

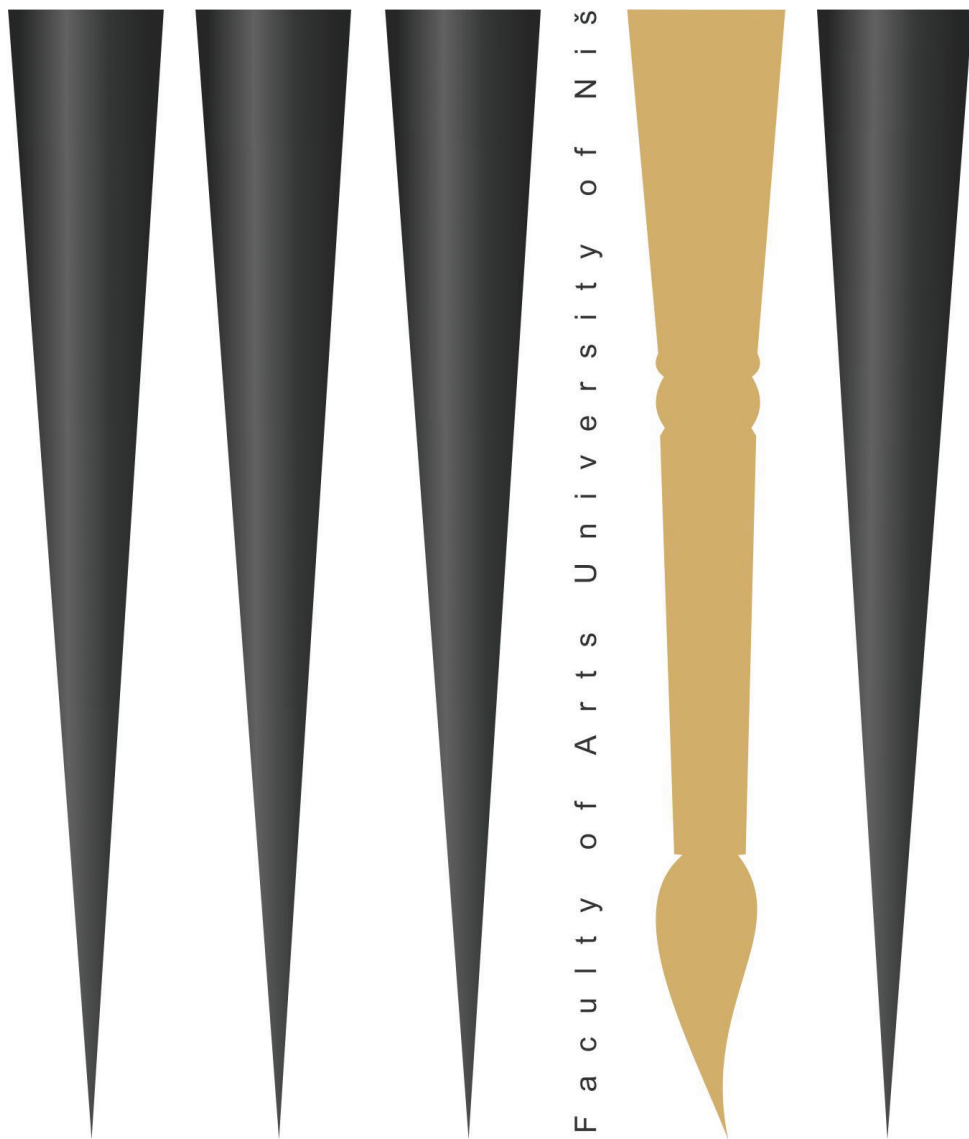
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3. Mikić, V., (2014), "Old/New Music Media: Some Thoughts on Remediation in/of Music", In: Veselinović-Hofman, M. at al. (ed.), *Music Identities on Paper and Screen*, Proceedings of the Eleventh International Conference of the Department of Musicology, Faculty of Music, Belgrade, 2012, pp. 28–33.
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**A FULL BODY ARTIST – THE OPERA SINGER:
A CONTEMPORARY PARADIGM OF TRAINING, VISION
AND DEVELOPMENT IN THE ART OF OPERA**

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Abstract. *Working together with Operalabb in Sweden, we try to develop a stronger pedagogic framework for educating vocal artists in the art of opera and classical singing, one that is better adapted to handling and dealing with the paradigm of vocal culture in our time. We have noticed that basic skill-sets of novice singers are no longer similar to the time when the pedagogic and aesthetic foundations of classical vocal training were built. This paper basically relies on the observation and incorporation of present and past vocal cultures of spoken and sung language as well as physical and artistic frameworks related to the development of linguistic, aesthetic and artistic ideals of young musicians.*

Key words: *pedagogy, vocal and physical culture, opera, classical voice training*

In starting this article, I would like to pose a question to you, the reader: is the opera singer an artist? If so, what does the art consist of, and how has it grown into art?

Basically, this article is a debate on artistic and aesthetic ideals and how the way of developing those ideals is contingent with putting our present aesthetic culture of speech, voice and movement in a historical context. The adaptations we need in order to develop ourselves as artists in the art of opera and musical drama rely on our understanding of the dramatic and musical possibilities for our own creativity and abilities. Colloquially, this form of pedagogy is considered "traditional" or even "reactionary", because the art form and its pedagogic forms are not well adapted to the present day aesthetic paradigm of voice and movement. The reason why I created Operalabb and developed a pedagogic platform for this type of work was that I could not find anywhere a connective between the aesthetics of the modern world and the inherent possibilities in the essential strengths

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of the raw art of opera – often referred to as "bel canto"- which really goes back to ancient Greek theatre and beyond. The gap between the essential strength of the art form of Opera and the present day aesthetic culture have often released a myriad of psychoanalytic or/and post-structural conceptualization processes in pedagogy and presentation that effectively reduces its core value. This kind of approach brings me close to Antonin Artaud and his "brutal regime" of raw theatrical communication (Artaud, 1958). So be it.

1. A COMMON GROUND FOR UNDERSTANDING THE CULTURAL PARADIGMS AND ADMINISTRATIVE STRUCTURES OF TODAY

I agree with Zygmunt Bauman when, in his *Consuming Life* (2007), he argues that we now in the 21st century live in the era of the consumer. According to him, personal relations are no longer worth much without the evidence of transactions. Individuals that do not buy or sell things are redundant. The strong effect of the principles of New Public Management has reached far into the world of art, and of classical music in particular. And even if the more hardcore NPM theory has been discarded in the government-subsidized and regulated areas of education and health, it still holds the business of opera and classical music in its chilling grip.

The business of opera is today more of an industry than ever before, an industry in the sense of brand awareness, production concept, stream-line packaging, predictability and customer focus. The artistic development of the individual and aesthetic refinement of each work is rapidly becoming the sole responsibility of freelance individuals without any sort of long-term financial security. This is all the more true because long-term contracts are almost non-existent today. All these have caused a rift between business and artistry. It is a fragile situation since the individual artists generally are without any community or stable group support for such a resource-demanding and expensive undertaking. It's also a remarkable state of affairs, since the artistic ability and development of the individual artist is the central essence of the operatic art form itself. The side-effects of consumer-industrialization have also caused conductors, composers, coaches, voice trainers and directors to avoid being involved in developing young artists the way they used to.

For you as an audience, there is no other way to communicate with the house or the artists or the art community than buying a ticket. The community of art lover and artist exists purely in the form of a transaction of goods, rather than dialogue or exchange of ideas. The artists have become mere suppliers of role-interpretations. If their ideas, vision or development are at all interesting, it is via their role as celebrities more than their status as artists. Furthermore, there is no longer any critique from the young generation, and the discourse on the art form is mainly focused on celebrity, production and concept. The fact that there are hardly any blogs on the aesthetics of vocal art, classical singing or critique that deals with the art itself is also relevant. Instead we have blogs on the business, the marketing, the concepts, and of course the mechanics of singing (as opposed to the art).

There is another side to our time and culture and that is technology and entertainment. Our technology today has made public speaking and public use of the voice impossible without the use of a microphone, even in smaller gatherings. Mobile phones with microphones close to the mouth allow communication in a completely new way for our

human culture, removing the importance of breath and flow of air through the body while speaking. It is not inconceivable that we soon will have an “always on” mobile phone function. But most of all, our entertainment idols of pop music, television and movies are using more and more synthetic filters that allow the use of a form of speech and song that is void of line, shape and vocal core. Not only does this decrease the longevity of the voice, but also the personality and unique characteristic, well established by earlier singers and actors in history. The “template” voice is the new “normality” of today. This has a strong effect on young people who are eager to copy their idols in all manners and ways. The “authentic” or “natural” vocal sound of TV and movies have affected the theatre, as many theatres have also begun using microphones for their actors. This cultural effect is not restricted to entertainment, though; in churches essentially all church musicians report that they are forced to transpose down church hymns because the keys the songs are written in are today impossible for the congregation to sing in. The same keys that were considered low and comfortable decades ago are now far too high. The use of the voice is also the use of the body. The agility and skill of the voice and the breath is not simply a trait, but a result of cultivation of ideas. When the breath and the voice are no longer culturally developed, the whole sense of vocal and physical culture within the individual becomes limited. Just like a person growing up without ever being allowed to run, stamina and basic core strength are never developed, and they do not become familiar with the sense of moving fast. Even though the vocal instrument has tremendous capabilities, if its use is uncultivated during adolescence, even the simplest of songs will become unsurmountable for the adult person.

2. THE INDIVIDUAL EFFECTS OF OUR CULTURE

As mentioned above, imitating the vocal sounds in modern pop music and media affects the way we think about singing, and the aesthetic and cultural significance of singing for the singer. In the modern media culture of “always on” – so much based on the vast abundance of available media – very little of the existing operatic literature is left to the imagination and creativity of the individual. Human beings are hard-wired for finding patterns, learning music today is more than ever before affected by previous recordings. This imitation instinct causes an immediate effect on the whole body. Instead of a vocal vision or goal based personal vision of the written music, first imagined and then acted upon, we create a vocal framework based on all the previous versions we have heard. This creates an outer paradigm that effectively becomes a feedback loop in our minds as we develop the voice to sound like it “should” or “should not” sound to us. This self-referential feedback loop that essentially becomes automatic effectively stops the body from developing its own characteristic and vocal identity. That is the reason why modern singing risks to be more about having a feeling yourself rather than communicating a feeling to the listener. You want to feel expressive rather than really express something.

This is my point of view, based on personal observation during my artistic and pedagogical work and professional discussions with a wide network of fellow musicians and artists from other fields of music, sports and art. I am inspired by Antonin Artaud, Etienne Decroux and Grotowski and their ideas about the role of the artist as “holy” in terms of conveying something beyond themselves, and the relationship between artist, art

and audience as well as the idea of the body as a vessel for emotional communication. Implicit in this work is a criticism of contemporary academic teaching of the dramatic arts; the basis of the traditional established centers of higher training of music and vocal art (opera) is based on a structural premise that does not exist any longer.

3. YOUNG PEOPLE DO NOT HAVE THE SAME VOCAL AND MUSICAL CULTIVATION TODAY AS WHEN THESE ACADEMIC INSTITUTIONS WERE CREATED

Please note that I do NOT say less cultivation; only ... not the same. Visual and abstract skills are remarkable in most young people of today. Instead, young people are more often than before complete novices in terms of speech and breath, something earlier generations could take for granted. My goal with Operalabb is to reawaken the idea of the voice as a raw skill, an expression, a vessel and a remarkable gesture, rather than a trait or a set characteristic of one's personality. The voice is not a sound as much as it is movement. It is a sign that travels invisibly through the air and strikes the listener as a bell with emotional capacity. The aesthetic discussions on the voice, the prosody, the attitude and the line of the voice were once common knowledge in the business of classical singing. In the time of Jean de Reszke, a commentator could write: "His voice was by no means incomparable, but his art was" (Johnstone-Douglas 1989, 104). The aesthetics of the aim was always considered the primary mental goal and not a result of proper vocal position. A student of Giovanni Battista Lamperti describes the vocal aim for the singer as such:

"The 'dark-light' tone should be always present. The weird feeling that the pitch of tone (focus of vibration) commandeers every thing beneath it, comes to the expert singer. The chief thing that prevents this feeling is the muscular 'attack' of tone, from beneath the focus. Hearing in advance yourself singing the tone is the cause of this weird sensation" (Brown 1931, 38).

In reading, studying and observing the aesthetic and artistic ideals of such masters as De Reszke, Tetrazzini, Cotogni, Lauri-Volpi, Lamperti, Kofler and Lehman amongst others – it becomes clear that there is a void to be filled in our contemporary discourse on the operatic art and its development.

4. OUR BASIC PROCESS AND SOME OF THE WORK WE DO

All workshops are based on a physical premise: the body and movement of the body. Very early in the training we establish that movement of the body must be allowed, and not imposed. The idea of movement rules over the template form. The functions and possibilities of the body are made clear through gradual exercises, and the fact that cultivation and trajectory are the basis of communication. After an aesthetic and pedagogic vocabulary is established through working with the body, we transfer the workshop form into the realm of sound, voice and music. It is still, however, the body and the idea of the body, which is the premise of this movement and cultivation. The point is to allow the body to be "prepared" or "ready" for the musical ideas that lead to the movement of the voice. We also encourage participants to consciously focus their minds on articulating an artistic vision. This creates an awareness of having to make an

individual aesthetic effort even outside of the learning environment. The ultimate aim for our pedagogical environment is a removal of a hierarchy of taste and aesthetics, by including instructors as students as well as purposefully including singers of many levels of skill.

That's why the first question we ask the participants during our workshops usually is; what is your vocal vision? This has proven to be a challenging question. The answers most often circle around professional situations, roles or certain types of roles or jobs. Some answers we get also linger around very specific technical development like increasing the range of the voice or general life-goals such as "positive feelings" towards their own vocal work. But the workshops we do are about the voice, the art of singing and the musical expression of drama in an operatic environment. I insist that the singer sees him or herself as an artist. Bruno Walter calls this "the recreative artist" in his book *Of music and music making* (1961). The question of vocal vision we pose is really from one artist to another, no matter what level you are on. Therefore the vision is an artistic one. For many, this is quite a challenge, mainly due to the consumer-oriented way classical music is taught and produced. The student has come to rely on the taste and aesthetic sensibility of someone higher up in hierarchy, an older student, an idol, a teacher or conductor - and does not have a deep foundation of the own self.

5. DARK CORNERS OF ARTISTIC DEVELOPMENT

Today's modern art world is dominated by a focus on conceptuality, intertextuality and normativity or on discussing post-structuralist phenomenology. Of that I am essentially incompetent. The pedagogic arena of musical drama very often delves into psychoanalytic areas. This is unfortunate, since very little artistic development can be attained in that way. The point of the matter is that, as a performer your own ideological method is irrelevant. That's why I call these areas: "the dark corners". Whatever you do that causes an emotional response in the audience is what matters, not what or how you feel. In this matter great help can be found with former artists and pedagogues, not necessarily skilled in the linguistics of theory. A practical example: What is the vocal attitude of the Duke of Mantua as he enters his own chamber in: *Ella mi furapita* and then *Parmi veder le lagrime*? How to portray this psychological transition and character purely through tone, line, and vocal movement? That is a practical type of aesthetic work that cannot be reasoned, it must be "transferred". Psychoanalysis has nothing to do with the line of voice or whether the tone is "sombre" or "bright", and gives very little effect to the development of the singer or the role.

The student must observe the physical and vocal attitude of the teacher and then through this silent transfer, begin cultivating his own vision for his own instrument. We constantly work with the operatic environment in mind. This doesn't mean that we discard modern pop song or televised acting as altogether rubbish, just because of the vast differences in aesthetic needs and requirements. By understanding the dramatic environment and its possibilities, we simply develop a much clearer detail and vocabulary of listening. The audience, the theatre stage, the orchestra, the music - it is always present in the complete vision. Can you really sing *Winterstürme* with the aesthetic vocal ideal of Justin Bieber? I am sure it is possible. But what does the aesthetics of such singing

communicate to the listener? How would your body move while singing in that way? Look at the shaking body of Johnny Depp in the movie version of *Sweeney Todd*. Merely his physical discomfort and obvious inhibition of voice signals a completely different character from that envisioned in the music. What emotional impact would Radames make if he sang *Celeste Aida* with the aesthetic ideal of Kanye West?

