

## On Researching Music in the Tartu University

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Musical activities can be generally divided into five fields: music can be created, performed, listened to, researched and taught. During the 375 years of activity of the Tartu University (UT) its members have been active in every of these fields.

Our conference has given us already a general picture about creating, performing and listening music in the UT. We have also seen that music has always been taught in the UT, in the last 6 years even as a major field. However, due to the fact that in the UT as an educational establishment, above all, there has been no music department till the recent times, musical activities in the history of the UT may seem to have been a pleasant but marginal hobby.

But an university is also a research establishment. And if one follows the recently more spread custom to divide musicology into five classes – music theory, music history, ethnomusicology and cognitive musicology<sup>1</sup> – it can be firmly asserted that in the UT one has been practicing musicology from all aspects and up to the mark. In the following I would like to try to prove this assertion.

### I Music theory

Carl Dahlhaus divides music theory into three fields:

- a) speculative traditions;
- b) regulative and practical traditions;
- c) analytic traditions.<sup>2</sup>

The music theory fostered in the UT is perhaps to be connected mostly with speculative tradition. The concern of the speculative theorist is not the application of musical material to *praxis* but rather the ontological essence of music – its nature and being. Aristotle characterized such knowledge as *episteme theoretike*, in contrast to the practical and poetic skills – *praktike* and *poetike* – of performance and composers.<sup>3</sup>

Concerning the speculative tradition of researching music that goes back to Pythagoras, I would like to begin with the two traditional disciplines of the European *universitas* that were not taught in the UT in the Soviet times and were re-established in the beginning of the 1990ies. These are classical

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1 E.g. Jaan Ross, koostaja ja toimetaja, Kaire Maimets, toimetaja. Mõeldes muusikast. Sissevaateid muusikateadusesse. Tallinn: Varrak, 2004, 9.

2 Carl Dahlhaus. Die Musiktheorie im 18. und 19. Jahrhundert, I: Grundzüge einer Systematik. Darmstadt, 1984, 9.

3 Thomas Christensen. Disciplines of Musicology: Theoretical and Analytical Method. - The New Grove Dictionary of Music and Musicians, 2<sup>nd</sup> Edition, Edited by Stanley Sadie, Executive Editor John Tyrrell, Volume 17. Macmillan Publishers Limited, 2001, 495.

philology and theology. Both use old European cultural languages – Greek and Latin – and theology also uses biblical Hebrew. Therefore, both go into the world of ideas expressed by these languages already dead or used for sacral purpose.

In relation to these disciplines it was possible again in the UT of the beginning of the 1990ies freely to do things that may seem as „fruteless speculations“ beside applied sciences, but which actually contain the most living basis of our culture, our thinking and our human essence.

I would like to tell you some words about the activities of the classical philologists of the UT I myself have had an opportunity to attend or to observe.

In 1994 I started my studies in the Theological Faculty of the UT and in 1995, together with my sympathizers, I began to organize a festival of contemporary music in Tartu. Beside concerts as the essential part of any music festival, we always organized a conference in which the problems and themes were discussed concerning the music performed at the concerts. From the side of the UT we found a good partner, the Chair of Classical Philology headed by professor Anne Lill. The conferences always took place in the main building of the UT.

Now, watching back to these conferences I would stress just this speculative way of thought speaking about music that was always present there. This way of thought was magnified by interdisciplinarity in choosing themes: beside musicologists music was also discussed by philosophers, philologists, mathematicians, physicists and the representatives of other fields.

In 1998 and 1999 those conferences became so independent that they were named differently from the theme of the parallel music festival: they were named *Techne*. By means of this concept of the ancient Greeks one tried to approach human creation, equally taking into account the concepts 'technique' and 'inspiration' that the concept *Techne* originally includes.

In these conferences a definite role was already played by the students of classical philology Janika Päll and Monika Kaldalu, and also Marju Lepajõe, the lecturer of the Faculty of Theology. From the papers of the two *Techne*-conferenecees a collection was put together, called „Techne“<sup>4</sup>.

