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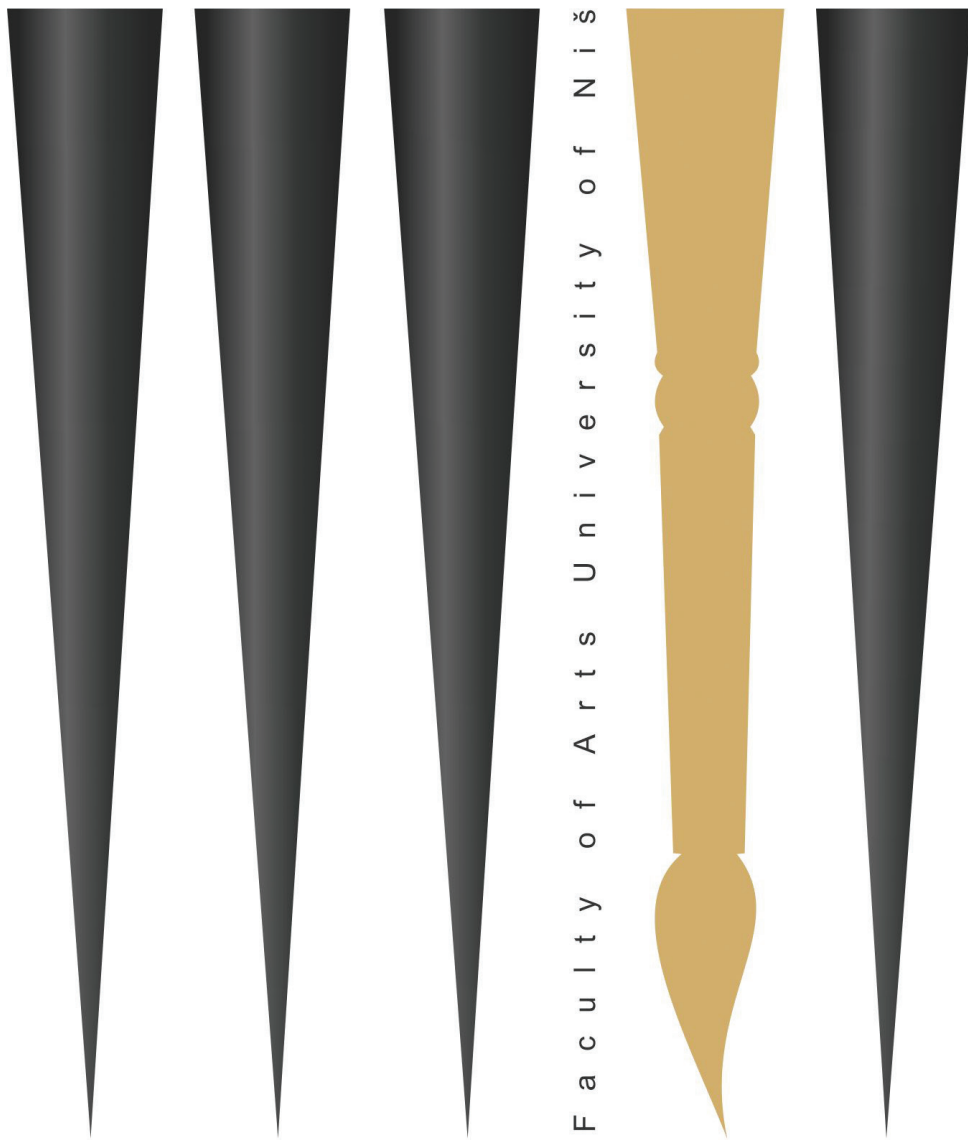
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UNIVERSITY OF NIŠ

Univerzitetski trg 2, 18000 Niš, Serbia

Phone: +381 18 257 095 Telefax: +381 18 257 950

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Editor-in-Chief: **Sonja Cvetković**, e-mail: fuvamed@junis.ni.ac.rs

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University of Niš Faculty of Arts in Niš