The question is double-edged, because to some listeners that would be thrilling as a curious thing for the collection. Many modern theatre creators love the deconstruction of every concept, and direct their operatic production like a commentary of and discussion about the art instead of a direct communication. And that has to do with the customer-based business. Instead of having a relation to the art form, many people just sample, visit and attend different types of venues, in order to "know" what it is about and then move on. To the lover of opera, who develops a relationship with an aesthetic expression, following Kanye the imaginary opera singer through his career and listening to his *Don Carlo* and then go to his recital of Debussy and Ravel songs could prove challenging, in my humble opinion. Not because I believe classical music should sound in a certain way, but because Kanye West would not be able to last vocally and because he would be severely limited in expression and communication.

6. THE REQUIREMENTS OF THE FIELD

Singing classically is merely a term used for those who are able to sing that particular music. It is not the sound that is chosen, it is the music that sets its demands. This music carries very clear aesthetic possibilities. Nobody would decide to run a marathon in high heels and expect to win. The same is true for more subject-related choices, like attempting to perform an opera like *Eugene Onegin* as if it were a heavy Puccini opera, without the inherent French lyricism of line and seamless flow of melody between orchestra and soloist. Not only would this alter the dramaturgic significance of the story and the characters, but it would also heavily affect the demand and requirements for the singers.

In a workshop environment the concrete parameters of this aesthetic work begins by discussing different singers and together with an instructor addressing their attitude, their choice of attack, core, elasticity, sense of line and language as well as coherence with the orchestral music. Questions of the following kind will be addressed:

- What is the emotional context of the orchestral embrace around the vocal line?
- How is the soloist juxtaposing his voice against that?
- How does that fit together with the character or the idea of the character?

For example: is Don Giovanni a gentleman renaissance intellectual with a self-destructive complex suffering from desperate need of closeness or is he a sadistic model-like hipster thug with no morals?

All the answers should be translatable through voice. How can we convey that through the use of casting, prosody, tone, attack, line or agility of the vocal trajectory? What is the intended vocal line and what is an accident? Cultural awareness of this form of listening results in the growth of musical and vocal ideals. These ideas and visions must be tempered with the understanding of the singers' own instrument, body and range of development.

David Björling used an exemplary attitude when teaching his three sons, one of whom grew into one of the greatest opera singers of the 20th century (Liljas 2007). Today, this method would be called the "Suzuki method", and it consists of the cultivation of a "silent" relationship between teacher and student, where imitation and practical work allows the student to learn gradually and practically about art, music and musical skills with a focus on cultivating ideals rather than mind processing and theory. It is the teachers' goal to slowly increase the demands and never allow the student to fall into the rational gap of "failure". I usually say: you don't learn through mistakes, but through success. This requires the teacher to be, above everything else, trained in listening, observation, communication and development – and, last but not least, knowledgeable in vocal theory and in possession of artistic skill.

The main point in learning a complex skill is that it is a process that requires a certain degree of "forgiveness of the body" because the direct processes in the brain or body awareness is in many ways inaccessible to the conscious mind. Rather, the body must learn to react to an idea, a vision and an image of what one wishes to achieve instead of a mechanical position. The skill of singing is an "indirect" skill in that respect (Andersson, Östman & Öhman 2013).

Much has been said of and even more written about the different mechanical and technical aspects of singing, with Richard Miller and Johan Sundberg being some key individuals in this field. They have played a great role in observing the vocal process, vocal health and the instrument, but not really had much effect in the field of artistry and skill. In many ways the mechanical idea of the instrument can act as an inhibitor to the learning process. There really is no substitute for the master-student relationship (Pilotti 2009).

7. SO, WHAT THE HECK IS THIS VISION?

To make a long story short: *there are three sets of basic cultivations that need to take place – that of the soil, the goal and the process.* All of this encompasses the artistic vision of the musician. During this training, the teacher must assess the students' point of origin (what he or she knows and what their tendencies are) and predict an optimal development trajectory and slowly introduce exercises that would promote this trajectory.

Let's first talk about cultivation. As I wrote earlier, the voice is about movement. The question is: movement of what? Well, the body, actually. The body moves, and as a result, the voice starts making sounds. The voice is a product of physical movement, just like clapping is the result of slamming your hands together many times in a row. The vocal instrument is primarily a portal for the lungs, protecting them with the fastest reacting muscle (Hoh 2005) in the body from particles and fluids entering the trachea. So far, so good ... but then we start talking about aesthetics! What happens to the body when it becomes cultured, refined or simply used to certain things like high heels or constant training? The walk of an athlete is different from that of a couch-potato; that much is evident, but is it really on purpose? Something happens to the body when it becomes cultivated. The 100m sprinter doesn't move her arms that high while running because of style, but out of necessity. They are acting within the kinetic parameter of what is needed to get where they are aiming, and this has a spill-over effect on the aesthetic of their physical culture, when not running. The sprinter's aim is to get as fast as possible during

competition, faster than anyone else, to the finish line. Their training and preparation is centered on this idea. The passive dynamic is also true, what they do when “not training” affects their training. In singing, the goal is not to sing faster or louder than anyone else in a short burst of time, but to be as cultured as possible and through the medium of the voice cause emotional response to the listener. Part of this goal consists of being completely in tune, develop a speech that is dynamic and melodic, and have complete flow with the written music, the orchestra, as well as your own body. Instead of one very quick goal, the opera singer must aim for innumerable challenging goals over a very long period of time. Very much like a ballet-dancer, but the principle of aesthetics based on kinetics for the sprinter and the opera singer are the same; they are not there as addition to the singing, they are the point of singing – just like running fast is the point of the 100m sprint.

8. LEARNING HOW TO LEARN

For the classical singer, the development of the “soil” of the voice is a cultivation of the body and the understanding of the instrument itself and the use of language as a tool. It is from this soil that the amalgam voice will be expressed, or “grown”. The voice is not the body, it is not a physical thing, it happens in the body and because of the body, but it isn’t “the body”. In fact, the voice is merely the link between the body of the singer and the body of the listener. The cultivation of the body first requires the teacher to assess the origin of the student. What linguistic foundation does the student have? What corporeal foundation? What type of flow or physical trajectory is natural for the individual? How well does the body allow flow? How does the singer understand the impact of action? A clear understanding of observing aesthetics often does not coincide with the ability or understanding of developing aesthetic ability. In other words: some understand but cannot observe. The skill of observation or doing is not the same as theorizing. Therefore, learning how to learn is often a major issue that must not be skipped. In Operalabb, I develop physically simple tasks like the shaking of hands while walking in a circle or making the sound “pri” while walking to and sitting down into a chair to assess these issues, and gradually build physical skills that are observable to a group, before I enter into the abstract area of vocal learning – using the same pedagogic language. These simple exercises are also great for observing the level of physical cultivation in the singers.

Attitude is also a major factor. A person that is easily aggressive or euphoric differs very much in learning from a lethargic or distant individual in terms of physical cultivation. This will be a major factor for the student of singing all through his or her process.

9. LANGUAGE AS BASELINE AND TOOL

Different languages and dialects cause different sets of vocal habits and skills. Just as different physical lifestyles cause different sets of kinesthetic habits and skills. Richard Miller writes extensively about different national schools of singing, primarily in his updated book *National Schools of Singing: English, French, German, and Italian Techniques of Singing Revisited* (1997).

I am well aware of this thinking even though national singing ideas are fast becoming diluted. But I have a slightly different focus. Instead I refer to language from the general idea of a baseline aesthetic or "soil" of the singer. Different linguistic cultures use and maintain different ideals. It's just like training wrestling or sitting down in front of a computer all day, speaking also uses or misuses the culture of movement. If a runner flaps their arms and head around, it says something about the basic training required of them before they should or even could compete. The same is accurate for singers and the use of language and body. The intuitive understanding of vocal line, unity and trajectory is of vital importance for the vocal and physical cultivation of a singer. If you do not have a baseline linguistic cultivation, your vocal development will be severely affected.

I will use the example of the Swedish language: only fifty years ago, the Swedish language was very different from what it is now. As spoken by media personalities, actors, public speakers and officials, it was performed in a melodic prosody of a mixture between the German emphasis on "brave" syllables starting on supported consonants, and the unhindered Italianate flow of line that carries little embroidery. The vocal line of spoken Swedish was very unified in tonal identity and color all through the register, and required the ability to mix effortlessly between chest and head voice even in spoken Swedish. It basically sounded a bit like "song". This was always done without losing the vocal core, or "identity". Vocal core is the central audible quality of the voice which becomes the singer's formant when used in classical song that new born babies use naturally. Using the voice with constant vocal identity could be called "sul appoggio" in Italian, and implies a fully tempered contact between breath and the vocal mechanism.

Today, the cultural use of this vocal core or unified vocal identity in spoken Swedish is lost. Instead, the Swedish language now uses a form of shortened phrasing starting in vocal fry and ending up in *voce finta*, or reversed. In simple terms, it means that the voice starts from a "digging" or rasping sound and ends up in a whisper or unsupported half-voice. Individuals speaking in the older aesthetic form sound very mannered and artificial in the modern Swedish culture. The spoken Swedish today consists of broken phrasing, interrupted sentences, and a tonal quality that never effectively stabilizes in any unified vocal identity of the speaker. For many people of younger generations, their whole speech culture is made up either "*voce finta*" (unsupported half voice without vocal core) or vocal fry (where the vocal chords do not fluctuate freely and a more rasping or squeaking sound occurs). The melodic and individual quality of the spoken culture has disappeared. Naturally, this type of cultivation renders a traditional approach of teaching voice very difficult, since the nature of speech is the foundation of singing. Not only does this hinder a more traditional development of the musicality, but the use of breath in song is also severely compromised cultivating a restriction of the use of breath and speech. In dramatic art this is especially problematic, and it is underlined by new research that implies that we feel as if we violate ourselves if we stray too far away in behavior from forms of expression that we feel connected to (Gino F, Kouchaki M, Galinsky A. D. 2015).

Experienced critics and opera experts repeatedly claim that the average vocal ability of even an amateur singer of many decades ago was on par with what is considered professional level today. This is of course anecdotal, but as experts go, this makes it a valid reference point for further observation.

That's why the teacher must initially introduce the art of speech and listening as a foundation for the art form and not as an extra-curricular subject, tacked on at the end.

Since musical drama, such as opera, is an "original" art form, just like dance or martial combat, it is heavily dependent on automated functions of the body. A fundamental development of the artistry happens indirectly since much of the vocal process is unavailable to the conscious mind. Danish vocal scientist Mette Fogh Pedersen stated in a conversation with me that: "The voice is founded in behavior", a statement that reminds me of Antonio Damasio theories on consciousness and emotion that states that language stems out of the emotional experience of awareness (Damasio 2000).

Indeed, I suggest that one of the main problems for young singers today is the backwards pedagogic situation of starting with complex vocal training on vocal mechanics and quickly graduating to difficult repertoire – easy to do with most healthy young voices, when damage done is rarely obvious. And then, only after years of training in this nonconstructive and debilitating manner, they start training the deep complexity of languages and listening in a proper and cultivated way according to the poetic and melodic nature of each individual language.

The idea of "original" art form came to me from the statement of Sir Charles Darwin that musical drama must have been the first method of communication for mankind. Before language, there can only have been sounds, melody and descriptive or unconscious gestures. The other part of "original" is that this art form is something that comes from a human urge or a natural human behavior that essentially all human beings do, more or less. Babies use their voice in a fashion that is the basis of musical drama. This is also the key to developing the idea of the voice for the novice singer: Homeostasis.

10. ON HOMEOSTATIC SOUNDS OF THE BODY

Homeostasis is the equilibrium of the body. All living organisms function according to this principle, including single-cell organisms. When the body senses a change occurring in outer or inner corporeal values, pressures or hormones, the body reacts in order to establish equilibrium again. In many instances, the human body reacts indirectly with vocal sounds. Pain, fear, pleasure, surprise, joy; there are many forms of vocal sounds that are automatic in connection to the change in homeostasis – and thus involuntary. The sole purpose of this function must be an extension of the synaptic communication inside the body, so that other individuals can respond to the change in Homeostasis. Notice the word: "communication". This is the natural function of the body in the listener that must be addressed in the art of music and drama.

When the teacher observes a student that has cultivated a weakening of this clear impulse of the voice, resulting in "overly intellectual or mechanical sounds", I suggest starting training at the core of homeostatic sounds, before progressing to speech or song. The singer must be comfortable with vocal communication, even in its most unsophisticated form. In short, vocal technique can be explained as: the shortest, smoothest and least hindered way between idea and action. The first step to cultivate this method is by attaining a "forgiving" body that is allowed to learn by itself. This cannot happen if the student has cultivated a negative attitude towards homeostatic sounds, because this attitude actively triggers a stop of the unconscious processes that develop the artistic instrument of the singer. The singer must train to be more forgiving, to allow sounds that are angry, sad, joyful or in other ways revealing of the homeostatic changes in

the body. However, this is not psychotherapy, a method vastly different in prospect from training the voice, and must be left to the professionals of that field. Rather, it is a cultivation of the body, an understanding of what is required of the singer as a full body artist and the possibilities of development through cultivation.

The vital part of these homeostas-exercises is the concept of an emotional state. The student clearly envisions an emotional state, a vowel or syllable, and only when this is completely clear in their mind, when they find it unbearable to keep silent, they would utter the sound. The end goal is to make this process snappy. I do not use the word "snappy" lightly. It essentially means "altogether, now". The body must learn to act as one entity and not as different departments in combination. This effect cannot develop properly if the student still has an unforgiving body. Action must be enthusiastic, the soil of the voice must be eager and ready to act. The goal of this stage of development is the corporeal immediacy. In lessons I suggest starting with this type of training and linguistic cultivation before going into pure vocal exercise and breath.

11. CONNECTING HOMEOSTASIS WITH SONG

When the aesthetics of spoken language, homeostatic sounds and progression of vocal exercises are second nature to the interaction between student and teacher, the teacher can more easily observe how the student understands the ideals of the teacher. It is also during this initial exchange that the teacher will encourage the student to rely on his or her own visions of sound. The groundwork of homeostatic sounds is the basis for the artistic vocal vision of the full body artist. This must be developed into purely vocal exercises; the student must first envision the complete vocal exercise before actually committing to the communication of this idea – often singing lessons become a form of sound-production session, which is (no pun intended) not productive. The training should really be mostly about refining the ideal of the student and the connection between vision and action. It is a clear sign of the teacher not observing the visionary process of the singer and focuses merely on the sound production, when the student feels vocally misunderstood and often needs to explain what is happening to the teacher. Anyone can make good sounds on a good day, but if the sound is not preceded by a clear vision, there is no development. The result of the sound quality comes only after the process of the vision is clear and reliable and the forgiveness of the body is established. All this, the physical cultivation, the forgiveness, the homeostatic sounds and the linguistic ideals can be called the "soil" of the voice. I have on purpose left out the part of musicality and musical understanding from this text, because in truth, musicality is just another word for all that I have described above.

This idea of original art form and homeostatic sound is also the start of the basic exercises we do in Operalabb as an initial foundation every day for visualizing the work. In short, we visualize a short, concrete movement – allow the mind to be tolerant and forgiving so that there is no part of the body that is going to hinder this concrete idea of movement. Then, and only then, do we move. It can be a spin, a jump, a flexing or leaning. This is something utterly simple to start with, bit by bit, this vision of movement becomes more advanced, longer, more sustained, complex, and less structured. In the beginning, the wish of the student to make it "right" overwhelms the idea that the body

learns indirectly. Being wobbly is not the same thing as making a mistake. The mechanical idea of the movement often takes over and stops the body from reacting instinctively to the idea. That is why the teacher must structure the parts of the session very clearly, and always take full responsibility. These small exercises are also important for the singer in order to develop physical forgiveness. The small corrective movements or tensions that we all are laden with through our lives that hinder and involuntarily criticize every position and movement we make, will also affect our singing and actions on stage. The movement exercises we do by combining simple sounds and movement slowly reveal these little choreographic devils that linger in the body.

