Hall, the virtual concert hall of the Berliner Philharmonic, which includes 40 live streams and hundreds of concerts from their archive. The extraordinary quality of modern interpretation combines faithful sound and perfect video content, provides the actual feeling of being present, despite in-class listening. The score supported camera shoots are especially very useful in the educational manner. Also, it is very important to our students, and all of us, to realize this continuity which contributes to the highest standard of musical practice. Students were fascinated with interpretations and they perceived highest technology achievements which will become a basis of the musical future. In accordance to this, I'm looking forward to AV live stream possibilities from all over the world and I'm especially pleased to discover that more and more famous musical institutions are increasing their audience by using this broadcast.

**Keywords.** Multimedia, Music History, Live Stream, Teaching

## 1 Introduction

During the last few decades, technological development manifests enormous progress. It is used in wide range of scientific fields and is also evident in all aspects of modern life. Accordingly, progress has surpassed in education in general, and especially in studying music. Advancement of technological achievements is now related to teach-

ing music in the classroom and at distance. Technology is also successfully implemented in creation of music. One of the most important contributions of technology improvement is implementing it in educational processes. Taking all into consideration, I can hardly compare ways of teaching today and when I started nearly forty years ago. Possibilities that were offered in technological achievement, gradually provided for teachers, now are comprised in contemporary teaching, and can be used in desired educational outcomes. Step by step, enclosing them in the educational processes, we can realize many benefits for students.

## **2 Multimedia in Teaching Music History**

As technological progress increases, many things which were even recently inconceivable, become instantly customary. Music and music education has embraced this progress in their domain and today, a big challenge and an additional obligation for teachers is to be up to date. IT technologies have been used, for some time now, in music teaching to stimulate pupils and students of different ages from the very beginning in pre and primary school, through secondary schooling, high educational system, up to lifelong learning. As mentioned, 20<sup>th</sup> century is a period of a huge technical developments, and these include some new moments in experiencing music. For the first time in history, hearing and visual components had been separated. In the case of audio media music listening has become independent of performing in reality, and has included possibility of countless repetition of the same reproduction. This was the great innovation, but was related only to listening. The visual component was excluded. It is a well known fact that, at very beginning, the sound was not faithful although these recordings have valuable historical significance. In particular, the emphasis is on vinyl records, which today, for various reasons, have become increasingly popular again.

The progress of media from the beginning of 20<sup>th</sup> century has continuously advanced. Auditory recordings have been accompanied by visual recording media, so more and more, particularly young people, are seeking audio video (AV) samples of recordings. We can understand this more if we compare popularity of radio drama with the movies. Audio visual methods which include audio and video clips, electronic scores and other various multimedia learning materials have become means of support in better transmission of educational material.

Multimedia and digital media are helpful for presenting relationships between music and the other arts, main events and discoveries in historical and cultural periods. It can greatly support correlation between various school subjects and different disciplines. Many authors and authorities emphasize that a picture says more than a thousand words, and if it is connected with sounds, in our case with music, learning outcomes and goals will be accomplished easier, faster and even more, long lasting in memory.

I would like to underline that this should be taken only as auxiliary and not the only strategy but combined with conventional methods of teaching would give better outcomes.

### **3 Live Stream as an Additional and Auxiliary Method**

Live stream is a new possibility and challenge in improving educational quality. Therefore, I would like to share my experiences of live stream concerts as one of in-class methodological strategy, as a user but not technically oriented person. Learning environments in our digital age could involve real time broadcasting musical events in teaching history of music.

The intention of this presenting is not to view history of live broadcast, although I cannot resist the temptation to share information of it's origin in our region. The very first broadcast was available in private homes via conventional telephone line.

According to verified information but hard to reach sources, a concert from 1881 conducted by 21-year old Gustav Mahler in Ljubljana (Slovenia) was transmitted through telephone and was available to limited phone on-line listeners. It was succeeded by big improvement of radio transmission waves (broadcasting of music and talk via radio starting experimentally around 1906, and commercially in 1921), followed by television, cable, satellite, and nowadays, Internet transmission.

Finally, classical music events in real time from world famous opera houses and concert halls with prestigious orchestras, performers and artists became accessible not only in homes but also in the school music rooms, which is very significant.