The musical activities of the classical philologists emerged in a remarkable way again in 2002 when, in my opinion, three important events took place.

1. In spring 2002 Janika Päll, then already a lecturer of the Chair of Classical Philology, held a course about ancient Greek music and system of music theory.
2. In autumn of the same year a Master student of the same chair Ave Paesalu held a course about Boethius as a „translator“ of the Greek musical knowledge into the culture of Middle Age Europe.
3. In the same year Terje Pruks, supervised by Marju Lepajõe, defended a Bachelor of Theology

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4 Mart Jaanson, Monika Kaldalu, Janika Päll, koostajad ja toimetajad. *Techne*. Tallinn: Scripta Musicalia, 2002.

Thesis about *De Musica* by Augustinus that, as we know, had a huge influence upon the music theory of the late Middle Ages.

And eventually, an event that has perhaps more remote relation to music, but still shows the undying thirst of classical philologists after the vitality concealed in seemingly died things. Last Wednesday (September 26, 2007) in the same hall a collection of occasional poetry of the 17<sup>th</sup> century Tartu was introduced – a result of the persistent work of the classical philologists.<sup>5</sup> Among other things, in this collection some poems by Jacob Lotichius are present, about whose musical treatise we already heard in the morning at the present conference.

In a word, all the fans of the speculative music theory of the UT, let us attend closely to the activities of the classical philologists! There is no mission impossible for them!

Concerning the speculative tradition of researching music in the UT one naturally cannot be silent about the most outstanding representative of the music theory of the UT, and at the same time the most famous musicologist of the UT of all times, the professor of physics of the UT Arthur Joachim von Oettingen (1836-1920). His work about dual harmony system (1866) is still significant in the Occidental music theory.<sup>6</sup>

In the field of research created by him there have been done scholarly work in the UT afterwards as well. In 1964 Jaan Soonvald (1890-1980) defended his Master's Theses „The Scales and Sonorities of the Consonant Musical System In the Light of the Graphical-Mathematical Analysis“ in the Faculty of Physics and Mathematics.<sup>7</sup> In 1973 Jaan Soonvald completed his Doctoral Theses „Musical-Harmonical Phenomena in the Graphical Mathematical Matrixes“ that remained undefended.<sup>8</sup>

Similar world of ideas is also present in the Bachelor's Thesis by Viktor Massalygin „Training Software Pertaining to the Musical Harmony“ defended by him in the Faculty of Mathematics and Informatics in 2003.<sup>9</sup>

In this respect it is also interesting to mention another professor of physics of the UT Boris Izmailovitch Sreznevsky (1857-1934) who, by the way, continued the work of Arthur von Oettingen in the field of meteorology. He has published two musical writings, the first of which can

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5 Kristi Viiding, Jana Orion, Janika Päll, koostajad, Marju Lepajõe, toimetaja. O Dorpat, urbs addictissima musis... Valik 17. sajandi Tartu juhuluulet. Tallinn: Eesti Keele Sihtasutus, 2007.

6 Arthur Joachim von Oettingen. Harmoniesystem in dualer Entwicklung: Studien zur Theorie der Musik. Dorpat und Leipzig: W. Gläser, 1866.

7 Яан Соонвальд. Звукоряды и созвучия благозвучной музыкальной системы в освещении графо-математического анализа. Тарту: Тартуский государственный университет, 1964.

8 Яан Соонвальд. Музыкально-гармонические явления в графо-математических колонках. Рукопись. Тарту, 1973.