12. THE GOAL

We have now entered into the field of the goal, which is an idea derived from Lamperti and his individual ideal of vocal artistry. It is the beauty of tone, the quality of emission, which is the goal of the singer. But without cultivation, this cannot mean anything. A specialist in any field knows the exact measure of pressure or temperature required to achieve the task, and the same goes for the singer. Yet, the knowing is not in the doing, but rather in the aim. The doing is a reaction to the aim. This clarity of idea must be strongly present in the mind of the singer, before the voice can ring true. The clarity of idea of the voice, music and speech must be constant and continuant through the end of the line of song. The teacher needs to observe that the generalized attitude of noise making doesn't take over. Instead of communication, this idea of noise and sound production leads to declamation and musical demonstration, which is not the same as communication. Authenticity in the singer is when the audience is struck with emotion and projects it on to the singer. Without a clear idea, or goal, this authenticity becomes a feeling inside the singer and at most impresses the audience with how authentic the singer himself or herself seems to feel.

In practical terms, this starts with the vowels, expands to the shape of words and expresses itself fully through the line of voice and body. A pure, continuant vowel and consonant must be spoken from the core of the being, with the whole body in direct response. The teacher must be able to hear the level of purity of the vowel by the student, and react accordingly. The teacher must also be able to see and hear the level of engagement of the whole physical structure of the singer. Since the vocal instrument is just the end tip of "the whip of the body", if there is stiffness or too little engagement at some part far away from the end tip, it still affects the way the whip lashes and cracks.

Even while the length and the disposition of the embouchure (the place in the throat that shapes the vocal resonance of the vowels) must adapt to the tonal registers, the initiation of the vowels must start with an inner listening and personal ideal, and not the wish to make it "right". The earlier mentioned exercise of "walking to the chair" is excellent in demonstrating this principle. We move our limbs in complex ways to get from standing five meters away from a chair to sitting down on it. But we only need the simple instruction of thinking that we want to sit there in order to make it happen. With singing we should use the same very clear image of what we want to achieve, and not focus on the variations of getting there while we are getting there. Instead, we must reinforce the attitude of forgiveness and together with the teacher develop a greater acceptance for movement in the voice, as opposed to positions.

In order to improve the soil for vocal readiness, we in Operalabb design games that create a positive and childish attitude in the body of the singer, including the vocal tract. The complete forgiveness allowed when playing silly physical games that also require unregulated movement without finesse but much energy and enthusiasm, is all part of developing this quality in the singer. In times where great flow is in place, we make a note and soon sit down and make the singers in the studio aware of the idea of flow as something that occurs "while doing something else". It is the result of allowing one idea to be the great guide to everything else. This readiness of the "soil" of the voice requires only that complete readiness and a great forgiveness of the body.

13. TRIAL AND ERROR – A BAD PROCESS

I am against the idea of trial and error. It is a destructive method propagated by a more simplistic artistic ideal. The reason trial and error is ineffective is that it teaches the student to expect constant revision and relearning. It also teaches the student to self-regulate while performing. In order to avoid this ineffective and energy-consuming method, the teacher must develop a clear idea of long term process together with the student. The teacher must also establish a form of teaching where both the idea of mistakes and the experience of mistakes are avoided. Learning and the method of learning are part of the process. The structure of forming a vision, setting a goal and acting towards this goal with complete forgiveness and readiness of the body, is a very simple tenet, but it requires complete strictness of form. The cultivation of this method cannot happen without a teacher, because self-observation while "doing" effectively stops the goal-focus of the doing. The action cannot both be self-observation and goal-orientation. This method is well described in the book *Zen in the Art of Archery* (1953) by Eugene Herrigel as well as Thomas Hemsleys' *Singing and Imagination* (1998). I eschew the idea that people born with talents get where they are no matter what way they are taught. It becomes more and more obvious that there is an abundance of talent today that is simply not refined, that could achieve masterful work if assisted or helped to greater heights by better ideals, better teachers and circumstances. The misguided culture of belief in the innate or spiritual gift is very strong. Learning through mistakes takes a lifetime and suddenly one is too old to do anything but teach. A good process must include the understanding of what kind of progress should be expected and what to do if there is no process offered.

The answer is: find a teacher that involves you and your creative mind in your development. And most of all: a teacher who is able to link the level of cultivation of the singer with the level of cultivation required to become a real artist in one's own right, *an artist with a goal, a vision and a process*. I will end with a quotation:

"The world is not seeking merely the perfect voice but a great musical individuality manifested through a voice developed to express that individuality in the most natural and at the same time the most comprehensive manner possible. Therefore, young man and young woman, does it not seem of the greatest importance to you to develop, first of all, the mind and the soul, so that when the great hour comes, your audience will hear through the notes that pour from your throat something of your intellectual and emotional character?" (Brower, Cooke 1996, 4)

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POTPUNI TELESNI UMETNIK – OPERSKI PEVAČ: SAVREMENA PARADIGMA U OBRAZOVANJU, VIZIJI I RAZVOJU OPERSKE UMETNOSTI

Kroz rad 'Operalabb'-a iz Švedske, pokušavamo da razvijemo temeljniji pedagoški pristup u obrazovanju vokalnih umetnika koji se bave operskim i klasičnim pevanjem, pristup koji je prilagođen vokalnoj kulturi današnjeg vremena i u skladu je sa njom. Uočeno je da osnovne veštine koje danas poseduju pevači – početnici, više nisu slične onima iz perioda kada su se postavljali pedagoški i estetički temelji učenja klasičnog pevanja. Polazna tačka našeg načina rada jeste udruživanje elemenata savremene i prošlih vokalnih kultura u govornoj i pevanoj formi, kao i fizičkih i umetničkih okvira koji su u vezi sa razvijanjem jezičkih, estetskih i umetničkih ideala mladih muzičara.

Ključne reči: *pedagogija, vokalna i fizička kultura, opera, klasično vokalno obrazovanje*

BEAUTIFUL GORENJSKA MUSIC – PAST AND PRESENT

UDC 78.03+78.071.2(091)(497.4 Gorenjska)

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Abstract. *The paper discusses music genres and authors, composers, creators and performers, ensembles, soloists and choirs of Gorenjska music throughout the area and epoch of Gorenjska. Gorenjska is a hilly land in the upper region of the Sava River in Slovenia. The „story” begins with the music of I. H. Gallus, continues to the Brothers’ Avsenik Ensemble and continues with Gorenjska music and musicians of today.*

Key words: *Gorenjska, music genres, musicians, land*



Fig. 1 The „Brothers’ Avsenik” Ensemble (the titles of two LPs’)

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„[...] In the creative process the country is not in a direct relation. Nevertheless, there are differences between my vision of music and Gorenjska: 'No, Carniola has no prettier scene (Kranj)/than this, resembling paradise serene' (Kist pry Service – Kist/The Baptism on the Service/The Baptism; Prešeren 1999, 112–119) ... We came to the conclusion that Gorenjska is rich in musicians and fiddlers. Therefore, here you will not hear ballads, romances and alike, but dance-orientated folk music instead. For that reason the Avsenik's-Joževc's ensemble from Begunje (Gorenjska) is not a surprise in the Slovenian art music. ... Although we can find an elevated xenophobia level, a stronger resistance toward the foreign, and the unknown with the people of Gorenjska, I have to confess that at first I took this as a characteristic disadvantage – today, I shall correct myself: it might be a defensive system against the invasions of the unwished, dangerous, and harmful. Of course, everything has its limits and limitations ... I am probably one of those people of the Gorenjska region, who keep in their hearts the memory of the past centuries, when our people have been despised and who still are not aware of the amazing things they have achieved. As a consequence, our people will rather stop talking than speak too much [...].”¹

„Beautiful Upper Carniola region,
Just open your eyes and enjoy
breathtaking beauty.”²

Gorenjska is a hilly landscape in the upper region of the River Sava in Slovenia, north and north-west of Ljubljana, between the watershed of the River Soča in the west, the watershed of the River Drava in the north, the watershed of the River Savinja in the east and the Posavsko hribovje and Ljubljana in the south. It is cradled by the Karavanke Mountains in the west, Kamnik and the Kamnik-Savinja Alps and the eastern area of the Julian Alps. The centre of the Gorenjska region is Kranj, at an approx. elevation of 400 meters above sea level, high in the Ljubljana basin.

Among the musicians from the Gorenjska region and the music itself, which appeared in this region long ago, we can find some specifics and differences. From the musicological and sociological point of view it is certainly an exquisite phenomenon and the very the subject of this research. It is characteristic to this region is that it is so separate and different from the rest of the Slovenian and international scene when we come to talk about folk-art, creativeness and performance.

That is why we will take a look at this phenomenon of the musical world and we will try to listen to it as musicians, i.e. with music in music. Still, all of these and other methods cannot and will not be finite. The above mentioned insights and the conclusions we might draw are on a large scale related to the Gorenjska region with the all-national, geographical, spiritual and cultural factors. In this paper we included all musicians, who were either both born and lived in the Gorenjska region, who immigrated and now work here, those, who were merely passing-through the Gorenjska region but were closely

¹ From an interview, a conversation with the academician Uroš Krek, Slovenian composer (1922–2008, see: Križnar 2006, 109, 115, 117).

² This piece was performed by the „Brothers' Avsenik” Ensemble 1957, the author of the text is Ferry Souvan (1919–1974; the informant: Ivan Sivec, Mengeš, 25. 3. 2015, see: website <http://pesmi.si/avsenik/prelepa-gorenjska/>, 25. 2. 2015).

connected to it and/or also those, who moved from the Gorenjska region to other national or international regions. Therefore, their (musical) opus is only a reflection of their specific life, work and stay in Gorenjska. The paper covers the last approx 1500 years, from the Middle Ages³ till today. Consequently, it is at the same time the voice of the common people and their relation to earth, religion, trade, educated persons and the like.



Fig. 2 Iacobus Handl Gallus (1550–1591, the woodcat from the *Opus musicum, I-IV*, Prague/Czech, 1590, left) and Primož Trubar (the woodcat, 1578 from the *Hishna postilla*, Derendingen/Germany, 1595)



Fig. 3 Iacob Handl Gallus, *Opus musicum num quatour, quinque, sex, octo et num pluriumvocum ...* (Prague/Czech, 1586), the part of tenor voice (the 1st page)

³ From the fall of the Western Roman Empire (AD 476) to the discovery of America (by Amerigo Vespucci in AD 1507, the German reformer and cartographer Martin Waldseemüller drew both new continents on a world map in AD 1516, *Carta marina navigatoria*; remark by the author, FK!).

Among the typical Gorenjska **ensembles**, the first place takes The „Brothers’ Avsenik” Ensemble. It is on the world scale probably the most successful Slovenian ensemble from the Alpine ethno-pop (1953–1990; Slavko Avsenik, b Begunje, 26. Nov 1929 d 2. Jul 2015 and Vilko Ovsenik, b Begunje, 9. Nov 1928), following the Alpine Quintet (1966→), then the ensemble The „Trumps from Praprotno” (1962 →), the vocal quintet which was already in year 1964 united by The „Lojze Slak” Ensemble, The „Sašo Avsenik’s” Ensemble (2009→), „Capella Carniola” (Janez Jocif; 2004→), (male) vocal quintet The „Gorenjci” (1964–1988), the small (male) amateur vocal group The Kranj’s Quintet (Ana Erman; 1994→), the mixed vocal singer sextet The Pro anima singers (Vrba in Gorenjska; 2011→) and so on. Among the **ballet dancers** from Gorenjska are choreographer Jaka Hafner (b Jesenice, 8. Sep 1927 – d Ljubljana, 1. Sep 2005), choreographer, ballet pedagogue and opera stage manager dr. Henrik Neubauer (b Golnik, 17. Apr 1929) and pedagogue Franci Ambrožič (b Hrušica/Jesenice, 29. Jul 1937 - d Ljubljana, 17. Apr 2013). Among the (jazz) **drummers** they are pedagogue Klemen Markelj (b Kranj, 15. Feb 1977), Gašper Bertoncelj (b Kranj, 17. Aug 1978) and Kristijan Krajncan (b Kranj, 9. Jun 1986). *The Freising Manuscripts* are the oldest known notes in Slovenian language and Latin note in which of Slavic language in general. They were linked by Škofja Loka but they were belonged in the kind of the Middle Ages’s church literature. Manuscript codex is the proper of the bishop of Freising (d 994).

Slovenian composer Jakob Jež (born 1928) has also written a cantata on this libretto for tenor, bass, double chorus, children’s chorus, brass and percussion.⁴ Among the **church’s dignitaries** who in Gorenjska let the musician seal, too is indubitably the Protestant reformer, the founder and the first superintendant of Protestant Church in Slovenia, establisher of Slovenian literary language and the first Slovenian writer Primož Trubar (b Rašica/Velike Lašče, Jun 1508 – d Derendingen/Germany, 28. Jun 1568), priest, theologian and bishop, teacher, economist, nation awakener and musician dr. Andrej Karlin (b Stara Loka/Škofja Loka, 15. Nov 1857 – d Maribor, 5. Apr 1933). Among the **conductors** there are composer, musicologist and priest dr. Anton Dolinar (b Trata/Gorenja vas, 13. Jan 1894 – d Yates Centre/Kansas, USA, 1. Aug 1953), musicologist and priest dr. Mirko Cuderman (b Tupaliče, 18. Jul 1930), writer Anton Kolar (b Belgrade, 24. Jan 1942), pianist, pedagogue and musicologist Peter Škrjanec (b Medvode, 29. Jun 1942), choir master and pianist Andraž Hauptman (b Kranj, 27. Jul 1968), pianist and pedagogue Marko Hribernik (b Kranj, 7. Feb 1975) and others. In the connect of the folklore, i.e. the music, the poetry and the dance is **ethnologist**, folklorist and culture anthropologist dr. Bojan Knific (b Kranj, 10. Aug 1971), among the **ethnomusicologists** who let the biggest seal to Croatia this matter profession (→ Glagolitics) is dr. Jerko Bezić (b Kranj, 10. Jun 1929 – d Zagreb, 10. Jan 2010). Among the **bassoonists**, these very rare instrumental soloists are Anton Rupar (b Škofja Loka, 2. Jul 1938) and only lives in Škofja Loka, Damir Huljev (b Osijek, 30. Mar 1958). Among the **flutists** there are (the former perfect) soloist and pedagogue Fedja Rupel (b Ljubljana, 12. Mar 1937), pedagogues Draga Ažman (b Jesenice, 21. Feb 1953) and Irena Grafenauer (b Ljubljana, 19. Jun 1957), pedagogue and bandmaster Matjaž Šurc (b Jesenice, 4. Nov 1965 – d Solkan/Nova Gorica, 3. Apr 2009), pedagogues Vesna Jan Mitrović (b Kranj, 27. Mar 1969), Liza Hawlina (b Ljubljana, 11. Jun 1975), MA Ana Kavčič Pucihar (b Ljubljana, 3. Dec 1976), Elena Hribernik (b Kranj; 8. Oct 1977) and Barbara Volčič (b Kranj,

⁴ Its first performance was in Ljubljana, on 27th July, 1971.