Internet implementation of live streaming in classrooms can be successfully used in music education, especially in case of teaching music history, which is related to masterworks from musical past periods and also the contemporary works. I would point out that this has been proven in my practice, in both formal and informal settings.

Live streams are the new resources of on-line educational strategies of teaching music history. Let's put them into theoretical frame. It is not very easy, because my findings are mainly psychological in their nature.

Successful livestreaming needs superb Internet connection and a few high-quality technical components for audio-visual implementation (computer, amplifier, speakers and screen) for a delightful and an authentic experience. It is suitable for a smart TV, smartphones, and tablets, but for using in classroom, TV or projector comes into consideration for achieving visuality. Depending upon screen size, I prefer video projector.

Class listening emphasizes the sense of community, so it can be considered as a kind of team building. It is evident in all aspects of listening and experiencing audio-video materials in classroom, but not as significant as real data streaming. Broadcasting in the real time on the big screen with high quality AV access, creates an imagination of being present at that moment in a distant destination, almost like the audience in the hall.

Real data streaming gives the teacher possibilities of combining traditional model of classroom teaching, delivering information, coordinating broadcast with methods of flipped classroom and blended learning.

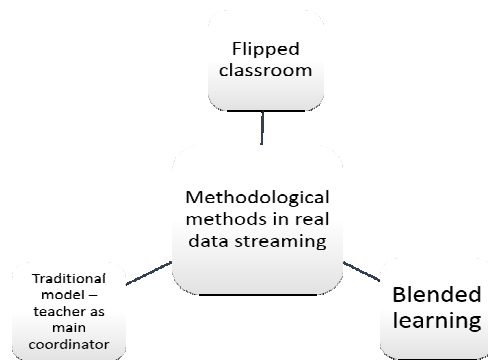


Fig. 1. Connections between mentioned methodological strategies

In this case there are two types of educational goals: short-term and long-term. Short-term goals highlight presentations of musical history famous works in modern productions of world famous artists. Real time produces an imagination of intimate contact, and therefore much more intensive experience than recorded music. This is one of the benefits of the psychological option. Furthermore, as mentioned, team building is another inevitable solution. Finally, mutual comparing and exchanging impressions after events is result of being present at same live event, same time. Long-term goals are establishing habits of surpassing distance limitations and stimulating interest for worldwide musical events by using the newest IT potentials and seeking for the best interpretations.

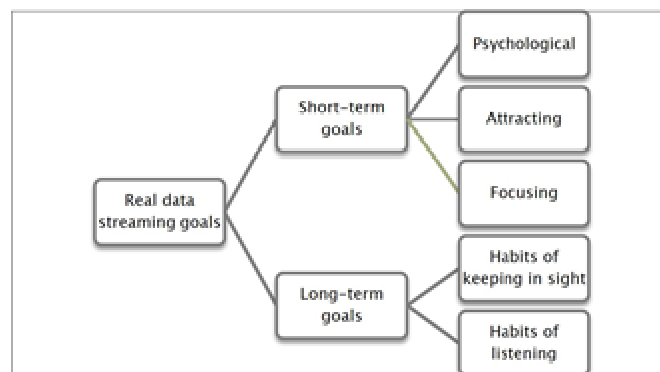


Fig. 2. Summarized goals of using live stream

My general experience and practice of using live streaming in the classroom comes from using broadcastings in real time from Digital Concert Hall, the virtual concert hall of the Berliner Philharmonic. This has been made possible thanks to their global

educational project “Explore Classical Music”. Digital Concert Hall (DCH) started its educational project to be accessible worldwide to students of different social and cultural backgrounds. According to this project 500 schools and universities per year are provided with the free access to the DCH, teachers, lecturers and professors from all around the world are invited to apply, and selections are carried out randomly. It is very important that DCH includes bandwidth test that measures the real data between your Internet connection and them, and a free concert for testing is offered. Application requests your guarantee of streaming efficiency.

Due to my application as a teacher, our music school “Blagoje Bersa” from Zagreb (Croatia) was awarded for season 2014/15, so we became one of the lucky winners. This free educational access for schools and universities has been carried out for four years permanently and, as they emphasize, it is designed neither for marketing nor for promotional purposes.

