

Specificity of the Gender Composition of Students and the System of Contemporary Musical Education

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Abstract: *The article discusses the features of the gender composition of students in the system of modern music education. The article discusses the features of the gender composition of students in the system of modern music education. This study argues that music conveys gender meanings, and we look at the process of music education from these perspectives. Examples of the influence of gender in the system of music education in discusses the problems identified by the authors. We investigate the concepts underlying these problems, which were used inconsistently and inconsistently. The results show that the specificity of gender composition also characterizes the features of inclusive musical education.*

Keywords: *gender, inclusive education, musical education, music computer technologies*

1. Introduction

The report examines the specific gender composition of students in the system of contemporary musical education. Especially vividly researched features are manifested in the system of modern inclusive music education, in particular, when teaching music to students with profound hearing impairment.

Referring to research on sex differences in neural processing of music and music-related stimuli (Brown, 1999; Kimura, 2002; Koelsch et al., 2005; Gaab et al., 2003; Lattner et al., 2005; Ruytjens et al., 2007; Nater et al., 2006; Thorpe et al., 2012; Khatoon M Nighute and Ishaque, 2013) the authors of the article “Gender and the performance of music” write: “Men and women do not differ only in physical attributes and functions: recent evidence from neurological research indicates that perceptual and cognitive processes are also sex-dimorphic, both in strength of activity and topographical deployment of brain resources” (Sergeant, Himonides, 2014). And further, considering the problems of sexual differences in neural processing of music and music-related stimuli, the authors write: “Music has been argued to be a social phenomenon and that “musical meanings are socially and culturally constructed” (Olsson, 2007, p. 989), having “fundamentally a social life” (Feld, 1984), “growing out of specific social context, and expressing the assumptions of that context” (Citron, 1993, p. 120). Music is part of the constructs of our sense of identity within society (Frith, 1996, p. 124)”.

We also relied in our study on a number of methodological principles previously developed by scientists, among which we note the work of E. Křenek (1960), Z. Lissa (1959), G. Lukács, as well as some research methods familiar to us and ascending to the works by Ch. Osgood (Osgood, Suci, Tannenbaum, 1957), B. Galejev (Galejev, 1973) and Prague Team.

The report provides data on the gender composition of students at the Music Department of the Herzen State Pedagogical University of Russia and students who studied at various departments of St. Petersburg State Conservatory named after N.A. Rimsky-Korsakov over the past 15 years (Gorbunova, 2014, 2015, 2017).

It also provides data illustrating the achievements of music teachers and musicians who have graduated from these schools over the past 10 years.

The obtained results and trends in distribution are analyzed in our report (Belov, Gorbunova, 2016).

We also analyze the problems of formation of cognitive hearing a professional musician (Aliyeva, Gorbunova, 2016) and the ability to use the results to create the intelligent system for cataloging and analysis of world music (Aliyeva, Gorbunova, 2017).

The report analyzes the results of a study aimed at studying the use of information technology (Gorbunova, 2014, 2017), interactive network technologies music learning (Gorbunova, Hiner, 2014, 2018), audiovisual synthesis (Gorbunova, 2014, 2015), creation of automatic compositions (Gorbunova, 2016) and music computer technologies (Gorbunova, 2015, 2017) on the system of contemporary musical education and on the gender composition of the participants in the educational process.

Special attention is paid to the analysis of the situation and the specificity of the gender composition of students who have limited health opportunities and study music in the system of contemporary musical education (Gorbunova, Govorova, 2015; Gorbunova, Voronov, 2011, 2017).

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She was on a number of business trips abroad, among them working trip to the USA (1999); lecturing and giving research and practice seminars in Hungary (2003, 2005, 2017); business trip to the UK (2016); she was a member of the Jury of national and international competitions of musical creativity, including Bridge of Friendship (Dortmund, Germany, 2011), etc. Work experience; 1990 – 2010 - Associate Professor, Professor of the Department of Information Technology of the Herzen State Pedagogical University of Russia, St. Petersburg; 2010 - present - Full Professor of the Department of Information Technology, Institute of Computer Science and Technological Education of the Herzen State Pedagogical University of Russia, St. Petersburg; 2002 – present - Chief Researcher of the Educational and Methodological Laboratory Music Computer Technologies of the Herzen State Pedagogical University of Russia, St. Petersburg. She has more than 300 scientific publications, among them are monographs *Music Computer Technologies: Historical-Theoretical and Practical Aspects*, St. Petersburg: Publ. house “SMIO Press” (2007, 560 pp.) and *Music Computer Technologies: The Problem of Modeling the Process of Musical Creativity*, compiled with participation of S. V. Chibirev, St. Petersburg: Publ. house of the Herzen State Pedagogical University of Russia (2012, 160 pp.); course book *Information Technology in Music*, vol. 1 – 4: vol. 1, *Architectonics of musical sound* (2009, 175 pp.), vol. 2, *Musical Synthesizers* (2010, 205 pp.), vol. 3, *Music Computer* (2011, 411 pp.), *Music, Mathematics and Computer Science*, vol. 4, compiled with participation of Mikhail S. Zalivadny (2013, 181 pp.), St. Petersburg: Publ. house of the Herzen State Pedagogical University of Russia. Her research activities include such directions as: MCT in professional music education (as a means to expand creative opportunities); MCT in general musical education (as one of the means of education); MCT as a means of rehabilitation of people with disabilities; MCT as the new direction in preparation of specialists of humanitarian and technological profile; MCT in the field of digital arts; MCT in information technology, psychoacoustics and musical acoustics; system of training arrangements and the art of performing skills on electronic musical instruments. Her circle of interests also includes the problems of interrelation of natural and technical sciences and humanities, as well as the possibilities of applying the results of such interrelation for the purposes of music education and upbringing. She also takes part in working out the specialized software for computer music devices and in application of this software in pedagogical processes. Her developments and researches also belong to the field of musical pedagogics and musicology, musical Informatics, computer modeling of processes of musical creativity, timbre programming, art of performing skills and arrangement on electronic musical instruments, creative work in the field of computer music, mathematical methods in musicology.

Prof. Dr. Gorbunova is Chairman of the Organizing Committee of the international research and practice conference *Contemporary Music Education*, Chairman of the Organizing Committee of the international research and practical conference *Music Computer Technologies in the System of Contemporary Education*. Dr. Gorbunova is a member of the Jury of national and international competitions of musical creative works, including *Electronic Palette* (Saint-Petersburg), *Music and Electronics* (Moscow), *Music of the XXI Century* (Moscow / Saint-Petersburg), *International Festivals and Competitions Musical Electronics and Multimedia* (Moscow / Saint-Petersburg), *Clarinet of the XXI Century* (Saint-Petersburg), *The World of Art without Borders* (Saint-Petersburg, Russia - Szeged, Hungary), *Bridge of Friendship* (Dortmund, Germany), *All-Russian Competition of Electroacoustic Music DEMO* (Saint-Petersburg). She is a member of Editorial Boards of International Journals: *Music Scholarship / Problemy Muzykal'noj Nauki* (SCOPUS), *The World of Science, Culture, Education / Mir Nauki, Kul'tury, Obrazovaniya*, *Electronic international scientific journal of music and sound in electronic mass media, film, Internet, and multimedia MEDIAMUSIC*. Prof. Dr. Gorbunova has developed first ever course in Music, called *Music Computer Technologies*, which has been offered under the Bachelors of Arts and

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