Kneginje Ljubice 10, 18000 Niš, Republic of Serbia

Phone: +381 18 522 396

Fax: +381 18 513 272

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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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RELATIONSHIPS BETWEEN PITCH-MATCHING AND GRADE LEVEL, SEX, ETHNICITY, AND CLASSROOM TEACHERS' USE OF MUSIC IN GRADES K-3

UDC (371.3:78+781.4):(78.07:371.213.3)+784

Shelly C. Cooper¹, Jere T. Humphreys²

¹University of Arizona, Tucson, Arizona, USA,

²Arizona State University, Tempe, Arizona, USA

Abstract. *The purpose of this study was to examine relationships between pitch-matching and grade level, sex, ethnicity, and classroom teachers' use of music among K-3 students (N = 289) taught by the same general music teacher. Portions of the data from a pitch-matching exercise that functioned as the music teacher's roll-taking procedure during the 2005-06 school year were treated as pre- and posttests. There were no significant pretest differences between ethnic groups (Hispanic, White, Other). There were significant pretest differences among classes taught by different classroom teachers, as well as the female students scoring significantly higher than males. Covariance analysis (pretest as covariate) revealed significant improvement by girls over boys on the posttest. There were no significant pretest differences among grade levels, suggesting a lack of carryover of pitch-matching skills from previous years, despite significant improvement (pre-post) for every grade level during the year under study. The boys performed poorly relative to girls in higher grades, though the interaction was not significant. Finally, the study revealed relationships between classroom teachers' reported use of music and student gain scores (pre-post) in pitch-matching.*

Key words: *pitch-matching, echo singing, singing voice, singing voice assessment*

Finding the best methods for enhancing children's vocal development, aural acuity, and pitch-matching ability remains a major task for music educators. One important goal for those who provide music instruction, whether a music specialist or a classroom teacher, is to assist children in learning to use their singing voice and to match pitch (MENC, 1994, National Music Standard 1: "Singing, alone and with others, a varied repertoire of music"). Research shows that general music teachers involve students in singing activities for approximately one-third of their instruction time (Baldrige, 1984; Moore, 1981; Weinberg,

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Corresponding author: Jere Humphreys

Arizona State University, Tempe, Arizona, USA

E-mail: Jere.Humphreys@asu.edu

1988), yet many students are unable to match pitch at reasonable levels of accuracy and consistency (Levinowitz, Barnes, Guerrini, Clement, D'April, & Morey, 1998).

Numerous researchers have investigated aspects of singing and pitch-matching in elementary general music classes, including teaching methods and techniques as well as learning outcomes (e.g., DeYarman, 1972; Goetze, & Horii, 1989; Martin, 1991; Rutkowski, 1994). These researchers have reported mixed results for different age groups or grade levels and other demographic categories of students. Cooper (1995) posited that the conflicting research results were due in part to individual studies focusing on a limited number of grade levels.

Most general music method books promote echo singing as a viable technique for teaching songs, reinforcing melodic contour, expanding vocal range, and vocal exploration activities (e.g., Andress, 1980; Campbell & Scott-Kassner, 2001; Choksy, 1974). Not surprisingly, children learn to sing through direct imitation of a teacher model in most classrooms (Apfelstadt, 1984). Research suggests that imitation can be successful with children as young as three years (Sinor, 1984/1985). Despite the ubiquity of vocal modeling in elementary general classrooms, however, researchers have not been able to identify the most effective type(s) of vocal models for children to imitate. There is some evidence that children experience the most success when matching adult female or child models of either sex (Green, 1990; Sims, Moore, & Kuhn, 1982; Smith, 1963; Yarbrough, Green, Benson, & Bowers, 1991). Furthermore, Hendley and Persellin (1996) reported more improvement in singing accuracy among children when they imitated adult male models using a falsetto range than when they imitated the same models using a normal male singing range.