18. Nov 1989). From some **folklore ensembles of folk dances** (of Gorenjska) are: Iskraemeco folklore group (Kranj; Jože Šenk; 1954→), „Karavanke” folklore group (Tržič; art leader Saša Meglič; 1966→), „Sava” folklore group (Kranj; art leader Zvonko Gantar et al; 1949→), „Škofja Loka” folklore group (Škofja Loka; art leader Marko Krajnik; 1977→), „Ozara academic” folklore group (Kranj; art leader Brane Šmid; 1952→), „Bisernica” tamburitsa group (Reteče/Škofja Loka; art leader Janez Kermelj et al; founded 1922; from 1971 → Bisernica) and so on. From **music festivals** in Gorenjska is necessary set though specifically aside by the longest tradition and those by the marked got the seal not only Gorenjska then the whole State, Slovenia: „Slovenska popevka” (The „Slovenian Song” Festival; 1962 –63 in Bled; after →1983 in Ljubljana; from 1998→ as Dnevi slovenske zabavne glasbe/The Days of Slovenian Entertaining Music), Festival of Early Music/Radovljica (founded 1982 as the International Summer Academy for Early Music; from 1997→Festival Radovljica), The Gostičs' Days (Domžale etc., 2000→), Groblje Festival Chamber Music (Groblje, 1971–2003), *IDRIART* (Bled, 1981–1994; since in the castle Borl/Ptuj), Jazz Festival (Bled, 1960–1966; since in Ljubljana), The Concerts **ORGANS &** in Papirnica/Škofja Loka (2009→) and others. Among the **music pedagogues** they are choir master and culture worker Slavko Mežek (b Jesenice, 9. Apr 1952) and dr. Marija Mihevc (b Jereb; Kranj, 6. Apr 1974), among **the music writers** however is Janko Grilc (b Ljubljana, 2. Mai 1930). From the **musicians** we can find i.e. recon up Jurij Kuralt (b Kranj, after 1700 ? – ? after 1733 ?), philologist Marko Bajuk (b Drašiči/Metlika, 29. Mar 1882 – d Mendoza/Argentina, 20. Jun 1961), organist and composer Lovro Hafner (b Binkelj/Škofja Loka, 10. Aug 1883 – d Preska/Medvode, 10. Jun 1963), priest Jer/nej/ko Seljak (Don Kosto; b Sovra/Žiri, 23. Aug 1893 – d Brezje, 14. Jun 1968), choir master and composer Ciril Vremšak (b Kamnik, 14. Jun 1900 – 27. Dec. 1968), poet, storyteller, dramatic, translator and reviewer Matej Bor (= Vladimir Pavšič; b Grgar/Nova Gorica, 14. Apr 1913 – d Radovljica, 29. Sep 1993), Andrej Smolej (b Jesenice, 6. Nov 1939 – d 6. Aug 2008), pedagogue Marija Mesarič (b Krško, 16. Sep 1942), arranger, painter, composer, trumpeter and jazziest Ivan (Žan) Prešeren (b Hlebce/Lesce, 7. Mai 1945), accordionist and composer Jože Burnik (b Jesenice, 2. Aug 1947), painter Venio Dolenc (b Celje, 1. Apr 1951), composer Hanzi Artač (b Železna Kapla/Eisenkappel, Austria, 13. Jun 1951), composer and sound ambiances designer Boštjan Perovšek (b Ljubljana, 17. Sep 1956), cultural worker Janez Jocič (b Ljubljana, 5. Jan 1960), pedagogue mag. Vinko Šorli (b Ljubljana, 7. Jun 1952) and art historian Boštjan Soklič (b Jesenice, 26. Oct 1962). Between the **accordionists** is Jernej Hostnik (b Kranj, 27. Feb 1979). As are only two bassoonists among the Gorenjskan there is only **hornist** Jože Kocjančič (b Bled, 10. Mar 1951). Among the **makers of (music) instruments** they are: Simon Otonič (organs; b Kranjska/Carniola, 1730 – d Maribor, 6. Nov 1784), Peter Rumpel (organs; b Kamnik, ? 1787 – d ? 1861), Ignac Zupan, sen. (organs; b Kropa, 24. Jan 1825 – d 7. Apr 1888), Jožef Papa, jun. (organs; Tržič, 19. Mar 1837 – d Varaždin/Croatia, 6. Feb 1907), Ignac Zupan, jun. (organs; b Kropa, 21. Jul 1853 – d Kamna gorica/Kropa, 7. Nov 1915), Ivan Zupan (organs; b Kropa, 9. Dec 1857 – d Kamna gorica/Kropa, 4. Jul 1900), Wester/Bešter Franjo (organs; b Kropa, 9. Apr 1865 – d Zagreb/Croatia, 5. Aug 1926), Franc Jenko (organs; b Mengeš, 5. Sep 1894 – d Ljubljana, 2. Jun 1968), Blaž Demšar (strings; b Selca over Škofja Loka, 2. Mar 1903 – d Ljubljana, 23. Dec 1981; Atelje Demšar-Stringed Maker, Ljubljana, 1927→), Tomaž Močnik (organs; b Kranj, 14. Dec 1968; „Orglarstvo Močnik”, Cerklje at Gorenjska 1998→) and others.

Among the **songwriters** there are Aleksander Mežek (b Moste/Žirovnica, 18. Nov 1948), guitarist, composer and producer Andrej Šifrer (b Stražišče/Kranj, 1. Mai 1952),

among the **guitarists** they are pedagogue Uroš Lovšin (b Celje, 10. Mar 1957 – d Škofja Loka, 19. Jul 2007), jazziest Primož Grašič (b Kranj, 30. Jun 1968), pedagogue Denis Kokalj (b Kranj, 15. Apr 1970), composer Uroš Rakovec (b Kranj, 25. Feb 1972), pedagogues mag. art. Luka Vehar (b Kranj, 14. Oct 1982), singer Lenart Rupar (b Kranj, 22. Apr 1985) and Janez Golob (b Kranj, 21. Nov 1985), among the **clarinetists** there are Frančišek Pristov (b /Spodnje/Gorje/Bled, 28. Feb 1919 – d Zagreb/Croatia, 3. Sep 1991),⁵ pedagogue Stanislav Kermelj (b Reteče/Škofja Loka, 22. Oct 1914 – d Stara Loka/Škofja Loka, 8. Mai 2004),⁶ Mate Bekavac (b Ljubljana, 14. Mai 1977) and student Blaž Šparovec (b Ljubljana, 20. Apr 1994).



Fig. 4 Irena Grafenauer/flute (right) and Mate Bekavac/clarinette (left, Photo: Tihomir Pinter)

Among the **patrons** for the Slovenian and the Gorenjskan culture and by this indirect or direct by music art that time and areas it is have to mean economist, natural scientist, technical engineer and writer baron Žiga Zois (b Trst/Italija, 23. Nov 1747 – d Ljubljana, 10. Nov 1819), among the **musicologists** then conductor dr. Josip Čerin (b Komenda, 29. Mar 1867 – d Ljubljana, 1. Nov 1951) and the writer dr. Franc Križnar (b Ljubljana, 20. Nov 1947). In the rame (the brunch) of Narodna čitalnica (The National Reading) we can find in its history development some of music activity, the persons and their works in Gorenjska, too (Škofja Loka, 1862; Kranj, 1863) and in Glasbena matica (Music Society, Kranj, 1909). Yet they are important by the beginning and further (art) development of music in Gorenjska i.e. music schools, amateur and professional music activities. Among

⁵ The source: Upravna enota (The Administrative Unity) of Radovljica (6. Mar 2015).

⁶ The informant: Marjana Nemeč, Trzin (9. Apr 2015).

the **organists** they are: poet, teacher and composer Pavel Knobl (b Knobell; Orehek/Kranj, 24. Jan 1765 – d Tomaj, 22. Oct 1830), composer and choir master Franc(-čiček) Bricelj (b Šenčur/Kranj, 3. Sep 1904 – d Ljubljana, 12. Sep 1981), pianist, pedagogue and art historian Hubert Bergant (b Kamnik, 13. Nov 1934 – d Šempeter/Nova Gorica, 19. Jan 1999), pedagogues and choir masters Angela Tomanič (b Navičino/Strumica, Macedonia, 28. Apr 1937) and Anton Potočnik (b Bukovica/Selca in Selca Valley, 13. Jan 1951), pedagogue and composer Milko Bizjak (b Jesenice, 1. Nov 1959), pedagogue mag. art. Klemen Karlin (b Kranj, 22. Mar 1973), pedagogue Barbara Pibernik (b Kranj, 13. Mar 1962), among the **pedagogues** there are pianist and choir master Janez Foršek (b Tržič, 24. Mar 1936), prof. emeritus dr. Breda Oblak (b Bidovec, Ljubljana, 15. Aug 1937), choir master and harmonica player Valentin Bogataj (b Podgora/Gorenja vas, 14. Feb 1945) and choir master Andrej Žakelj (b Kranj, 2. Mar 1965), too.

Among the numerous **singers** of various tendencies and genres there are: the tenor Franc Mohorič (b Kranj, 8. Jan 1890 – d Ljubljana, 14. Dec 1969), the soprano and singer pedagogue Vera Majdič (b Kranj, 2. Mar 1898 – d Radovljica, 16. Oct 1994), the tenor Jože/Josip Gostič (b Stara Loka/Škofja Loka, 5. Mar 1900 – d Homec/Domžale, 25. Dec 1963), the bass and pedagogue Marjan Rus (b Kranj, 10. Jul 1905 – d 28. Aug 1974), the bass Friderik Lupša (b Retnje/Tržič, 13. Jul 1908 – d Ljubljana, 9. Feb 1986), pedagogue and composer Franc Wilfan Babič (b Škofja Loka, 27. Mar 1909 – d Celovec/Klagenfurt, Austria, 11. Jun 1986), the tenor and pedagogue Anton Dermota (b Kropa, 4. Jun 1910 – d Vienna, 22. Jun 1989), the tenors Leopold Dermota (b Kropa, 3. Oct 1912 – d Jesenice, 16. Dec 1992) and Leopold Polenc (b Škofja Loka, 14. Nov 1912 – d Ljubljana, 5. Oct 1974), the bass Anton Orel (b Radovljica, 11. Oct 1914 – d Ljubljana, 18. Sep 1948), the sopranos Milica Polajnar (b Jesenice, 31. Aug 1915) and Manja Mlejnik (b Kranj, 12. Nov 1915 – d Ljubljana, 29. Aug 1998), the tenor Anton Gašperšič (b Kropa, 9. Jan 1916 – d Ljubljana, 25. Feb 2005), the baritone Marcel Ostaševski (b Radovljica, 9. Nov 1916 – d Ljubljana, 30. Nov 2005), the tenor Gašper Dermota (b Kropa, 4. Jan 1917 – d Ljubljana, 3. Aug 1969), the soprano Valerija Heybal (b Kamnik, 16. Jan 1918 – d Ljubljana, 18. Sep 1994), the tenor Jernej Plahuta (b Briše/Kamnik, 13. Oct 1919 – d Maribor, 30. Oct 2003), the baritone France Langus (b Poljšica/Bled, 5. Feb 1920 – d Jesenice, 31. Jul 1972), the tenor Jože Gašperšič (b Kropa, 6. Jul 1921 – d Ljubljana, 22. Apr 1989), the soprano Zlata Ognjanović (b Gašperšič; Kropa, 17. Mar 1931), accordionist, choir master and composer-arranger Franci Šarabon (b Tržič, 29. Oct 1931), choir master Marija Ahačič Pollak (b Tržič, 8. Mai 1937), the mezzo-soprano and pedagogue Sabira Hajdarevič (b Zenica, 19. Nov 1937), the baritone and choir master Tomaž Tozon (b Ljubljana, 29. Nov 1937), the tenor Peter Ambrož (b Stražišče/Kranj, 13. Mai 1938), the baritone and pedagogue Jaka Jeraša (b Jesenice, 7. Jul 1938), singer of entertainment and of the Alpine ethno-pop music Ivana Kraševc (b Munich/Germany, 23. Oct 1941), singer of entertainment music Berta Ambrož (b Stražišče/Kranj, 29. Oct 1944 – d 1. Jul 2003), the soprano and pedagogue Olga Gracelj (b Bled, 15. Jan 1950), radio- and TV-speaker Janko Ropret (b Tržič, 21. Mar 1951), the tenor Janez Lotrič (b Železniki, 26. Jul 1953), the soprano and pedagogue Vera Mlejnik (b Škofja Loka, 1. Jul 1954), the soprano and choir singer Zdenka Anžur Tozon (b Ljubljana, 23. Aug 1954), the tenor and composer Oto Pestner (b Celje, 4. Jan 1956), musician Helena Blagne (b Jesenice, 8. Mai 1963), musician Romana Krajncan (b Kranj, 4. Jan 1964), the tenor Janez Triler (b Kranj, 2. Feb 1965), teacher Uršula Ramoveš (b Kranj, 10. Sep 1968), songwriter Jan Plestenjak (b Ljubljana, 27. Mar 1973), the soprano Marta Močnik

Pirc (b Kranj, 23. Mar 1975), the mezzo-sopranos Monika Bohinec (b Jesenice, 21. Mai 1978) and Barbara Kozelj (Kranj, 6. Jul 1978), the bass Peter Martinčič (b Kranj, 10. Jun 1979), singer of entertainment and guitarist Jernej Tozon (b Ljubljana, 27. Jan 1980), the baritone and pedagogue Janez Hostnik (b Kranj, 12. Jan 1981), the tenor and pedagogue Klemen Torkar (b Kranj, 27. Nov 1983), the tenor Aco Biščević (b Kranj, 17. Apr 1984), the soprano and the student Liza Šparovec (b Ljubljana, 23. Apr 1992) and so on, and then (singer) **pedagogue** is Angela Trost (b Vodice/Ljubljana, 27. Apr 1883 – d Ljubljana, 5. Mar 1962), too. Certainly then **poet** France Prešeren (b Vrba/Jesenice, 3. Dec 1800 – d Kranj, 8. Feb 1849) is among the most actuality of Gorenjska. He is the most important by this not only Gorenjska than the national and European important Romantic poetry; in connection by him makes mention only his *Zdravljica* (*A Toast*; in the numerous of settings to music it is the best known nowadays – „official” Slovenian national anthem which was composed Stanko Premrl). It was printed during the war’s storm in the World War II (1944) in the partisan printing-house. Today it is by „the altar of the native country” and it calls by the patriotism. Among the **singer choruses** (all of them are amateurs) are in Gorenjska: „France Prešeren” academic singer chorus (Kranj; Fernando Mejias; 1969→), (the women chorus) „Carmen manet” (Primož Kerštajn; 2011→), Kranj Gymnasium girls choir (Kranj; Marjeta Oblak; 2002→), the mixed choir „De profundis” (Kranj; Branka Potočnik Krajnik; 1990→), Kranj Gymnasium boys vocal group (Barbara Kušar; 2007→), Gorenjskan Octet (Kranj; earlier Kranj’s Octet, 2008–14; Andrej Ropas; 2014→), the women choir „Grudnove šmikle” (Železniki; Marjeta Naglič; 2002→), The Chamber Male Singer Choir „Davorin Jenko” (Cerklje; Jože Močnik; 1959→), The Chamber Singer Choir „Mysterium” (Kranj; Urška Štampe; 2005→), Kranj Gymnasium the mixed youth singer choir (Marjeta Oblak; 2014→), The Mixed Singer Choir „Musica Viva” (Primskovo/Kranj; Aleš Gorjanc; 1946→), The Mixed Singer Choir „Lubnik” (Škofja Loka; Urban Tozon; 1980→), the singers of folk songs „Kranjski furmani” (The „Kranj’s Coachmen”; Adrijan Novak; 1993→), The Škofja Loka Octet (Škofja Loka; Andrej Žagar; 2007→) and so on. Instantly numerous in Gorenjska are the **pianists**, too: Anton Trost (b Vodice/Ljubljana, 13. Jun 1889 – d Vienna/Austria, 24. Feb 1973), pedagogue and choir master Anton Ravnik (b Bohinjska Bistrica, 28. Mai 1895 – d Ljubljana, 18. Dec 1989), Irma Hladnik (b Kranj, 12. Dec 1897 – d Ljubljana, 25. Jul 1978), pedagogue Gita Mally (b Tržič, 20. Dec 1926 – d Ljubljana, 4. Jul 2005),⁷ producer, pedagogue and editor Leon Engelman (b Kranj, 2. Oct 1930), pedagogue Janez Lovše (b Ljubljana, 17. Jul 1933 – d Ukanc/Bohinj, 6. Jul 2012), jazziest Silvester Stingl (b Ljubljana, 7. Feb 1937), pedagogues Aci Bertoneclj (b Ljubljana, 27. Aug 1939 – d Domžale, 22. Sep 2002), Marija Kocijančič (b Škofja Loka, 15. Oct 1943) and mag. Jasna Kalan (b Ljubljana, 5. Aug 1944), harpsichordist, pedagogue and musicologist Nedka Petkova (b Burgas/Bulgaria, 17. Oct 1954), pedagogues Andreja Markun (b Kranj, 3. 7. 1974), Petar Milić (b Kranj, 9. Jul 1973) and Nina Prešiček (b Kranj, 3. Dec 1976), pedagogue and composer Blaž Pucihar (b Ljubljana, 19. Mar 1977), pedagogue Jure Rozman (b Tržič, 23. Aug 1978), singer and composer Neža Buh/Neisha (b Ljubljana, 5. Jan 1982) and student Tomaž Hostnik (b Kranj, 25. Sep 1992). Among the (church) **writers** we cannot by: Ahac Stržinar (b Suha/Škofja Loka, 11. Mai 1676 – d Nazarje, 17. Mai 1741), Franc Mihael Paglovec (b Kamnik, 26. Sep 1679 – d Šmartno in Tuhinj, 11. Feb 1759), writer, teacher and musician Josip Levičnik (b Železniki, 6. Apr

⁷ The informant: Nataša Hladnik, Ljubljana (7. Mar 2015).