9 Viktor Massalygin. Учебное программное обеспечение в области музыкальной гармонии (Muusikalise harmoonia alane õppetarkvara): bakalaureusetöö (juhendaja J. Kiho); TÜ matemaatika- ja informaatikateaduskond. Tartu: Tartu Ülikool, 2003.

be directly related with music theory: a public lecture „The Discovery of Helmholtz Pertaining to Music Theory“<sup>10</sup> and „Pushkin and Music“.<sup>11</sup>

Concerning the regulative and practical traditions of musical research I would mention three things. Firstly, in 2006 Helena Uleksin defended her Master's Thesis at the Chair of Estonian Language of the UT (supervised by Mati Ereht).<sup>12</sup> This work in an exemplary fashion treats the terminology of early music from the perspective of an Estonian philologist. By the way, Helena is also one of the organizers of the festival of early music in Tartu, the concerts of which we have an opportunity to attend in these days.

Secondly, my colleague in the Institute of Cultural Sciences and Arts Lilian Langsepp, a harp and keyboard player and musicologist, defended in 2005 in EMTA a Master's Thesis about the tablatures of the Spanish Baroque Harp.<sup>13</sup>

And thirdly, in the same year in the Faculty of Physics and Chemistry Kristjan Piir defended his Master's Thesis on the theme of electroacoustics and information technology.<sup>14</sup>

The most prominent representative of the analytic traditions of musicology in the history of the UT is perhaps Boris Gasparov. Still, the semiotical perspective of his music-analytical output allows to classify it better under cognitive musicology that will be discussed later.

The author of the present paper is making his research work also mostly in the field of music analysis related with theology.<sup>15</sup>

## II Music history

The work in the field of music history in the UT mainly concerns systematizing, bibliographing and describing the manuscripts and publications found in the funds of the Library of the UT. In this respect much has been done by the researcher of the Library of UT, the organist of the church of the

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10 Борис Измайлович Срезневский. Открытие Гельмгольца в области теории музыки. Публ. лекция, читанная 4 ноября 1894 г. - 1895, 1, неоф. отд. [2], 36-66.

11 Борис Измайлович Срезневский. Пушкин и музыка. - 1899, 5, оф. отд. [2]: Пушкин. сб., 94-103.

12 Helena Uleksin. Varajase muusika terminoloogia : magistritöö (juhendaja M. Ereht); TÜ filosoofiateaduskond, eesti keele õppetool. Tartu: Tartu Ülikool, 2006.

13 Lilian Langsepp. Laadikäsitlusest ja tonaalstruktuurist Diego Fernández de Huete passacaglia'des: magistritöö (juhendaja M. Humal). Eesti Muusika- ja Teatriakadeemia, 2005.

14 E.g. Kristjan Piir. Elektrooniline muusika ja helisüntees: magistritöö infotehnoloogias (juhendaja M. Fischer); TÜ eksperimentaalfüüsika ja tehnoloogia instituut. Tartu: Tartu Ülikool, 2005.

15 E.g. Mart Jaanson. The Relationship of Text and Music in Stravinsky's Abraham and Isaac. - A Composition As a Problem, II. Tallinn, 1999, 116-125.

Mart Jaanson. Struktuuritasandite vastasmõju Anton Weberni palas keelpillikvartetile op. 5, nr. 4. - Töid muusikateooria alalt, I. Tallinn, 2000, 99-114.

Mart Jaanson. Order and Content in Pitch Structure of Arnold Schoenberg's De Profundis, Op. 50b. - A Composition As a Problem, IV/1. Tallinn, 2004, 111-119.

Mart Jaanson. Death and Judgment in the Sacred Works of W. A. Mozart. Ettekanne Tartu Ülikooli usuteaduskonna, Saksamaa Religiooniloo Uurimisseltsi, Akadeemilise Teoloogia Seltsi ja Eesti Akadeemilise Orientaalseltsi 7. ühissümposionil „Ihu ja hing erinevates religioonides“ Tartu Ülikoolis, 30. septembril 2006.