Other questions relating to children's singing remain, particularly in the area of pitch-matching. For example, studies have yielded mixed results over whether children are more accurate when singing alone or in groups. Although Smith (1973/1974) and Green (1994) concluded that students sang more accurately in group unison situations than when singing alone, other researchers have reported that experiences in singing alone appeared to improve children's singing accuracy (Clayton, 1986; Goetze & Horii, 1989; Joyner, 1971; Smale, 1987/1988). Thus, Goetze's (1985/1986) findings of improved singing accuracy as a result of solo singing activities in grades K-1 are in line with the majority, but not all, of the findings of relevant studies. For example, her finding of no significant difference in singing accuracy for grade 3 subjects is in agreement with Cooper (1995), who reported no significant differences at any grade level (1-5). Cooper speculated that her use of a child model, rather than an adult model, was a contributing factor to the differing results.

Most researchers have reported no significant differences on various singing tasks between male and female subjects (Apfelstadt, 1984; Cooper, 1995; Pedersen & Pedersen, 1970; Petzold, 1963; Sinor, 1984/1985; Smale, 1987/1988; Welch, Sergeant, & White, 1995/1996). In studies in which significant differences occurred, females performed more accurately than males regardless of singing task or vocal model (Davies & Roberts, 1975; Goetze & Horii, 1989; Green, 1990, 1994; Trollinger, 2003). No studies were found on the effects of ethnicity or classroom teachers' use of music on pitch-matching achievement.

The purpose of this study was to examine relationships between pitch-matching and grade level, sex, ethnicity, and classroom teachers' use of music among K-3 students taught by the same general music teacher. Four research questions paralleled these purposes and guided the study. When following a traditional Kodály-based general music curriculum that incorporates multiple opportunities for solo singing, use of solfege and hand signs, limited singing with CDs/recordings, and utilization of singing games: (a) Is there a difference

in vocal pitch-matching ability as a function of grade level of the subjects? (b) Is there a difference in vocal pitch-matching ability as a function of sex of the subjects? (c) Is there a difference in vocal pitch-matching ability as a function of ethnicity of the subjects? (d) Is there a relationship between vocal pitch-matching ability and classroom (not music) teachers' use of music with the students?

METHOD

The study was conducted in a K-6 public elementary school in a large city in the southwestern United States. The school's enrollment during the 2005-06 school year was 945, 733 of whom remained enrolled for the entire year. The racial/ethnic composition of the school was 69.4% Hispanic, 16.8% White, 8.4% African American, 4.7% Native American, and .8% Asian. Forty-eight percent of students in this study were female. Nine percent of the school's students received services through special education and special programs, and 83.4% qualified for free or reduced lunches. Some 48.7% were students with English as their first language, 39% lived in single-family homes, and 35% lived in single-parent families.

The study included K-3 students ($N = 496$) from all 17 regular classes taught as intact music classes by the principal author of this study, the site-based general music specialist for the school during the 2005-06 school year. The use of the regular general music specialist for both the teaching and research components of this study should be considered a positive aspect of the design (Campbell & Stanley, 1963). This general music specialist rated each student's ability to match (echo) her sung model pitches, *so-mi* (A^3 , $F\#^3$) in a 4-beat pattern, at various times throughout the school year (a 38-week span). Students were asked to sing within a narrow range because it aligned with the frequency range of their speech (D-A) and the limited movement of their larynx (Trollinger, 2003). The range from Bb^3 to Db^4 was avoided because children experience difficulty in that range (Gordon, 1971, 1979; Young, 1971). Short melodic patterns were used, which are easier for children to sing than longer patterns (Sims, Moore, & Kuhn, 1982). Students were scored as follows: 4 = matched pitch (could be slightly sharp or flat), 3 = used singing voice but sang incorrect pitches, 2 = used speaking voice, 1 = no response.

Each regular class in grades 1-3 participated in one 40-minute music class per week, while kindergarten students attended two 20-minute music classes per week. Each music class began with vocalization/vocal exploration activities, followed by a rhythm/beat-keeping exercise. Flowers and Dunne-Sousa (1990) noted that children are likely to expand their vocal ranges "when modeling brief pitch patterns" and recommended implementing "welcome warm-ups" specifically designed for that purpose (p. 110). The students were then asked to echo the 4-beat *so-mi* pattern as a component of the roll-taking (attendance) process, and as an attempt to reduce performance anxiety. The activity became an integral part of the music class routine throughout the year, including days when assessments were not recorded. A tuning fork or piano served as the pitch reference at the beginning of each echo exercise. To control for order of presentation, students were called on to respond in various orders throughout the year.