1826 – d 8. Jan 1909) and **translator, actor** and **raper** Boštjan Gorenc (Pižama; b Kranj, 8. Apr 1977). Among the former **polymaths** is this dramatic, historian and composer Anton Tomaž Linhart (b Radovljica, 11. Dec 1756 – d Ljubljana, 14. Jul 1795). Among the **politics** they are (because of connecting by the poetry, this like that important artistic element by music even) writer, veterinary and medicinal expert Janez Bleiweis (b Kranj, 19. Nov 1808 – d Ljubljana, 29. Nov 1881) and poet Lovro Toman (b Kamna Gorica, 10. Aug 1827 – d Rodaun/Austria, 15. Aug 1870). The **trombonists** are: jazzier Franci Puhar (b Kranj, 19. Apr 1934), Božo Lotrič (b Kropa, 14. Jan 1949), composer and conductor Emil Spruk (b Ljubljana, 1. Mai 1960), euphoniumist, composer, arranger, and conductor Lojze Krajncan (b Ptuj, 23. Dec 1961), composer Domen Jeraša (b Jesenice, 29. Oct 1968) and conductor and jazzier mag. art. Klemen Repe (b Jesenice, 18. Aug 1970). Then follows the **renaissance** and priest Jakob Volčič (b Sv. Andrej/Zminec/Škofja Loka, 14. Jul 1815 – d Zarečje/Pazin, Croatia, 10. Nov 1888).

The **saxophonists** are: composer Miloš Zihlerl (b Škofja Loka, 4. Aug 1914 – d S. Ferdinando/Bari, Italy, 3. Feb 1945), flutist, composer, conductor and pedagogue Tone Janša (b Ormož, 5. Mai 1943), composer Andy (Andrej) Arnol (b Železniki, 31. Mai 1947 – d Jesenice, 22. Jul 2002), pedagogue Dejan Prešiček (b Celje, 21. Dec 1970), jazzier Jaka Hawlina (b Ljubljana, 7. Apr 1973) and pedagogue Irena Šmid (b Kranj, 26. Apr 1978).

Also the **composers** are (as the previous pianists) among the numerous and they are mostly: Iacob Handl Gallus (b Kranjska/Carniola, 1550 – d Prague/Czech, 18. Jul 1591), Gabriel Plautzius (b ? /Carniolus/ – d Mainz, 11. Jan 1642), theologian, priest, philosopher and national resuscitation Janez Krstnik Dolar (b Kamnik, c. 1620 – d Vienna/Austria, 13. Feb 1673), Jakob Frančišek Zupan (Schrötten/Upper Styria, Austria, 27. Jul 1734 – d Kamnik, 11. Apr 1810), priest Luka Dolinar (b Bodovlje/Škofja Loka, 14. Oct 1794 – d Šmartno in Tuhinj Valley, 27. Aug 1863), poet and writer Blaž Potočnik (b Struževo/Kranj, 31. Jan 1799 – d Šentvid/Ljubljana, 20. Jun 1872), choir master and teacher Jožef Tomažovec (b Trzič, 16. Sep 1823 – d Celovec/Klagenfurt, Austria, 29. Nov 1851), Jospina Toman/Turnograjska (b Grad Preddvor/Kranj, 4. Jul 1833 – d Graz/Austria, 1. Jun 1854), Davorin Jenko (b Dvorje/Cerklje, 9. Nov 1835 – d Ljubljana, 25. Nov 1914), pedagogue and politics Andrej Vavken (b Planina/Rakek, 29. Nov 1838 – d Cerklje in Gorenjska, 16. Apr 1898), alpinist, writer, national resuscitation and priest Jakob Aljaž (b Zavrh/Medvode, 6. Jul 1845 – d Dovje, 3. Mai 1927), singer-the bass, poet, choir master and collector of folk songs Tomaž Košat (b Vetrinj/Celovec/Klagenfurt, Austria, 8. Aug 1845 – d Vienna/Austria, 19. Mai 1914), priest Anton Dolinar (b Lučine, 11. Jan 1847 – d Mekinje/Kamnik, 5. Nov 1930), Josip Lavtižar (b Kranjska gora, 12. Dec 1851 – d Rateče/Kranjska gora, 20. Nov 1943), musician Janko Žirovnik (b Kranj, 7. Feb 1855 – d Ljubljana, 7. Apr 1960), organist Ignacij Hladnik (b Križe/Trzič, 25. Sep 1865 – d Novo mesto, 19. Mar 1932), choir master and judge Oskar Dev (b Planina/Rakek, 2. Dec 1868 – d Maribor, 3. Aug 1932), publicist and priest dr. Franc Kimovec (b Glinje/Cerklje, 21. Sep 1878 – d Ljubljana, 21. Jan 1964), pedagogue Ciril Pregelj (b Olševke/Šenčur, 24. Feb 1887 – d Ljubljana, 1. Jun 1966), pianist Janko Ravnik (b Bohinjska Bistrica, 7. Mai 1891 – d Ljubljana, 20. Sep 1982), organist and pedagogue Anton Jobst (b Egg at Hermagor/Austria, 12. Sep 1894 – d Žiri, 11. Jul 1981), musician and conductor Filip Bernard (b Jesenice, 24. Apr 1896 – d Ljubljana, 2. Aug 1984), Alojzij Mav (b Groblje/Domžale, 21. Jun 1898 – d Ljubljana, 23. Jul 1977), pianist and pedagogue Pavel Šivic (b Radovljica, 2. Feb 1908 – d Ljubljana, 31. Mai 1995), choir master and pedagogue Peter Lipar (b Mengeš, 30. Dec 1912 – d Kranj,

13. Aug 1980), pedagogue and academic Uroš Krek (b Ljubljana, 21. Mai 1922 – d Jesenice, 2. Mai 2008), Serbian Aleksandar Obradović (only b in Bled, 22. Aug 1927 – d Belgrade, 1. Apr 2001), singer-the baritone, choir master and pedagogue Samo Vremšak (b Kamnik, 29. Mai 1930 – b Ljubljana, 7. Oct 2004), pianist and pedagogue Milan Potočnik (b Kranj, 23. Mar 1936 – d Kamnik, 30. Jun 2004), pedagogue and choir master Egidij Gašperšič (b Kropa, 1. Sep 1936), pedagogue and undertaker Alojz Ajdič (b Fojnica/Sarajevo, Bosnia and Herzegovina, 6. Sep 1939), pedagogue MA Marijan Gabrijelčič (b Gorenje polje/Anhovo, 18. Jan 1940 – d 23. Jun 1998), pedagogue Janez Osredkar (b Ljubljana, 31. Mai 1944), instrumentalist (the violin, the mandolin, the harmonica, ...), Vladimir Hrovat (b Zagreb, 20. Jan 1947), pedagogue Tomaž Habe (b Vrhnika, 31. Jan 1947), pianist and pedagogue Peter Kopač (b Jesenice, 21. Aug 1949), pianist, producer and editor Slavko Avsenik, jun. (b Ljubljana, 9. Apr 1958), choir master and pedagogue dr Andrej Misson (b Novo mesto, 2. Aug 1960), singer Boris Vremšak (b Koper, 20. Apr 1964), choir master and pedagogue Damijan Močnik (b Kranj, 30. Nov 1967), pedagogues Pavel Dolenc (b Kranj, 10. Oct 1968), Urška Pompe (b Jesenice, 6. Sep 1969), Vitja Avsec (b Ljubljana, 9. Dec 1970), Dušan Bavdek (b Kranj, 17. Aug 1971), and David Beovič (b Kranj, 28. Feb 1977), Tomaž Bajželj (b Kranj, 27. Mar 1979), conductor Nejc Bečan (b Kranj, 30. Dec 1984), organist, pianist and pedagogue Gašper Jereb (b Kranj, 5. Jan 1985) and others. **Writer of travels** Paolo Santonino, the Italian (Stroncone/Nurmi, Umbria, Italia c. 1440 – Udine/Italia, c. 1508-10), secretary to the patriarch of Aquileia, Cardinal Marco Barbo the first writes and reports about the music of cloisters and churches in Gorenjska at the end of the 15th century in own diary. Between the **percussionists** is pedagogue Jaka Strajnar (b Kranj, 22. Feb 1978). Among the highest brass instruments from Gorenjska are **trumpeters**: pedagogue Igor Marošević (b Jesenice, 22. Aug 1952), pedagogue MA Stanko Praprotnik (b Črnivec/Radovljica, 17. Nov 1953), jazzier and arranger Dominik Krajncan (b Ptuj, 18. Jun 1967) and bandmaster and pedagogue MA Matej Rihter (b Ljubljana, 3. Nov 1976). Among the **teachers** then collector of folk songs is Jurij Lulek (Georg Fortser; b Hodiše/Keutschach, Austria, 27. Mar 1879 – d Kriva vrba/Krumpendorf, Austria, 17. Feb 1957) and collector of folk songs Jožef Jekl (b Črgoviče/Tscherberg, Austria, 12. Mar 1880 – d Ljubljana, 30. Oct 1957). Among the Gorenjskan stringers there are on the first place the **violinists** (and viola player, too) Alojz Drnovšek (b Reteče/Škofja Loka, 2. Jun 1940), Miha Pogačnik (b Kranj, 31. Mai 1949), pedagogue Armin Sešek (b Belgrade, 22. Feb 1951), Vera Belič (b Ljubljana, 8. Apr 1954), pedagogues Volodja Balžalorsky (b Kranj, 31. Jan 1956), Maja Hribernik Pestner (b Kranj, 6. Jan 1974), Andrej Kopač (b Ljubljana, 23. Aug 1978) and Ivan Pejič (b Belgrade, 24. Sep 1979), Matjaž Bogataj (b Kranj, 28. Oct 1987) and students Ana Julija Mlejnik (b Kranj, 17. Nov 1990) and Ervin Luka Sešek (b Belgrade, 26. Mar 1991); among the tenor strings there are some **cellists**: pedagogue and bandmaster Branko Markič (b Žirovnica, 7. Dec. 1943), pedagogues Miloš Mlejnik (b Ljubljana, 4. Feb 1947), Zdenka Kristl Marinič (b Ljutomer, 14. Feb 1948) and Gregor Fele (b Jesenice, 19. Jan 1983), Jošt Kosmač (b Kranj, 16. Mai 1984) and Maruša Bogataj (b Kranj, 12. Nov 1990). Only by **collecting of folklore** occupied in this area teacher, fruit grower and editor Pavel Košir (b Loga ves/Augsdorf, Austria, 28. Jun 1878 – d Prevalje, 18. Apr 1925) and poet, writer and editor Anton Gaspari (b Selšček/Cerknica, 16. Jan 1893 – d Ljubljana, 4. Jan 1985). By the **choirmaster** occupied composer, pedagogue and collector Zdravko Švikaršič (b Žvabek/Schwabegg, Austria, 13. Feb 1885 – d 20. Mai 1986), Milko Škoberne (b Šoštanj, 26. Feb 1910 – d Jesenice, 10. Jul 1981), pedagogue Janez Bole (b Brezje, 7. Mar 1919 – d Ljubljana, 21.

Feb 2007), pedagogue and composer Janko Pribošič (b Stara vas/Krško, 21. Apr 1921 – d Jesenice, 19. Jul 2000), musicologist and pedagogue Matevž Fabijan (b Zgornja Besnica/Kranj, 28. Oct 1933), pianist and pedagogue mag. art. Jože Fürst (b Bled, 20. Feb 1945), conductor, pianist and arranger Primož Kerštajn (b Jesenice, 14. Apr 1970) and pedagogue Urban Tozon (Ljubljana, 10. Feb 1979).



Fig. 5 The „Capella Carniola” (Photo: Goran Antelj, 2014)



Fig. 6 The „Sava” folklore group (2009)

Within the „search and find” of the characteristics of Gorenjska music we find two kinds of subjects. The authors: composers and creators and the performers: ensembles, soloists, choirs... There are major differences between them in terms of the medium used. The „Brothers’ Avsenik” Ensemble is probably a typical representative of the reproducers of Gorenjska music (Slavko Avsenik and Vilko Ovsenik), whereas there are, for example, no ballet dancers in this group. Therefore, *The Freising Manuscripts* (not because of Jež’s original music, but because of the texts) are strongly related to the Gorenjska region, Škofja Loka and its archaisms. The composer can catch in this piece the past of Gorenjska music (Rijavec 1979, 10) whereas the church’s dignitaries only as much as their specific and typical (church) work refers to concrete geographical terms. Among conductors we cannot find any typical elements of the Gorenjska region. Therefore among the people of Gorenjska, just ethnologists, folklore groups or folk dances show some typical characteristics. On the other hand, this is not true for bassoonists, flutists, music pedagogues and publishers. The same is true for the one and only horn player and the many performers of instruments. Some typical characteristics of the Gorenjska region can be found among songwriters. However, this is not true for the guitarists and clarinetists. Besides, the only influential patron, who helped the Gorenjska region, has also helped Slovenia as a whole. Both quoted musicologists mention Gorenjska in their rich opuses. Both state that the National Reading Societies in Kranj and Škofja Loka contributed a lot to Gorenjska music, its authors and performances. The organists, the pedagogues, the singers and the singer pedagogues (with some exceptions) did not show any typical characteristics of the Gorenjska region.

Nevertheless, music based on Prešeren's texts was very rare during Prešeren's lifetime. About ten (Slovenian) authors composed only around twelve musical pieces. After Prešeren's death, more of his texts were set to music for solo or choral singing. More than sixty Slovenian composers created about ninety musical opuses based on Prešeren's texts or its topics. Among them there are also some coming from the genre of popular music (Križnar 1999/2000, 508). The singer choirs and pianists are again more universally Slovenian than typical of the Gorenjska region. The only polymath A. T. Linhart is truly related specifically to the Gorenjska region because of some rare solo songs and music pieces in his stage comedy *Ta veseli dan ali Matiček se ženi* (*This Happy Day or Matiček Gets Married*, 1784). Two politicians are also mentioned, but only because of their aspirations for the Gorenjska region and due to their poetry. Yet, it is true that we can find their texts among Slovenian authors in general, not only among authors who are from the Gorenjska region. However, the same is not true for the trombonists and saxophonists from the Gorenjska region, maybe with some exceptions such as saxophonists M. Zihlerl and T. Janša. J. Volčič left most of his works to Croatia. The travel writer (P. Santonino) is still very important for presenting the music of the Gorenjska region in the 15th and 16th centuries. Among trumpeters, violinists, and cellists we cannot find any specific character as we talk about virtuosi, performers. Among teachers there occurred only secondary elements. The same is true for the collectors of folklore material, but not for the choir masters.