UT and the member of the the Learned Estonian Society Otto Freymuth (1892-1953). Thanks to him there are numerous old notes and valuable manuscripts in the funds of the library, especially the notes of Baltic-German composers. As an organ player, Freymuth has also investigated the history of Estonian church music<sup>16</sup> and organ building.<sup>17</sup> From the beginning of the 1980ies much work has been done in the Department of Manuscripts and Rare Books of the Library of Tartu University by Ene-Lille Jaanson and later Mare Rand. A special attention was paid to the publications of the Baltic-German origin.<sup>18</sup> At the present time Geiu Rohtla continues this work, but she also investigates the whole music life of Tartu in the 18<sup>th</sup> and 19<sup>th</sup> centuries at the Estonian Academy of Music and Theatre.<sup>19</sup>

Concerning the music- and cultural history of the 19<sup>th</sup> century substantial studies have been written by alumni of the UT, e.g. the researcher of the Estonian Literary Museum Rudolf Põldmäe<sup>20</sup> and the Grand Old Man of the Estonian musicology Karl Leichter, who defended his Master's Thesis about the music-aesthetical views of Richard Wagner in the Faculty of Philosophy in 1933.<sup>21</sup> Concerning the musical history of Tartu and the UT one cannot be silent about one of the most important researchers in this field Elmar Arro who has never been a member of the UT, however.<sup>22</sup> Some ex-members of the UT have began the research in the field of music history after leaving the membership of the UT (e.g. Juhan Aavik<sup>23</sup>).

Music critics can be also classified under historical musicology. In all times, the members of the UT have been writing concert reviews. It is interesting to mention that in the period of 1960-1980 many well-known professors of the UT have written about music, in spite of the fact that their speciality has little to do with it: e.g. the philologists Pent Nurmekund,<sup>24</sup> Ain Kaalep<sup>25</sup> and Arthur Robert

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16 Otto Freymuth. Die Weisen unserer Kirchenlieder und die Reform des Gesangbuches. - Dorpat: Dorpater Zeitung, 1933, 14.-18. Aug., Nr. 14-18, 2-3.

17 Otto Freymuth. Beschreibung der Orgel. - Die Orgel der Universitätskirche zu Dorpat. Dorpat: C. Mattiesen, 1926, 3-21.

18 Mare Rand, Ene-Lille Jaanson. Muusikaharuldusi käsikirjas ja trükis. - Tartu Ülikooli Raamatukogu töid, 11, 2000, 76-96.

19 Geiu Rohtla. Tartu muusikaelu 1789-1802. Bakalaureusetöö (juhendaja K. Pappel). Eesti Muusikaakadeemia, muusikateaduse osakond. Tallinn, 1998.

Geiu Rohtla. Tartu kontserdielu XIX sajandi kahel esimesel aastakümnel. Magistritöö (juhendaja U. Lippus). Eesti Muusikaakadeemia, muusikateaduse osakond. Tallinn, 2001.

Geiu Rohtla. Die Universität als Musikzentrum der Stadt Dorpat in der ersten Hälfte des 19. Jahrhunderts: einige Einblicke in das Forschungsgebiet. - Forschungen zur baltischen Geschichte. Humaniora historica der Universität Tartu, II. Tartu, 2007, 197-202.

20 Rudolf Põldmäe. Esimene Eesti üldlaulupidu 1869. Tallinn: Eesti Raamat, 1969.

Rudolf Põldmäe. Kaks laulupidu 1879-1880. Tallinn: Eesti Raamat, 1976.

21 Karl Leichter. Richard Wagneri ühiskunsteose filosoofilis-esteetilised alused. Kriitilis-esteetiline uurimus: magistritöö. Tartu: Tartu Ülikool, 1933.

Karl Leichter. Richard Wagner: uute kunsti-ideaalide taotleja. Tartu: Eesti Kirjanduse Selts, 1934.