The pitch-matching test results from weeks 2 and 3 and those from weeks 37 and 38 of the academic year were designated as the pretest and posttest, respectively. When scores were available from both weeks in a given pair (i.e., weeks 2-3 and 37-38), the means of the

two weeks (dual data points) were used for individual subjects, resulting in an adjusted pre- and post-test score; when scores from only one week were available, the lone scores (single data points) were used, resulting in an unadjusted posttest score. Scores were analyzed only for subjects for whom there were complete data sets (i.e., at least one pretest and one posttest score). The number of students per intact class with complete, usable data sets ranged from $n = 14$ -22. The final sample consisted of kindergarten (6 classes, $n = 97$), grade 1 (3 classes, $n = 50$), grade 2 (4 classes, $n = 77$), and grade 3 (4 classes, $n = 65$). The total number of subjects ($N = 289$) included 167 boys (57.8%) and 122 girls (42.2%). The ethnic breakdown was Hispanic ($n = 213$, 73.7%), White ($n = 40$, 13.8%), Black ($n = 25$, 8.7%), Native American ($n = 8$, 2.8%), and Asian-Pacific ($n = 3$, 1.0%). To achieve sufficient group and cell sizes for the analysis, the smallest three ethnic groups were combined to form a new category, which resulted in three composite categories: Hispanic ($n = 213$, 73.7%), White ($n = 40$, 13.8%), and "Other" ($n = 36$, 12.5%).

During weeks 37-38 (the posttest period), 14 of the 17 classroom teachers completed a 5-question written survey about the frequency of their use of certain music activities with their respective classes, and estimates of their students' music-making activities outside the classroom, for a response rate of 82.4%. Specifically, the classroom teachers were asked to indicate their level of agreement with the following five statements: (a) "I play music (CDs, Radio, etc.) in my classroom"; (b) "I play an instrument(s) in my classroom (guitar, piano/keyboard, etc.)"; (c) "I sing with my students in the classroom"; (d) "I hear my students sing in the classroom (that is, spontaneous student singing without adult encouragement)"; and (e) "I hear my students sing outside the classroom (e.g., playground, in line, lunchroom, but *not* in music class)." The response scale was "never," "sometimes," "often," and "always," coded 1-4, respectively.

RESULTS

Analysis of variance (ANOVA) results revealed no significant pretest differences in pitch-matching scores among the four grade levels (K-3) ($F = 1.280$, $df = 3$, 285, $p < .282$, partial $\eta^2 = .013$, Levene's $F = 3.175$, $p < .025$). Non-parametric ANOVA (Kruskal-Wallis) results revealed no significant pretest differences among the five ethnic groups ($\chi^2 = 3.824$, $df = 4$, $p < .430$). Similarly, a parametric ANOVA showed no significant pretest differences among the three composite ethnic groups ($F = 1.943$, $df = 2$, 286, $p < .145$, partial $\eta^2 = .013$, Levene's $F = 2.786$, $p < .063$) (Table 1).

There were significant pretest differences among classes of the 17 teachers (ANOVA $F = 3.559$; $df = 16$, 272, $p < .000$, partial $\eta^2 = .173$, Levene's $F = 1.764$, $p < .036$), and also as a function of sex, with girls scoring significantly higher than boys (ANOVA $F = 5.247$, $df = 1$, 287, $p < .023$, partial $\eta^2 = .017$, Levene's $F = 3.206$, $p < .074$). Consequently, the authors employed analysis of covariance (ANCOVA) tests in the next phase of the analysis, with the pretest as the covariate and the (adjusted) posttest as the dependent variable. There was a significant correlation between the pretest and (unadjusted) posttest scores ($r = .196$, $df = 287$, $p < .001$), as well as a significant difference between the pretest and (unadjusted) posttest means in favor of the posttest ($t = -13.677$, $df = 288$, $p < .000$) (Table 1).