We can find a special chapter on Gorenjska music and/or the Gorenjska characteristics in the music of many authors and composers. In the early times these are certainly I. H. Gallus, G. Plautzius and J. F. Zupan, each of them with his own unique and individual opuses. In them we can find, besides texts in Latin and German, some typical Slovene characteristics, even some characteristics of the Gorenjska region. Among modern

composers we can find some national ones i.e. U. Krek and others, who represent a younger generation and whose time is still to come (V. Avsec, S. Avsenik junior, T. Bajželj, D. Bavdek, N. Bečan, D. Beovič, P. Dolenc, G. Jereb, P. Kopač, A. Misson, D. Močnik, U. Pompe). Their musical creativity is more international than national. Here we talk about musical material, its form and the aesthetic emotional importance, about the original „musical elements” or even about „the Mediterranean-Slavic variant of avant-gardism.” The attention to geographical and climatic characteristics, along with racial particularities, is obvious. What matters is the spirit of temporal, national and regional musical characteristics projected through the prism of the composer’s personality and – more universally, but less importantly – the characteristics of the nation’s mentality. Perhaps this already occurred at the Gallus’s Motet *Praeparate corda vestra* (1559), which coincided with the Slovenian folk song *Šel sem, šel čez gmajnico* (*I trod, I trod through the grove*) or at *The Figaro* (1790) by J. K. Novak and the brilliant piano concert paraphrase of the popular Slovenian tune *Po jezeru bliz’ Triglava* (*At the lake near mount Triglav*, 1870–74) by A. Foerster (Rijavec 1979, 7). V. Parma from Kranj (1885) was very early introduced into Slovenian music and the music of the Gorenjska region. Adored by the public, he purified the Slovenian musical spirit but not in the direction of Avsenik’s return „to Gorenjska, to the Slovenian nature” (Ibid, 8) but quite the opposite, in the direction of good manners of its autochthon lines. A strong connection of J. Ravnik with nature just before World War I layered the indicated Slovenian lyricism, which with the piano works like *Večerna pesem* (*The evening song*, 1911), *Moment* (*A Moment*), *Dolcissimo*, *Čuteči duši* (*Two feeling souls*, all 1912), „is not at the level of the modest idyllic, but it rather opens to the greater deep world of experience” (Lipovšek, 1973). However, there were times of the quick virtuoso *Grande valse caractéristique* (1916) and the absent-minded slow *Valce melancholique* (1928): in the first example the harmonic sharpened concert swing of the passing 19th century, in the second example some pessimism adjusted to the echo of the elegant middle class time, which has never been realized in Slovenia and even less in Gorenjska (Rijavec 1979, 8). The Slovenian composer U. Krek with his „absolute” music pieces, which are a consequence of his living in Gorenjska,⁸ has never been indifferent to such themes. He set the breath of the Slovenian earth. The introductory solo of the French horn in woodwind quintet *Episodi concertanti* (1970) is an undeniable call for the elemental fusion with nature, the woods, the treetops. Krek’s *La journée d’un bouffon* for the brass quintet (1973) is a tougher nut to crack; the beginning appealingly calls for making music in open air, whereas the semantics of farcicality, melancholy and the brio (i.e. the ardour) is relatively polyvalent (Rijavec 1979, 11). Certainly there is no doubt that the national and regional (Gorenjska) particularities cannot be equated with the use of the Slovenian language or with rhythmical and harmonic characteristics that are rather easily proven. The same holds true for the significant outlines of the melodic diction. Moreover, if we believe Anton Trstenjak, the Slovenians and the people from Gorenjska still have a seed of indecision inside them and are not standing as tall as they should, or are even an echo of the fact that in old Austria (1868–1918) the Slovenians were the best railway clerks (Rijavec 1990, 100). Besides, we can find particularities for sorrow, pain – both intensified as individualized categories – which can be compared with the traditional

⁸ In the 70s of the 20th century until his death in 2008.

⁹ With the necessary alterations.

Slovenian rose garden, but this time in introvert phantasmagorical colours – the seed as a „mutatis mutandis”⁹ is still germinating on the Slovenian and the Gorenjska grounds. However, we cannot ignore the wit, the sarcasms, the grotesque and the boldness. Therefore, the late 20s and the 30s of the 20th century have been the real and first golden age of Gorenjska music. Nevertheless, a question arises: could it be that the typical national lines and particularities of the Gorenjska region are more evident in another branch of art (Rijavec 1979, 12)?

Prelepa Gorenjska

glasba: S. in V. Avsenik
besedilo: F. Souvan

1. Pelepa Gorenjska, ponos si mi ti,
hđorholi te vidi, te znova želi.
Gorojca, planine in bistrre vode,
zeleno doline posvod te vrade.

2. Spomladi, ho planšar odide v gore,
ho mora pustiti v dolini srce.
Takrat se odeneš v tisoč cvetov,
pastir pa zavriška, her pušeljč 'ma nov.

3. Ne bom te pozabili, hjerholi ki bil,
preveč sem lepot se že tvojih naučil.
Očaka Triglava le kdo ne pozna,
po jezuru čolniti se v vetru igra.

4. Ponoči, ho fantič na lestvi stoji,
od svojga dekleta rdeč nagelj dobi.
Takrat se mu lunca poredno smehlja,
a fant si zavriška, her nagelj ima.

Fig. 7 Vilko and Slavko Avsenik, *Prelepa Gorenjska* (Beautiful Upper Carniola Region ...), 1953–55; in Ivan Sivec, *Vsi najboljši muzikanti* (Mengeš: ICO, 1998), p. 481. Reprinted with permission of Edition ICO in Mengeš, Slovenia

Of course, the original Slovenian and Gorenjska notes did not arise spontaneously. If the composer, i.e. the author somehow „falls into the folklore” instead of extracting „the musical ideas from inside,” that occurs because neither the Slovenians nor the people of Gorenjska had the opportunity to compose in another tune and/or tone than in the indigenous Slovenian (Bedina 1967, 94). Therefore, the measurement of Slovenian and/or Gorenjska characteristics cannot be defined on the base of a straight mechanical proportion, i.e. the degree of usage of folklore, as the paths of the typical characteristics take hidden ways. In the worst-case situation, which is the most suitable when considering the media, the only music that is left is „the music that is experienced” (Supičič 1978, 130). Anyway, the situation today at the beginning of the 21st century is the same. The above mentioned characteristics of Gorenjska music and Slovenian music as a whole are still going through transformations and retouches. Some of them go into the background, while others are just rising above the horizon: „the old” is trying to adjust, „the new” lacks experience. Nevertheless, this lack of experience is the reason why it is so self-confident and successful. What is typical of non-Slovenian music is the phenomenon of grand gradients and sonorous shouts, as well as the non-concealed whisperings or long repose colour lines (Kuret 1988, 7). Where, if at all, can the „Mediterranean-Slavic-Slovenian variant of avant-gardism” be found in the present-day Slovenian music and the music from the Gorenjska region?¹⁰ Perhaps all of this is already some kind of criticism of the typical Slovene or Gorenjska character lines! A final remark at this stage, as we glide from the past to the present, is that a lot of the music has been completely internationalized and with this the regional and national indicators have indirectly been levelled. At the same time, internationalized music has become the property of Europe, which is trying to cope with pluralism. However, all of this represents Europe’s greatest value.

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LEPA GORENJSKA MUZIKA – PROŠLOST I SADAŠNJOST

U radu se razmatraju muzički žanrovi i autori, kompozitori, stvaraooci i izvođači, ansambli, solisti i horovi na području Gorenjske tokom određenog istorijskog perioda. Gorenjska je planinsko područje u gornjem toku reke Save u Sloveniji. Priča počinje stvaralaštvom Jakoba Galusa, nastavlja se delovanjem Ansambla 'Braća Avsenik' a završava savremenom muzikom i muzičarima Gorenjske.

Ključne reči: *Gorenjska, muzički žanrovi, muzičari, predeo*

CLASSICAL SONATA FORM IN SERBIAN MUSIC TEXTBOOKS

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Abstract. *The paper analyzes the way in which the classic sonata form is dealt with in the music textbooks by Serbian authors, serving as basic literature for teaching music in high schools and faculties. The objective is to critically examine the theoretical basis and to point to some aspects that, in the author's opinion, are not the best for understanding this type of musical form. Teaching practice has shown that setting the sonata form as a norm, and then transposing that norm "forwards" and "backwards" in the historical context, not only fails to show the features of the mature classical sonata form, but also blurs the concept of sonata form in different stylistic epochs.*

Key words: *sonata form, classical style, textbook*

The sonata form is one of the most important types of forms taught within the subject called *Musical Forms* at music high schools and faculties, as well as within the subject *Musical Analysis* taught at the faculties of arts. An insight into the curricula underlying high school musical education (Official Gazette of the Republic of Serbia, Educational Gazette, 1996) indicates that the issue of the sonata form is allocated the largest amount of classes, namely 10 for the historical development of sonata and the classical sonata movement, 2 for revision (in the 3rd year of the music high school), as well as an additional 6 classes for the field of complex forms of the sonata movement after Classicism (in 4th year), making up a total of 18 classes. So, it is already within the high school musical education that a stride toward the sonata form of Romanticism is made.

One of the first textbooks appearing in this region was *The Theory of Musical Forms* by Karel Boleslav Jirak (1948). Due to the lack of appropriate literature for high school musical education, teachers were advised to adapt the contents of the existing textbooks to serve the needs of their teaching: "A Czechoslovakian textbook '*The Theory of Musical Forms*' written by K. B. Jirak was translated to our language and the book with the same title written by Dušan

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Skovran and Vlastimir Peričić was printed in 1961. Since the textbook is primarily intended for students, high school teachers will have to adapt the material to the requirements and needs of professional high school education, as well as to the pupils' capabilities" (Živković 1979, 112).

The first Serbian textbook intended for music high schools was published as late as 1989. The textbook was entitled *Musical Forms for the 3rd and 4th Study Years of Job-oriented Music High Schools* by Milan Mihajlović. In the last decades the textbooks by Milan Mihajlović (1989) and *The Theory of Musical Forms* by Peričić and Skovran (1991) are used at both high school and faculty levels.¹

The similarity between these books in terms of their structure and concept are obvious: the authors start from the elements of the form – motive (Peričić and Skovran) or musical sentence (Mihajlović), and then move to the specific formal types – (simple) two-part and three-part form, rondo, variations, sonata form etc. The textbook of Milan Mihajlović follows the requirements of the curriculum to a large extent, although it should be emphasized that the aforementioned teaching topic – complex forms of sonata movement after Classicism – is not present.

When we generally talk about the sonata form, the only examples taken into account are the examples of the musical Classicism, most frequently piano sonatas or Haydn's, Mozart's and Beethoven's symphonies (Mihajlović 1989, 54–71). We are of the opinion that this textbook has certain shortcomings in that sense, because it should contain everything necessary to meet the requirements of the curriculum: "A textbook is a basic and necessary study book, structured so as to comply with the current curriculum, and designed in such a way as to assist independent learning, both in the didactical-methodological and visual-graphical sense" (Pedagoški leksikon 1996, 522).

In the textbook co-authored by Peričić and Skovran, certain teaching topics are explained in more detail and contain more examples in accordance with the targeted educational level, but the concept of presenting the sonata form itself is rather problematic. The authors uphold the same opinion when they present the general characteristics of the sonata form. This form consists of three parts (exposition, development and recapitulation), wherein the most important characteristic is the appearance of two themes in the exposition with the key ratio tonic – dominant (or if the movement is in minor, the key of the second theme is the relative major or dominant minor), and the appearance of two themes in the basic key in the recapitulation. The first subject, transition, second subject and closing are stated as the main parts of the exposition. The development part consists of the introductory part, the central part and the closing section, while the recapitulation repeats the exposition with the aforementioned tonal modifications (See: Mihajlović 1989, 53–57, Peričić and Skovran 1991, 197–235).

Further considerations of the sonata form comprise a series of deviations from the standard characteristics on three primary musical plans (thematic, tonal and structural), leading to a considerable number of conceptual 'exceptions' which are differently treated in the two textbooks: while the textbook for music high schools (Mihajlović 1989) integrates them into a single text about the characteristics of the sonata form, the textbook of Peričić and Skovran deals with them in a separate subchapter (compare Peričić and Skovran 1991, 239). These issues are most often dealt with in the light of omissions of the individual

¹ The textbook by Milan Mihajlović has a second edition (1998), while the textbook by co-authors Peričić and Skovran has multiple editions.

sections of the exposition, development or recapitulation, or an even larger section (the sonata form without the development part), as well as from the aspect of their irregular order of presentation or inadequate characteristics of the tonal plan.

What lacks in such theoretical approaches refers to the consideration of the possible reasons causing certain changes, because unsubstantiated itemized listing of possible 'irregularities' does not provide the insight into the concept of the sonata form, i.e. its dramaturgy. Besides, a pressing question that arises at this point also concerns the very pattern itself: to what referral model do the conclusions about regularity and irregularity actually apply? The issue opened at this point is the question about the historical development of the sonata form, that we are not going to treat in depth, but it is important to mention that the question on 'regularity' is linked to a certain historical moment in the process of developing the sonata form; what is in a certain period labelled as normative and regular, gets the status of an 'exception' in a different period. According to Ivana Stamatović (2004), standardization of the sonata form is, for instance, carried out in the theory of music of the 19th century in the manner that reflects the understanding of the music characteristic for that particular period. However, the standard thus created, having its own aesthetics and (ideological) background, cannot be automatically transferred backwards and applied to a different period which was governed by its own aesthetics (and some other ideology).

In connection with this, it is important to shed more light on the previously mentioned textbook by Peričić and Skovran. The chapter entitled *Sonata* contains the subchapter *The Classical Sonata Form* (Ibid. 205) in which the author deals with the relationship between the themes in the exposition, as a starting point in explaining the characteristics of the mature classical sonata form, pointing to their contrast in the thematic contents and character, as well as to the contrast between the keys in the exposition. However, the examples from the literature cited in order to clarify these characteristics do not cover only the pieces written by the representatives of the classical period (Haydn, Mozart, Beethoven), but also the examples of the instrumental music of Chopin, Frank, Brahms, Dvorak and Shostakovich (Ibid. 206–207).

The same principle is used to further clarify the integral parts of the sonata form – exposition, development and recapitulation. Moreover, the examples from the musical heritage of the 18th, 19th, and 20th centuries are also used in the considerations regarding the 'exceptions' in the sonata form (Ibid. 239). Such an approach based on deriving the aesthetical principles of one stylistic epoch and their transposing 'forwards' or 'backwards' causes confusion: aside from the fact that the meaning of the adjective "mature" (classical sonata form) remains rather unclear, this approach opens a whole array of questions regarding the treatment of the sonata form in various stylistic epochs. For that reason teachers are compelled to constantly comment on numerous examples from the literature and to additionally clarify the differences regarding the concept of sonata form.

The literature dealing with the sonata form in greater detail (Rozen 1979) clearly shows that viewing it as a standardized model with certain 'exceptions' is not the most trustworthy standpoint for understanding this formal type. "(...) The most dangerous aspect of the traditional theory of the sonata form is in the very qualification 'standard'. The definition is basically the most applicable to Beethoven's works composed under the direct influence of Mozart. The assumption that the deviations from the pattern are in fact irregularities is mentioned as often as the opinion that the versions of the sonata form of the early 18th century represent an 'inferior stage' out of which the 'multilayered stage' developed" (Ibid. 36).

It can be noted that Charles Rosen is trying – in many ways and in different places in his study – to draw attention to the negative consequences of the ‘school-like’ approach to the interpretation of the sonata form. Instead of that kind of approach, he takes a standpoint that it is better to understand the sonata form “as a term for the form used by the majority of composers in a certain period of time. Such an approach is much better as it takes into account the historical development of the ‘sonata’, not to mention that it is of a more scientific nature when it comes to describing and classifying this musical form” (Ibid. 36).