22 Elmar Arro. Vana aja muusikud. Koostanud, tõlkinud ja kommenteerinud Heidi Heinmaa. Tartu: Ilmamaa, 2003.

23 Juhan Aavik. Eesti muusika ajalugu, I-IV. Stockholm: Eesti Lauljaskond Rootsisis, 1969.

24 Pent Nurmekund. „Pääsulinnu“ meloodia algupärast. - Edasi, 19.05.82, 114.

Hone,<sup>26</sup> the botanist Hans Trass,<sup>27</sup> the lawyer Leo Leesment<sup>28</sup> and others. Students also have actively expressed their thoughts about music, mainly popmusic, however.

### III Ethnomusicology

Already the first professor of history of the 17<sup>th</sup> century *Academia Gustaviana* Friedrich Menius investigated the folk music of Livonia, using contemporary means, of course.<sup>29</sup> And the most prominent figure of Estonian folklore research in the 19<sup>th</sup> century Jakob Hurt was alumnus of the UT.

In relation with the collecting of the Estonian folk tunes in the beginning of the 20<sup>th</sup> century initiated by the Estonian Students Society and being developed into the Estonian Folklore Archives in Tartu, ethnomusicology in the UT has found its heyday in the 20<sup>th</sup> century. Indeed, a remarkable part of the musical research work made in the UT belongs to the field of ethnomusicology. The ethnomusicologists of the UT have very close relations with the Department of Ethnomusicology of the Estonian Literary Museum that was found by Ingrid Rüütel in 1978. Most of the outstanding ethnomusicologists of Estonia (e.g. Herbert Tampere, Ingrid Rüütel) worked or are working in this institution. Most of them are also alumni of the UT.

In the Master's and Doctoral Theses in the field of ethnomusicology defended in the UT one can find themes as follows:

- the folk chorals collected by Cyrillus Kreek in the beginning of the 20<sup>th</sup> century<sup>30</sup>;
- glissandi in the music of Ngassan-people<sup>31</sup>;
- the relations between text and music in the older Estonian folk tunes.<sup>32</sup>

Directly musical aspect of the Estonian folk song has been for a long time researched by Udo Kolk (1927-1998), a long-time lecturer of the UT.<sup>33</sup>

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Pent Nurmekund. Taas „Pääsulinnu“ jälgedel. - Edasi, 21.01.82, 16.

25 Ain Kaalep. Mõtteid meie muusikakultuurist. - Edasi, 18.12.82, 289.

26 Arthur Robert Hone. Muljeid kammerorkestri järjekordselt kontserdilt. - Edasi, 22.04.62, nr 80.

27 Hans Trass. Kümnes ooper Nõukogude Eesti muusikas. - Edasi, 05.06.60, nr 111.

28 Leo Leesment. Lisztist ja tema arvamustest. - Edasi, 21.02.69, nr 44.

29 Frid. Meni. P.L.F. Histor. P.P. Syntagma de origine Livonorum. - Dorpati, [1635]: S. n. [8], [98], [14], [2] p., tab. 8<sup>o</sup>.  
Udo Kolk. Friedrich Menius ja eesti rahvaviisid. - Filoloogiateadused Tartu ülikoolis. (Konv teesid...) Tartu, 1982, 61-63.

30 Helen Kõmmus. Meloodia varieerimine Cyrillus Kreegi 1921. aastal salvestatud rahvakoraalides: magistritöö (juhendaja J. Ross); TÜ eesti ja võrdleva rahvaluule õppetool. Tartu: Tartu Ülikool, 2006.

31 Triinu Ojamaa. Glissando nganassaani muusikas: morfoloogiline, süntaktiline ja semantiline tasand (juhendajad A. Künnap ja J. Ross); TÜ eesti ja soome-ugri keeleteaduse osakond. Tartu: Tartu Ülikooli Kirjastus, 2000.

32 Taive Särg. Eesti keele prosodia ning teksti ja viisi seosed regilaulus: doktoritöö (juhendaja J. Ross); TÜ eesti kirjanduse ja rahvaluule osakond. Tartu: Tartu Ülikooli Kirjastus, 2005.