Table 1 Means and Standard Deviations for Pretest and Unadjusted Posttest ($N = 289$)

Variable	<i>n</i>	Pretest (Covariate)		Posttest (Unadjusted)	
		<i>Mean</i>	<i>SD</i>	<i>Mean</i>	<i>SD</i>
Grade					
K	97	2.505	.747	3.284	.462
1	50	2.600	.904	3.310	.614
2	77	2.776	.821	3.370	.547
3	65	2.569	.684	3.169	.741
Ethnicity					
Hispanic	213	2.545	.742	3.242	.584
Other	36	2.694	.856	3.375	.637
White	40	2.775	.742	3.438	.509
Sex					
Male	167	2.509	.702	3.210	.587
Female	122	2.713	.808	3.389	.566
Teacher					
A	15	2.600	.737	3.667	.488
B	21	2.238	.436	2.810	.680
C	21	2.439	.870	3.381	.498
D	19	3.211	.713	3.421	.607
E	16	2.625	.719	3.594	.417
F	17	2.294	.686	3.382	.600
G	15	2.933	.799	3.200	.775
H	18	2.833	.515	3.444	.616
I	16	3.313	.793	3.281	.632
J	14	2.571	.514	3.214	.378
K	14	2.643	.633	3.143	.770
L	22	2.500	.802	3.364	.492
M	17	2.294	.772	3.088	.404
N	14	2.143	.949	3.071	.616
O	17	2.647	.496	3.265	.472
P	18	2.444	.616	3.139	.413
Q	15	2.467	.743	3.433	.530
Total	289	2.595	.754	3.286	.584

A one-way ANCOVA revealed no significant differences in adjusted posttest means among grade levels ($F = 1.204$, $df = 3, 285$, $p < .309$, partial $\eta^2 = .013$, Levene's $F = 7.145$, $p < .000$), although there was a lack of homogeneity of variance among cells. There were also no significant differences as a function of ethnicity ($F = 1.698$, $df = 2, 286$, $p < .185$, partial $\eta^2 = .012$, Levene's $F = .722$, $p < .487$). However, there were significant adjusted posttest differences among classes taught by different teachers ($F = 2.196$, $df = 16, 272$, $p < .006$, partial $\eta^2 = .115$, Levene's $F = 2.552$, $p < .001$), but with a lack of homogeneity of variance. There was also a significant difference as a function of sex, again in favor of girls ($F = 4.891$, $df = 1, 287$, $p < .028$, partial $\eta^2 = .017$, Levene's $F = .011$, $p < .916$).

The three-way and most of the two-way interactions present in this design were not analyzed due to cell size limitations ($n < 5$). Moreover, the teacher and grade level variables were not crossed. The two remaining two-way interactions were not significant: sex by ethnicity ($F = .219$, $df = 5, 283$, $p < .803$, partial $\eta^2 = .002$, Levene's $F = 1.289$, $p < .269$), and grade by sex ($F = 2.152$, $df = 7, 281$, $p < .094$, partial $\eta^2 = .022$, Levene's

$F = 2.856, p < .007$). The grade by sex interaction suggests that boys performed less well than girls in the upper grades, although it failed to reach statistical significance (Figure 1).

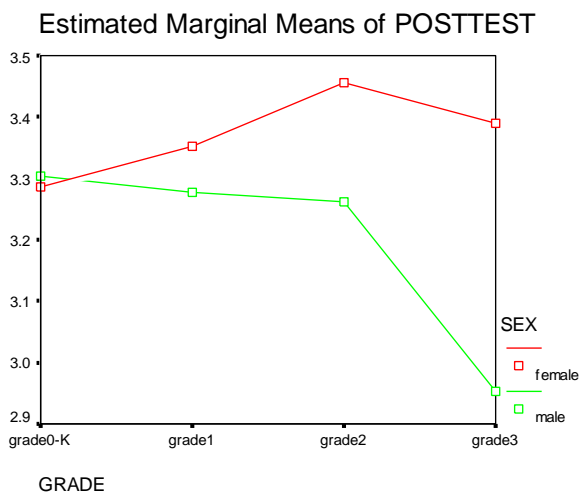


Fig. 1 Interaction between Grade Level and Sex of Students (non-significant, $p < .094$)