From this point of view, the principle of recapitulation as a relief could be considered as the primary and most radical innovation of the sonata style. As long as that principle exists, any amount of diversity within the form is possible; for instance, there can be only one thematic material exposed in the original and dominant key, or a theme may appear in the ‘wrong’ key, or the new thematic material may appear in the development. The fundamental rule is, simply, that the whole thematic material must in the end appear in the original key – with no restriction regarding the number of versions of the form that can adjust to this fundamental principle.

On the other hand, some theoreticians are trying to explain the origin of the ‘school-like’ approach by emphasizing that absence of presupposed models actually kills expectations. Accordingly, how can one have expectations, if not on the basis of the forms that have already been met before? Hence, it is maybe purposeful after all to form standard models that would match *that particular* classical sonata, *that particular* classical rondo, etc. because the analysts can examine any sonata or rondo on the basis of a model, and show to what extent it confirms the model or departs from it. Later on, people tried to explain the existing music from the standpoint of textbook models, but a considerable part of such analyses consisted merely of their attempts to fit a composition into the traditional form while ignoring the parts that would not fit the model. That habit brought bad reputation to the traditional approach to the musical form. Still, that approach made it possible at times to investigate the individual qualities of the given composition in a more sensitive way (Cook 1987). Consequently, some composition models were not synchronous with the classical style. They were devised around 1840’s, mainly by the German analyst and aesthetician Adolf Bernhard Marks, who admitted that forms have a tendency to become historically layered, creating traditions of forms. He also explained that he put together the model of *the sonata form*, the term he himself coined. What happened afterwards was that this model was used outside of the context; people started to use it as an analytical means ignoring the wider Marks’s concept about the nature of the musical form (Ibidem).

It turns out that the role of context is exceptionally important in the analysis of the sonata form (understandably, this conclusion does not apply only to this type of the form). A sound trend would perhaps be to admit the fact that no theory can be protected from historical deliberations, and that structural analysis separated from the stylistic, historical and sociological contexts does not give the right results. Only a multi-dimensional and pluralistic ‘attack’ on the musical object can reveal its real nature and unique qualities (Palisca & Bent 1980, 758). That is, in our opinion, the right direction in which the contemporary theory of the sonata form in Serbian musical literature should go.

A comparative review of the sonata form in Serbian literature and the relevant literature of foreign authors can be used to clearly show how far our textbooks actually are from the contemporary way of analyzing musical pieces (the sonata form), as well as to raise some questions of pedagogical nature. The very fact that there is no textbook that embraces all the

topics underlying the teaching curriculum (either for the music high schools or music faculties) and that, except for the teaching material *Methodology of Practical Teaching* published in 1961, there is no other textbook that treats the methodical issues of the contemporary teaching of musical forms, speaks a great deal about the conditions of teaching the subjects dealing with musical forms (similar problems are characteristic for other theoretical subjects, too).

One gets the impression that the problem in the teaching practice regarding the sonata form (e.g. students constantly expect to find in the literature the very sonata form presented in the textbook) has nothing to do with the teaching plans, nor with the number of allocated classes, but primarily with the deficient and outdated literature. The recent works in Serbian dealing with the sonata form (Zdravić Mihailović 2006; 2007a; 2007b; 2010; 2015a; 2015b) point to the various concepts of the sonata form in the works of one composer (Franz Josef Haydn), stressing the negative analytical practice to examine the sonata form on the basis of any rigid model and the recapitulation as ‘regularly’ or ‘irregularly’ conceptualized (recapitulation that contains specific ‘exceptions’). The mentioned works supplement the existing textbook literature and offer a more complete picture of the sonata form, thus giving the students a chance to examine the characteristics of individual styles as well.

Perhaps the right direction in dealing with the sonata form in the textbook literature should rest on the fact that the theory of the form cannot be separated from the historical considerations, and that the analysis of the structure should not be separated from the stylistic, historical and sociological context. This further indicates that it is necessary to redefine the relationship to the sonata form by addressing it in the plural as we cannot talk about one single and unique sonata form (one model, one “design”), but about the **sonata forms** (comp. to Rosen, 1997). By presenting the various forms of its manifestation (rather than ‘exceptions’) it would be possible to establish a much better platform that would throw a much better light on the numerous possibilities in the composing practice and provide for a better insight into what the sonata form essentially is.

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KLASIČNI SONATNI OBLIK U SRPSKOJ UDŽBENIČKOJ LITERATURI

U radu se analizira način na koji je klasični sonatni oblik predstavljen u udžbenicima srpskih autora koji predstavljaju osnovnu literaturu u nastavi srednjeg i visokog muzičkog obrazovanja. Rad je nastao sa namerom da se kritički razmotri teorijska postavka, te da se ukaže na neke stavove koji, prema našem mišljenju, nisu najbolji put za razumevanje ovog formalnog tipa. U nastavnoj praksi se pokazuje da postavljanje sonatnog oblika kao norme, a zatim transponovanja te norme u istorijskom kontekstu „unapred“ i „unazad“ ne samo da ne pokazuje odlike zrelog klasičnog sonatnog oblika, već dodatno zamagljuje koncept sonatnog oblika u različitim stilskim epohama.

Ključne reči: *sonatni oblik, klasični stil, udžbenik.*

**„DESIGN YOUR ENGLISH, ENGLISH YOUR DESIGN”
– PROJECT BASED LEARNING IN TEACHING ENGLISH
TO PAINTING AND GRAPHIC DESIGN STUDENTS**

UDC [371.314.6+373.6]:[811.111:(378:7)](497.11 Niš)

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Abstract. *Project-based learning (PBL), as an alternative to traditional teacher-led instruction, is one of the ways to bring classroom experience to a higher level and improve students' thinking skills. Proponents of PBL cite numerous benefits to the implementation of its strategies in the classroom, including a greater depth of understanding of concepts, broader knowledge base, improved communication and interpersonal or social skills, as well as increased creativity. The paper summarizes the effects of a project implemented in teaching ESP to second year students of Painting and Graphic Design at the Faculty of Arts – University of Niš, Serbia, during the second semester of the academic year 2014/2015. The teaching of the course resulted in a completion of a 205-page publication „English-Serbian & Serbian-English Glossary of Painting and Graphic Design Terms“.*

Key words: *Project-based learning, ESP classroom, English-Serbian/Serbian-English glossary of painting and graphic design terms*

New times call for new skills. Over almost a century we have witnessed a dramatic shift from a mainly manufacturing to a pronouncedly knowledge-service society. Fast growing information and communication technologies have changed the very nature of many professions, pushing us all to accept the student's role throughout our lives, and pressing the new generations to adapt to the new pace and demands in a fast changing society. In the situation when the competence and knowledge expectations of the past need to be replaced by some new skills, one of the major transformations should take place in the classroom which must become a “hothouse” for acquiring new competences

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such as problem solving, flexible and creative thinking, innovative professional skills, open-mindedness to various ideas, out-of-the-box thinking, resourcefulness, interpersonal and cross-cultural skills, ability to work effectively with diverse teams, setting and meeting goals, etc.

In this context project-based learning (PBL) as one of the ways to bring the classroom experience to a higher level and improve students' thinking skills remains one of the hot challenges for the teachers and students in the new century, along with an array of other classroom practices like problem-based learning, design-based learning, etc.

What makes project-based learning so important and challenging? For one thing, it dramatically changes the division of roles in the classroom: the classical teacher's role as the main actor in the classroom is substituted by the role of a facilitator and mind coach. This might sound easier, but the fact of the matter is that the new task is much more complex and delicate. It requires careful structuring of tasks, wise coaching throughout the process of instruction, and brand new methods for assessing students' achievements, to mention only some of the emerging requirements. Yet, the most delicate of all is to come up with a project that, among other things, fulfils two major criteria: to be *educationally significant*, and to be perceived by students as *meaningful*, and moreover, as *personally meaningful*. Typically, students are presented a problem to solve, a phenomenon to investigate, a model to design or a decision to make (David, 2008). Any teacher's failure to come up with carefully designed and structured plans and methods to organize PBL-based instruction, can easily lead to a string of activities with no clear purpose or outcome.

Generally speaking, project-based learning rests on several pillars (Larmer & Mergendoller, 2010) that need to be creatively "processed" by the teacher:

- *A Need to Know* (convincing the students that they need to learn/know the proposed content),
- *A Driving Question* (invoking a sense of purpose and challenge),
- *Student Voice and Choice* (inviting students to be active in the entire process),
- *21st Century Skills* (creating opportunities to develop skills such as communication, critical thinking, information and technological literacy, etc.),
- *Inquiry and Innovation* (inviting students to search for resources and discover answers that often ultimately leads to generating new questions, testing ideas, and drawing students' own conclusions),
- *Feedback and Revision* (emphasizing that creating high-quality products and performances is an important purpose of the endeavour),
- *A Publicly Presented Product* (finding a way and creating opportunities to present the product – be it a writing, drawing, three-dimensional representations, video, or any other artefact – to wider public).

As a result of this, a PBL classroom is essentially student-centred, providing opportunities for a much more prominent and demanding role of students who are no longer mere listeners and recipients, but active protagonists in the learning process functioning on the basis of integrated *knowing* and *doing*. Very much unlike traditional teacher-led instruction, in a PBL classroom students often must organize their own work and manage their own time.

Numerous studies point to various benefits of project-based learning. For example, a three-year research carried out by Boaler (2002) based on a comparison of the results achieved by the students of mathematics in two similar British high schools (one using

traditional and the other using project-based instruction), revealed significant outperformance of the students exposed to PBL which was reflected in 1) three times higher number of students who passed the national exam; 2) reduced math anxiety, and 3) more positive attitude toward math.

Other short-term studies exploring the effects of traditional vs. project-based approaches point to the following benefits from PBL: 1) an increase in the ability to define problems (Gallagher, Stepien & Rosenthal, 1992, 2) a significant growth in students’ ability to support their reasoning with clear arguments (Stepien, Gallagher & Workman, 1993, 3) an enhanced ability to plan a project after working on an analogous problem-based challenge (Moore, Sherwood, Bateman, Bransford & Goldman, 1996, 4) an increased motivation, attitude toward learning, and skills, including work habits, critical thinking skills, and problem-solving abilities (Bartscher, Gould, & Nutter 1995; Peck, Peck, Sentz & Zasa, 1998, 5) a significantly better performance of the students who had previously demonstrated difficulties with traditional teacher-led instruction (Boaler, 1997; Rosenfeld & Rosenfeld, 1998).

As a contribution to the above mentioned studies and research projects targeting the issue of project-based learning, this paper presents the experience of teaching an ESP course at the University of Niš, Serbia.

Namely, the project „English-Serbian and Serbian-English Glossary of Painting and Graphic Design Terms“ was implemented in the second semester of the 2014/2015 academic year (16 February – 1 June 2015) for the second year students of Painting and Graphic Design at the Faculty of Arts – University of Niš, Serbia. It is important to emphasize that the mentioned ESP students already have eight-year formal record of learning English and that the ESP syllabus is built around the skills needed to enhance their communicational abilities in a professional environment with the focus on the subject matter areas important to their particular profession-related functions.

The idea to work on a glossary of painting and graphic design terms was suggested to the students at the end of the first semester so that they would have enough time to decide whether they would go for such a challenge or not. As the students’ support came without hesitation, the second semester was organized in the following way:

- 1st class Introductory class: Brainstorming – each student was given an opportunity to make his/her contribution to the discussion on core issues regarding the project to be undertaken: *objectives, techniques, specific individual and group assignments and responsibilities, phases, schedule*. At this particular point, the students were asked to think about and mutually discuss and compare the topics they would want to work on in line with their personal professional interests, so as to be able to draw a specific task plan for individual and group work to follow.

As a direct outcome of the discussions, the following topics were singled out as *individual student tasks*: painting technology, oil painting, dry/wet techniques, aquarelle, acrylic painting, fresco painting, pigments, sculpture, anatomy, printmaking, photography, calligraphy, typography, graffiti, Photoshop and Corel Draw.

The topics singled out as suitable for *group work* during the classes included: art epochs and movements, materials and tools for visual arts, basic elements

- and principles of art and Serbian-English glossary (as a check-up point for students' individual contributions based on their research at home)
- 2nd class Distribution of the topic-related materials to serve as a basis for individual/group work (English texts, papers, excerpts from textbooks, encyclopedias, web-sites, etc.).
- Further discussion on the requirements to be met and research techniques to be applied. Setting up a date for submission of individual contributions (20 April 2015).
- Classes 3-9 Work on group topics during regular classes;
Individual work at home;
Questions, suggestions, ideas springing from the students' home research;
- 10th class Submission of individual contributions;
Discussion;
Suggestions on further steps to be taken to improve individual contributions;
- 11th class Submission of corrected/improved individual contributions;
Further work on group topics
- 12th class First full version of the Serbian-English glossary shared among the members of the group – discussion
- 13th class Illustrations and annexes included in the working version of the glossary
- 14th class Group review of the material – final remarks, ideas for improvement/corrections
- 15th class Ideas for designing the graphical solutions for the book;
Evaluation of the project

The project resulted in a 205 B5 page Glossary covering 4,170 professional terms in the fields of painting and graphical design with the following structure:

English-Serbian Glossary	7– 78
Annex 1: Basic Human Anatomy	79– 86
Annex 2: Glossary of Colors	87– 96
Annex 3: Corel Draw Main Tools	97–100
Annex 4: Photoshop Tools	101–116
Annex 5: Pigments	117–122
Serbian-English Glossary	123–205

The project and its effects were evaluated by the students who participated in it. The evaluation questionnaire contained nine questions. The first four questions invited the students to make direct assessment (on the scale from 1 to 5) of: 1) the final outcome of the project, 2) students' personal contribution to the project, 3) teacher's role in guiding the work; and 4) organization and coordination of the project.

The questionnaire also contained the following questions: 5) How do you feel about having to work at home in addition to your regular classwork, 6) What would you single out as the key advantages of project-based teaching on the basis of your experience with this project; 7) Do you think that this project gave you a chance to learn more than traditional class-work; 8) What would you single out as the key disadvantages of project-based work judging on your own experience with this project; 9) Would you participate in another project of the kind.

The results of the students' assessment of the project (first four questions) are as follows:

- the outcome of the project: 4,9;
- individual contribution to the project: 4,3;
- teacher's guiding work: 5;
- organization and coordination of the project (general, including overall conditions): 4,3

Interestingly, the students stated that they did not find it hard to work at home during their work on the project. Only one student gave a “yes” answer, with a remark *“Only at some instances”*. As the students were given a chance to comment on this issue, here are some of their comments: *“It was very pleasant to work at home”, “I followed the teacher's suggestions and I found the right way to balance it all”, “I found this kind of work very suitable. It gave us all a chance to work at our own individual pace. Working in a group imposes limits to better students as it forces them to adjust to the tempo of the slow ones”*.

A list of the advantages of project-based teaching (question no. 6) emphasized by the students included: a chance to get direct experience about research work and project management, an opportunity to adopt useful learning skills, a fact that their work and efforts resulted in a tangible outcome (a useful publication), a chance to show creativity, an opportunity to come up with an outcome to serve as a means of their personal promotion, stimulating atmosphere, understanding that setting up high goals for personal improvement brings forth high results, expanding the limits of personal potentials.

Here is a short review of some of the most interesting answers: *“I think that this is the best experience our generation has had so far”, “I was skeptic at the beginning, but we functioned extremely well and came up with an extraordinary result”, “I learnt a lot about research methodology and had a chance to considerably improve my skills”, “I particularly appreciate a chance to learn a wide spectrum of professional vocabulary in an interesting way, and a fact that I did it in cooperation with my fellow colleagues and other teachers who were also helpful whenever we would address them to help us solve some professional dilemma”, “I am proud that we will leave a very useful publication to the future generations”...*

Question no. 7 (Do you think that this project gave you a chance to learn more than traditional class-work) prompted a straight “yes” answer from all the students. Here are some of the students' comments: *“I think that this experience is extremely useful”, “I think that this project brought us to the very core of our needs as ESP students. I will remember this semester throughout my life”;*

Asked to produce a list of key disadvantages, the students came up with an exceptionally short list including a wish that they were given more time to work on the project and a remark about the complexity of the project objective which was *„kind of scary”* at the beginning.