33 Udo Kolk. Juhendeid rahvaviiside kogumiseks. Tallinn: Teatri- ja Muusikamuuseum, 1962.

Udo Kolk. Värsisisesed vormelid eesti regivärsilises rahvalaulus. Tartu, 1962.

Udo Kolk. Heino Elleri rahvaviisitunnetusest. - Edasi, 20.03.77, 66.

Удо Кольк. Проблемы сетуского многоголосия. - Тõid eesti filoloogia alalt VI. Tartu: Tartu Riikliku Ülikooli

#### IV Cognitive musicology

It can be defined cognitive musicology as psychology, semiotics, acoustics and psychoacoustics, therapy and pedagogy of music. And one must not think much in order to find the most outstanding representatives of cognitive musicology in the UT.

First, the present professor of music of the UT, music psychologist, psychoacousticist and phoneticist, member of the Estonian Academy of Sciences Jaan Ross. He is equally active as a lecturer, supervisor, writer<sup>34</sup>, editor<sup>35</sup>, translator and organizer of academical life. In august this year he organized the Third Conference on Interdisciplinary Musicology in Tallinn, an important forum of world-wide scale in the field of cognitive musicology.<sup>36</sup>

And second, the long-time lecturer of the Chair of Russian Language of the UT, now the professor of the Columbia University (NY) Boris Gasparov. He is also a quite outstanding figure of the circle of semiotics that gathered around the world-famous professor of the UT Yuri Lotman in the 1960ies and 1970ies. Boris Gasparov has written a lot about sign systems of musical structure.<sup>37</sup>

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Toimetised 501, 1979, 90-101.

Udo Kolk, koostaja. Regiviiside varieerumisest: õppemetoodiline materjal erikursusele eesti rahva muusikast. Tartu Riiklik Ülikool, eesti kirjanduse ja rahvaluule kateeder. Tartu: Tartu Riiklik Ülikool, 1984.

34 Ingrid Rüütel, Jaan Ross. A study of pitch contours and the scale structure in votic folk music. Academy of Sciences of the Estonian SSR, division of social sciences. Tallinn: Academy of Sciences of the Estonian SSR, 1985.

Jaan Ross. Studies on pitch, timbre and timing of complex auditory events. Tallinn: Tallinna Tehnikaülikool, 1992.

Jaan Ross, Ilse Lehiste. The temporal structure of Estonian runic songs. Berlin; New York: de Gruyter, 2001.

Яан Росс. Благозвучие: объективные предпосылки консонантности в музыке. Санкт-Петербург: Издательство Европейского университета в Санкт-Петербурге, 2006.

Additional information about the writings by Jaan Ross can be found at the website <http://www.ceeol.com/aspx/authordetails.aspx?authorid=40ca8de4-9938-4b17-b85a-fcee421ec742>

35 Ilse Lehiste. Keel kirjanduses. Koostaja Jaan Ross. Tartu: Ilmamaa, 2000.

John A. Sloboda. Muusikaline meel. Kognitiivne muusikapsühholoogia. Tõlkinud Liina Fjuk, Anne Lange, Tarmo Pajusaar jt.; toimetanud Jaan Ross. Tallinn: Scripta Musicalia, 2000.

Jaan Ross, koostaja ja toimetaja, ning Kaire Maimets, toimetaja. Mõeldes muusikast. Sissevaateid muusikateadusesse. Tallinn: Varrak, 2004.

36 Cf. CIM07: 3rd Conference on Interdisciplinary Musicology: Tallinn, Estonia, 15-19 August 2007: abstracts / edited by Kaire Maimets-Volt, Richard Parncutt, Manuela Marin and Jaan Ross. Tallinn: Eesti Muusika- ja Teatriakadeemia, 2007.

37 Борис Михайлович Гаспаров. Некоторые вопросы структурного анализа музыкального языка. - Тарту: Tartu Riikliku Ülikooli Toimetised, 236, 1969, 174-203.