The highest mean score on the teacher survey was for the teacher playing recordings in class, followed in descending order by the teacher singing with students in class, the teacher listening to students sing in class, the teacher hearing students sing outside of class, and the teacher playing instruments in class (Table 2). All 14 responding teachers indicated that they never played musical instruments for their students, so that item was removed from the analysis and the four remaining items were combined into a scale. The composite scores for this 4-item scale could range from 4 - 16 (1-4 points for each of four items). There were moderate to strong intercorrelations among the four survey items ($r = .629 - .822, p < .000$). Internal consistency (Chronbach's alpha) for the scale was high at $\alpha = .91$.

Zero-order correlations between the four individual survey/scale items and gain scores (unadjusted posttest minus pretest scores) ranged from $r = .058 - .167$, with three of the four being statistically significant ($p < .05$) (Table 2). The correlation between the composite scale and gain scores was $r = .148$ ($p < .05$). A stepwise multiple regression model with three music activity variables from the teacher survey predicted 5% of variance in gain scores: the teacher listens to students sing in class, the teacher hears students sing outside of class, and the teacher plays recordings in class. Adding the teacher sings with students in class variable to the model resulted in no additional variance accounted for in the dependent variable (Table 2).

Table 2 Means, Standard Deviations, and Correlations (Zero-Order and Multiple) between Reported Regular Classroom Music Activities and Gain Scores ($N = 240$)

Survey Item	<i>M</i>	<i>SD</i>	<i>r</i>	<i>p</i>
Play recordings in class	2.94	.971	.147	.023
Sing with students in class	2.54	1.026	.144	.026
Listen to students sing in class	2.29	.953	.167	.010
Hear students sing outside class	2.15	.730	.058	.372
Play instruments in class	1.00	.000	.000	1.000
<i>Regression model</i>				
Variable	<i>SCβ</i>	<i>t</i>	<i>p</i>	<i>R</i> ²
<i>Model 1</i>				.028
Hear students sing in class	.167	2.611	.010	
<i>Model 2</i>				.039
Hear students sing in class	.286	2.946	.004	
Hear students sing outside class	.158	-1.625	.105	
<i>Model 3</i>				.050
Hear students sing in class	.247	2.494	.013	
Hear students sing outside class	-.236	-2.209	.028	
Play recordings in class	.155	1.718	.087	

Note. ANOVA results for the 3-variable multiple regression model are $F = 4.178, p < .007$.

CONCLUSIONS

Probably the most important finding in this study was that elementary classroom teachers' employment of certain music activities, in class and out, related to their students' pre-post increases in pitch-matching skills. The self-report on teacher use of certain musical activities predicted only 5% of variance in achievement gains, but small, incremental improvements in student achievement can result in significant aggregate results in music education (Humphreys, 2006). Listening to students sing in class, playing recordings in class, and singing with students in class were all correlated significantly with improvements in pitch matching, and hearing students sing outside of class entered the final regression model. Data from this study failed to demonstrate any effects from instrument usage in class due to lack of variance. According to Saunders and Baker (1991), many classroom teachers receive limited musical training in their pre-service teacher education programs and consequently lack the skills and confidence to perform for their students. Future studies should corroborate and find additional reasons, if any, why many regular classroom teachers (all in this study) fail to play instruments for their students in class.

Given the simplicity of the pitch-matching task and assessment procedure employed in this study, a corroborating judge was not needed. However, the limited range of the 4-point scale, with few 1's actually awarded, resulted in limited variance in test scores, which might account for some of the non-significant results, and probably contributed to the lack of homogeneity in variance among some groups and cells. Until replication studies can be conducted, readers should use caution when interpreting ANOVA and ANCOVA results based on unequal group and cell variances.

