

## Editor's Foreword

Contributors to the second volume of *Res Musica* include younger Estonian musicologists who are either continuing their doctoral studies or who have recently obtained their PhDs from various universities. Articles are in Estonian with English summaries. Kaire Maimets-Volt submitted her doctoral thesis in spring 2009 at the Department of Musicology, Estonian Academy of Music and Theatre in Tallinn. Its subject was the use of pre-existing music by Arvo Pärt in cinema. The thesis was supervised by the author of these lines. Anu Kõlar defended her PhD dissertation a year later at the same institution, its subject being the life and oeuvre of the well-known Estonian composer, Cyrillus Kreek. The thesis was supervised by Professor Urve Lippus. A little earlier, Eerik Jõks successfully completed his doctoral thesis on plainchant at the University of York in Great Britain, supervised by Dr. Nicky Loseff. Gerhard Lock and Marju Raju are currently doctoral students at the Department of Musicology, Estonian Academy of Music and Theatre, and are supervised respectively by Dr. Kerri Kotta and by the author of these lines. The work of Gerhard Lock is interdisciplinary in its nature and overlaps with the theory as well as with the psychology of music. Marju Raju obtained MA degrees both in psychology and in musicology. She now continues her research into the musical abilities of people from a variety of age groups and cultural backgrounds, within the framework of an ambitious international project. Tiiu Ernits is working on her PhD thesis at the Estonian Academy of Music and Theatre, Institute of Music Education, its subject being the song books employed in Baltic German schools in Estonia between 1800 and 1940, and their possible influence on Estonian music education. This thesis is supervised by Professor Airi Liimets and Dr. Maris Kirme. Brigitta Davidjants is writing her PhD thesis on cultural studies at the Estonian Institute of Humanities of the Tallinn University under the supervision of Dr. Katrin Dean. The thesis focuses on the self-determination of Armenian music culture as well as on the factors which influence it.

All contributions to this volume have been peer-reviewed by two recognized scholars working in their respective fields. The whole process has been carried out as independently and as anonymously as is possible in such a small country like Estonia. On behalf of the editorial board of *Res Musica*, I would like to use this opportunity to thank all reviewers for their work. I am convinced that it has ensured the high scholarly standards in this volume. I hope that a relatively wide scope of contributions in this yearbook will not deter readers but instead, will represent the breadth of issues currently under examination in contemporary Estonian musicology.

Jaan Ross