Asked to say if they would participate in a similar project in future, the students' answer was a definite “yes”, some adding short comments like *“With utmost pleasure”, “Hope we will be given a chance”, etc.*

The greatest benefit, recognized by all the participants, is that each student had a chance to explore the English vocabulary in his/her own field of professional interest, at his/her own pace, while the topics of the students common interest (art epochs and movements, materials and tools for visual arts, basic elements and principles of art) were explored and studied by all the students in the group work during the regular classes.

One of the interesting conclusions resulting from this direct experience with PBL was that several students who demonstrated difficulties with traditional teacher-led instruction based on strong reliance on textbook/lecture learning, showed much more interest and produced unexpectedly good results (in the field of sculpture and graffiti).

Generally speaking, the project was successfully completed to the satisfaction of both students and the teacher. The obtained results highly coincide with the results of the above-mentioned short-term studies on the effects of project-based approach. The resulting glossary is currently (summer 2015) reviewed by the Faculty teachers, experts in painting and graphic design. At the same time, the students of graphic design who participated in the project are working on the manuscript preparation for publishing. Hopefully, the glossary will be published by the Faculty of Arts in 2016, after the regular publishing selection procedure.

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„DIZAJNIRAJTE SVOJ ENGLSKI, ISKAŽITE SVOJ DIZAJN NA ENGLSKOM” – PROJEKTNI RAD U NASTAVI ENGLSKOG JEZIKA ZA STUDENTE SLIKARSTVA I GRAFIČKOG DIZAJNA

Projektna nastava, kao alternativa tradicionalnoj nastavi sa nastavnikom u dominantnoj ulozi, predstavlja jedan od načina da se iskustvo iz rada u učionici, kao i misaone veštine studenata podignu na viši nivo. Zastupnici ideje o implementaciji projektne nastave navode brojne prednosti ove metode, uključujući dublje razumevanje nastavnog sadržaja, širenje spoznajne osnove, unapređivanje komunikacijskih i interpersonalnih veština, kao i razvoj kreativnosti. U radu se sumiraju efekti projekta implementiranog u nastavi engleskog za posebne namene sa studentima druge godine slikarstva i grafičkog dizajna na Fakultetu umetnosti Univerziteta u Nišu, Srbija tokom drugog semestra akademske 2014/2015 godine. Projekat je rezultirao izradom publikacije „English-Serbian & Serbian-English Glossary of Painting and Graphic Design Terms“ (Englesko-srpski & srpsko-engleski glosar termina u oblasti slikarstva i grafičkog dizajna).

Ključne reči: projektna nastava, engleski za posebne namene, Englesko-srpski & srpsko-engleski glosar termina u oblasti slikarstva i grafičkog dizajna

A SURVEY OF THE ADEQUACY OF INSTRUCTIONAL FACILITIES FOR TEACHING PAINTING IN UNIVERSITIES IN SOUTH – SOUTH NIGERIA

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Abstract. *The study was carried out to investigate the adequacy of instructional facilities available for teaching painting in visual arts departments of south-south universities in Nigeria. The instructional facilities investigated include: infrastructure, instructional materials and equipment. The study sought to answer the following question: are the available instructional facilities for teaching painting in the painting units of universities in visual arts departments of the universities in South-South Nigeria generally adequate? Are the instructional facilities adequate in terms of quantity and quality? Five institutions out of the seven public universities offering Fine and Applied Arts in the South-South Geo-Political Zone of Nigeria were randomly selected. The design of the study is Survey. The major instrument used was Checklist. The National Universities Commission's (NUC) benchmark of minimum academic standards (NUC, BMAS) was also employed to guide the study. Obviously the students provided most of the available instructional facilities investigated. Universities should be repositioned so as to see the need to take up the challenge of providing the required instructional facilities to guarantee effectiveness and efficiency in teaching and learning. The universities in South-South Nigeria should explore workable avenues to improve on the quality and quantity of their instructional facilities on a more regular basis instead of waiting for the NUC Accreditation Exercise.*

Key words: *adequacy, painting, instructional facilities, survey, South-South Universities*

1. INTRODUCTION

The study investigated the adequacy of painting instructional facilities in visual arts departments of universities in South- South Nigeria. Five institutions out of the seven public universities offering Fine and Applied Arts in the South- South Geo-Political Zone of Nigeria were randomly selected. The universities are situated in Edo, Delta, Bayelsa,

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Rivers, Akwa-Ibom and Cross-Rivers States. To be more specific, we investigated infrastructure, instructional materials and equipment.

Considering the importance of instructional facilities, it is necessary to give special attention to the adequacy of the instructional facilities required for teaching and learning painting in our institutions. The study therefore assessed the instructional facilities for teaching painting in South-South universities of Nigeria.

Hence the review was carried out under the following coordinates:

- Instructional facilities
- Painting
- Elements and principles of art in teaching painting

2. INSTRUCTIONAL FACILITIES

The learning environment is a product of instructional facilities – the physical structures, instructional materials, as well as teaching and learning equipment. This is considered to be necessary as available and adequate materials and equipment for teaching and learning that can provide the much needed conducive learning environment capable of facilitating effective learning. The need for physical facilities and good learning environment has often been stressed.

Decaying environmental conditions, crumbling structures wearing peeling paints and failed plasters, non functional toilets, poor light, and inadequate ventilation have adverse effects not only on teaching and learning but on the health and morale of staff and students (Oese, 2013). Urevbu (1997) noted that the conditions in many schools were chaotic which had negative effects on the quality of learning. Awanbor (1996) observed the unstimulating physical environment in schools. Baike (1985) equally made a case for accommodation the Visual Arts when he stressed that its unique nature of course offering requires specialized space and furniture arrangement. Availability of materials for teaching and learning, would therefore boost the morale of both the art teacher and the students. Ajayi (1985, 43) argues that „Fine Arts cannot be well taught without materials” – certainly this implies that lack of adequate teaching materials can demoralize the teacher as he would not be satisfied when his work is not properly done. Therefore it is clear that the absence of facilities and equipment, teaching materials and good learning environment have far reaching effect on the quality of work done by the teacher.

The use of instructional materials serves as a strong motivating factor both for the teacher and the learner. As Siberston in Imonikebe (2010, 8) rightly put it, „Instructional materials generally provide increased interest in the teaching and learning process.” At the same time, Basset in Imonikebe (2010, 10) asserted that „the ability of imagination and creativity can only be effectively developed through the proper use of instructional materials.”

3. PAINTING

Painting is a specialization area in Fine and Applied Arts that a number of undergraduates find most interesting, yet challenging and expensive to cope with. It is ever so specific by virtue of its high level demand for originality and creativity as an expression of the Fine Arts. Wangboje (1985) defined painting as the creative application of pigments on a surface or

ground. According to him, there are different types of surfaces that the painter can use for painting. It could be paper, hardboard, canvas or wall. The painter's application of pigments (paint) on a surface is not just a mechanical process, further than that it expresses his mood, feelings and ideas about his subject matter and environment. His colors are either opaque or transparent, and they can be either water-based or oil-based. Water color, poster paint (Gouache) and acrylic paints are examples of water-based pigments, while oil colors are oil-based (Wangboje, 1985). A host of other materials such as: linseed oil, turpentine, pastels, charcoal, varnish, brushes, palette, etc (Lewis, 1983) are needed for painting. Equipment such as easels, donkeys, etc are essential to the painter. Broad areas of painting include: Composition (pictorial), Mixed Media, Life Painting, Materials/Methods and Visual Aesthetics. Broadly speaking, painting is one of the Fine Arts, while Fine and Applied Arts are the Visual Arts. In the same vein Visual Arts is a branch of art (Emokpae, 2001).

4. ELEMENTS AND PRINCIPLES OF ART IN THE EXECUTION OF PAINTING

Elements of art are generally referred to as elements of design while the principles of art are synonymous to the principles of organization (Wangboje, 1985). The elements of design are: line, texture, color, value (light and dark) form, space, while the principles of art include: balance (Symmetrical/ Asymmetrical), variety, rhythm, proportion, repetition and dominance (<http://arthistory.about.com>). The creative use of these elements and principles of art results in the production of paintings. The artist can skillfully apply these elements and principles in composing pictures. This is a consensus of most scholars (Wangboje, 1985; Carrington, 1979). According to Gude (2004), the elements and principles of art are presented as the essence of art making who went on to observe that the elements and principles are universal and foundational.

5. STATEMENT OF PROBLEM

Considering the fact that painting like other areas of Fine and Applied Arts require specialized facilities in the teaching and learning process, adequacy of instructional facilities require regular assessment. The culture of such an audit is supposed to have gained acceptance over time. It is this kind of awareness that has prompted this study. Therefore this is about such issues as availability and adequacy of instructional facilities for teaching painting in the visual arts departments of universities in South-South Nigeria in terms of quantity and quality?

1.1. Research questions

1. Are there instructional facilities for teaching painting in the arts departments of universities in South-South Nigeria adequate?
2. Are the instructional facilities adequate in terms of quantity and quality?
3. What is the position of the National Universities Commission's (NUC) Benchmark of minimum academic standards on instructional facilities in the undergraduate visual arts programme?

1.2. Research design

The design of this study is Survey (Ex post facto).

1.3. Sample and sampling technique

One lecturer in painting arts randomly chosen from the selected universities responded to the questions.

1.4. Instruments

The main instrument used was a Checklist. It was structured to elicit the following information from Fine and Applied Arts Departments in the selected Universities: infrastructure for teaching painting, equipment and materials.

The National Universities Commission's (NUC) Benchmark of minimum academic standards was used to ascertain the NUC's position on the minimum requirement in the area of instructional facilities.

1.5. Statistical technique for data analysis

The minimum standards applied in the NUC accreditation exercise of the Fine and Applied Arts Department, University of Benin, Benin City Nigeria was used to develop the following items:

- Consumable materials for teaching and learning – water and oil-base colors, pastels, brushes, papers, canvasses, vehicles, palettes, palette, knives, aprons etc.
- Equipment – easels, tables, stools, cupboards, thrones, etc
- Studios – standard painting studios with adequate lighting, ventilation, window blinds, fans, air conditioning units, changing room for models, toilet facilities and models, etc.

The statistical technique for Data Analysis was based on frequency counts and the use of percentages. Creative scoring was employed and a cut-off point of 50% of the expected total score was accepted as available, while the score of (1) was assigned to each available item and zero (0) when not available. And where the response was up to 50%, it was accepted as available.

6. PRESENTATION OF RESULTS

Table 1 Adequacy of instructional facilities for teaching painting

S/N	UNIVERSITIES	Avaliable Items 20	Adequate Items 20	% Adequate 100%	% of Non- Adequacy Items 100%	Remarks
1.	UNIBEN	19	13	65%	35%	Adequate
2.	NDU	14	03	15%	85%	Not Adequate
3.	AAU	18	07	30%	70%	Not Adequate
4.	DELSU	16	07	30%	70%	Not Adequate
5.	UNIPORT	17	05	25%	75%	Not Adequate

7. DISCUSSION

Table 1 revealed that only one of the five universities met the cut-off mark of 50%. The result therefore showed that painting instructional facilities were not adequate in painting units of universities in South Nigeria. The data shows that UNIBEN had 19 out of 20 items, representing 95%; NDU 14 out of 20 items, representing (70%); AAU 18 out of 20 items, representing (90%); DELSU 16 out of 20 items, representing (80%) and UNIPORT 17 out of 20 items, representing (85%).

However, it was revealed that most of the available items were personal properties of the students. That is to say that to a large extent students supply their own materials such as colors, brushes, palettes and palette knives. It was also revealed that students provide themselves with easels, cupboards, stools, tables while some of the studios were ordinary classrooms devoted to studio use.

It was also clear that AAU and NDU had standard easels provided by the institution though very few. DELSU receives consumable materials for teaching and has in place, cupboards and some easels provided by the institution. UNIBEN which was the only institution that scored above the cut-mark had two standard studios, just renovated, well lit and equipped with standard tables, cupboards, fans, and has two changing rooms for models, toilets, thrones and stools. The unit also receives consumable materials for demonstration on a yearly basis.

The finding in this study is consonant with the position of ASUU (1995) where the Union rang an alarm over poor funding in Nigerian universities resulting in the absence of instructional facilities. It was pointed out that most institutions had acquired needed facilities prior to NUC accreditation exercise. This was also the case with the University of Benin, Benin City (UNIBEN). It will be recalled that the Vice-Chancellor of the University of Benin, Professor O. G. Oshodin (JP) was honored by the Department of Fine and Applied Arts in June 2012, for his unparalleled effort in developing infrastructural and transformational strides in the department and the university.

Aigbomian and Iyamu, (2001) have also observed that the facilities have been identified as essential for the instructional system, and went further to state that funding reflects on the kind of facilities and equipment provided to carry on educational programs.

8. CONCLUSION

The study was carried out to assess the adequacy of instructional facilities in painting units in universities in South-South Nigeria. The institutions sampled were: The University of Benin, Benin City Nigeria, Ambrose Alli University Ekpoma, Delta State University Abraka, Niger Delta University Wilberforce Island, Bayelsa State and University of Port Harcourt, Rivers State. The findings revealed that painting instructional facilities were generally inadequate in universities in South-South Nigeria. It was also clear that instructional facilities were observed to be adequate at the University of Benin, Benin City with a record of 13 out of 20 items, representing 65%. Results of other universities are as follows: NDU 3 out of 20 items, representing (15%), AAU 7 out of 20 items, representing (30%), DELSU 7 out of 20 items, representing (30%) and UNIPORT 5 out of 20 items, representing (25%).

9. RECOMMENDATIONS

- It was clear that students provided most of the available instructional facilities investigated. Universities should be made to see the need to take up the challenge of providing the needed instructional facilities to guarantee effectiveness and efficiency in teaching and learning.
- The universities in South-South Nigeria should explore workable avenues to improve on the quality and quantity of their instructional facilities on a more regular basis instead of waiting for the NUC Accreditation.

10. SUGGESTION FOR FURTHER RESEARCH

This study has established the adequacy of instructional facilities for teaching painting in universities in South-South Nigeria. However, one area that should be investigated is the adequacy of the instructional facilities in the South-East and South-West Geo-Political Zones of Nigeria.

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ISPITIVANJE ADEKVATNOSTI PROSTORA ZA ODRŽAVANJE NASTAVE SLIKARSTVA NA UNIVERZITETIMA U JUŽNOJ NIGERIJU

Ovo istraživanje je sprovedeno kako bi se ispitala adekvatnost prostora za održavanje nastave slikarstva na univerzitetima u Južnoj Nigeriji. Istraživanje navedenih objekata je uključilo sledeće sadržaje: infrastrukturu, nastavni materijal i opremu. Istraživanjem su traženi odgovori na sledeća pitanja: Da li su postojeći objekti za održavanje nastave slikarstva na odeljenjima univerziteta u Južnoj Nigeriji uopšteno adekvatni? Da li su nastavne prostorije adekvatne u pogledu kvantiteta i kvaliteta opreme? Po sistemu slučajnog uzorka, odabrano je pet institucija od ukupno sedam državnih univerziteta koji nude nastavu likovnih i primenjenih umetnosti u južnoj geo-političkoj zoni Nigerije. Forma studije je anketa, dok je glavni instrument koji je korišćen kontrolna lista. U okviru studije korišćene su odrednice minimalnih akademskih standarda (Benchmark Minimum Academic Standards – BMAS) Nacionalne komisije univerziteta (NUC). Studenti su davali informacije o većini ispitivanih nastavnih objekata. Univerzitate bi trebalo podstaći da uvide potrebu prihvatanja izazova u obezbeđivanju nastavnih prostora koji bi omogućili efikasnost i efektivnost u nastavi i učenju. Univerziteti u Južnoj Nigeriji bi trebalo da istraže funkcionalne načine da se kontinuirano poboljšava kvalitet i kvantitet nastavnih prostora umesto čekanja na akreditaciju od strane Nacionalne komisije univerziteta.

Ključne reči: *adekvatnost, slikarstvo, nastavni prostori, anketa, Južna Nigerija*

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