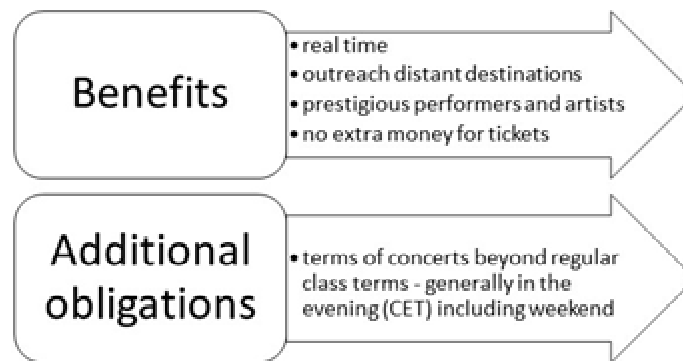


Fig. 3. Outline of some benefits and additional obligations of using DHC live stream concerts

Schedule of upcoming live streams on their web and the Facebook site keeps the audience informed about upcoming events. Sometimes, the concert program or a part of it fits into present teaching material, but for the other classes it can be used as an attractive supplement and as a refreshment to attract students.

The extraordinary quality of modern interpretation combines faithful sound and perfect video content, provides the actual feeling of being present, despite in-class listening. The score supported camera shoots are especially very useful in the educational manner. Also, it is very important to our students, and all of us, to realize this continuity which contributes to the highest standard of musical practice. Students were fascinated with interpretations and they perceived highest technology achievements which will become a basis of the musical future.

Digital Concert Hall and their project Explore Classical Music, includes live streams (over 40 every year), hundreds of exclusive concert recordings on-demand, hundreds of free exclusive interviews with the conductors and soloists, free children concerts for the whole family, interviews with famous interpreters and movies which are multi-

purpose: from the portraits of artists to their fundamental view of music which is very intriguing for students.

According to my experience very attractive and useful in educational options are interviews with principal performers during intermission of the concert, where they explain main problems, challenges and researches related to the preparing of performed compositions.

Auxiliary benefits for all their users are complementary materials on DCH web site which can be especially useful for teaching: information about compositions, historical, social and sociological facts of creations, with slight analysis of compositions and a few main facts about composer. Facts and interesting details about performers have usually been added.

Besides this, featured concerts in annual schedule give the possibility of including upcoming streams in lesson plans - both upcoming events and previously recording material on-demand.

Besides this, featured concerts in annual schedule give the possibility of including upcoming streams in lesson plans - both upcoming events and previously recording material on-demand.

In the following, please find my personal view of the project:

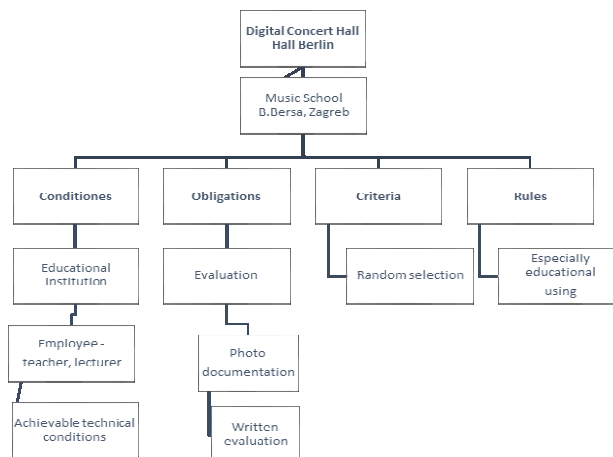


Fig. 4. Overview of the project as a result of twelve-month period participation

## 4 Conclusions

Taking into consideration how my students were attracted to live streaming practice, I can freely say that this has refined my teaching.

And finally, monitoring and adding new technological supported methods in educational process also eliminates a boring routine of long-term teaching.

Because all for mentioned I am looking forward to AV live stream possibilities from all over the world and I am especially pleased to discover that more and more famous musical institutions are increasing their audience by using this broadcast.

**References:**

[http://ec.europa.eu/education/library/publications/monitor15\\_en.pdf](http://ec.europa.eu/education/library/publications/monitor15_en.pdf)

<https://www.digitalconcerthall.com/en/lives>

<http://www.berliner-philharmoniker.de/en/education/projects/explore-classical-music/>