Борис Михайлович Гаспаров. Опыт порождающей модели гармонического уровня музыкального языка (на материале произведения первого периода творчества Бетховена). - Тарту: Tartu Riikliku Ülikooli Toimetised, 228, 1969, 10-17.

Борис Михайлович Гаспаров. Проблемы изучения музыкального языка как знаковой системы. - Информационные...Тбилиси, 1970, 309-310.

Борис Михайлович Гаспаров. О структурном описании музыкального языка. - Точные методы в исследованиях культуры и искусства, 2. Москва, 1971, 244-255.

Борис Михайлович Гаспаров. Использование методов структурного анализа в музыкознании. - Точные методы в исследованиях культуры и искусства, 1. Москва, 1971, 79-91.

Борис Михайлович Гаспаров. Структурный метод в музыкознании. - Советская музыка, N0 2, 1972, 42-51.

Борис Михайлович Гаспаров. Статья Ф. Гершковича и проблемы структурного-семиотического изучения музыкального текста. - Тарту: Tartu Riikliku Ülikooli Toimetised, 308, 1973, 341-343.

Борис Михайлович Гаспаров. О некоторых принципах структурного анализа музыки. - Проблемы музыкального мышления. Москва, 1974, 129-152.

Борис Михайлович Гаспаров. К проблеме изоморфизма уровней музыкального языка (На материале

In 1992 on the initiative of Yuri Lotman the Department of Semiotics in the UT was established. During the 15 years of its activity a remarkable work has been done also in the field of semiotics of music.<sup>38</sup>

Music has been also researched in the Department of Psychology<sup>39</sup> and Pedagogy (in the history of the UT pedagogy has been taught and researched in several units of the UT, since 2001 in the Faculty of Education).<sup>40</sup>

In the UT, mainly in the Faculty of Exercise and Sport Sciences and Faculty of Medicine a kind of research work has also been made that can be classified as music therapy.<sup>41</sup>

## Summing-up

In the last fifteen years the amount of the theses more or less related with music written in the different faculties of the UT has been increased. Why is it so?

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- гармонии венского классицизма). - Тарту: Tartu Riikliku Ülikooli Toimetised, 365, 1975, 217-240.
- Boris Gasparov. Il linguaggio musicale come struttura semiotica. Centro internazionale di semiotica e di linguistica. Working papers and pre-publications. Urbino, 1975.
- Boris Gasparov. Le fonctionnement sémantique des musiques vocales et instrumentales. Versus, 13, 1976.
- Борис Михайлович Гаспаров. „Ты, Моцарт, недостоин сам себя.“ - Временник Пушкинской комиссии 1974, А, 1977, 115-122.
- Борис Михайлович Гаспаров. Некоторые дескриптивные проблемы музыкальной семантики. - Тарту: Tartu Riikliku Ülikooli Toimetised, 411, 1977, 120-137.
- Борис Михайлович Гаспаров. Последняя соната Моцарта. - Тарту: Tartu Riikliku Ülikooli Toimetised, 467, 1979, 71-97.
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- 38 Kaire Maimets. Helistike semantika Giuseppe Verdi ooperites "Rigoletto" ja "Traviata". – Teater. Muusika. Kino, 5, 2001, 56-61. (Aluseks TÜ semiootika osakonnas kaitstud bakalaureusetöö, juhendaja J. Ross.)
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The first and foremost reason is of course the beginning of the teaching of music as a special subject of study as a result of incorporation of the music departments of the Tartu Teacher's College and the Viljandi Culture Academy into the UT within the last six years.

And the second reason is perhaps that teaching in the UT has generally become much more interdisciplinary during the last fifteen years. In this context the very nature of music comes into play: it is the art of many Muses and can relate the human rational and emotional nature in a unique way. In a word, as music touches many hearts why should not it also be grasped by our brain?!