Statistically significant gains in pitch-matching achievement occurred between the beginning and end of the school year (pretest and unadjusted posttest) at all four grade levels: kindergarten ($t = -10.571$, $df = 96$, $p < .000$), grade 1 ($t = -5.124$, $df = 49$, $p < .000$), grade 2 ($t = -6.080$, $df = 76$, $p < .000$), grade 3 ($t = -5.609$, $df = 64$, $p < .000$). However, there were no significant pretest differences among grade levels. This begs the question as to how much, if any, year-to-year carryover occurred in these students' pitch-matching ability. Did students at the beginning of each year revert to their achievement level from the beginning of the previous year? Did the achievement gains identified in this study result from the abilities of the music specialist, a teacher with more than 20 years of experience but who was in her first year at this particular school? Were the significant gains due to the Hawthorne Effect?

Another set of questions concerns the effects of sex of the subjects on pitch-matching achievement. Even with the advantage of significantly higher scores on the pretest, the ANCOVA analysis revealed a significantly larger increase for girls than boys in the adjusted posttest scores. The interaction between the grade level and sex variables was not significant, but it neared significance ($p < .094$) and might well have reached significance had there been more variance in the performance test scores (Figure 1). Even though the interaction failed to reach significance, this finding tends to support previous research findings of increasing superior achievement in successively higher grades by girls in relation to boys in general music classes.

The assessment procedure employed in this study could be useful to general music practitioners. With the influx of national, state, and district standards and the pressure to quantitatively demonstrate accountability and student progress, general music specialists often struggle with ways to incorporate meaningful assessment into their routines. Since the appearance of Boardman's (1964) first rating scale for assessing singing in elementary general music, many different assessment tools for measuring the singing voice have been developed (DeYarman, 1972; Dittenmore, 1969; Feirerabend, 1984; Hale (Runfola), 1977; Ramsey, 1982; Roberts & Davies, 1975; Rutkowski, 1990; Young, 1971). However, many of these tools are cumbersome and time-consuming, rendering them problematic for practical use in the general music classroom.

Levinowitz et al. noted the need for continued development of singing in general music. After their review of singing in the elementary general music curriculum, they posited that: ". . . a practical tool for evaluation should be easy to internalize and use on a regular basis during the classroom process by the classroom music teacher" (1998, 37). More straightforward assessment processes, such as the one used in this study, may prove more practical and therefore more useful than some developed in earlier years. In this case, students thought the teacher was merely taking attendance, whereas she was also tracking student progress with minimal intrusion on instructional time because the assessment was embedded in the procedural and instructional routines.

Future research designs with control groups might provide insights into these and other questions. For example, does a classroom teacher who values music and encourages music-making in the classroom somehow lead students to match pitches more accurately? It might prove informative in the future to employ research designs with multiple experimental groups wherein types of regular classroom music activities, such as instrument usage, could be controlled. Longitudinal studies on the same students from year to year could provide answers to other questions raised in this study.

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VEZA IZMEĐU REPRODUKOVANJA ZADATOG TONSKOG NIZA I RAZREDA, POLA, ETNIČKE PRIPADNOSTI I METODA KORIŠĆENJA MUZIKE U NASTAVI NA PREDŠKOLSKOM UZRASTU I U PRVA TRI RAZREDA OSNOVNE ŠKOLE

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Ključne reči: reprodukovanje zadatog tonskog niza, "eho" pevanje, pevački glas, procena glasa

DAVORIN JENKO AND THE CULTURAL LIFE OF SLOVENES AND SERBS IN THE SECOND HALF OF THE 19TH CENTURY

UDC 78.071.1:929 D.Jenko

Gregor Jenuš

Ministry of Culture, Archives of the Republic of Slovenia, Ljubljana, Slovenia

Abstract. *Davorin Jenko was a choirmaster, conductor, musical tutor as well as, for almost half a century, a composer. Therefore, his life should be evaluated as marked by pedagogical and cultural-artistic work, and a fight for the national revival of Slovenes and Serbs within the Pan-Slavic movement. Ethnic relations in the romantic and post-romantic era were extremely tense. At the same time, that was an exceedingly important time for the Slovenes and the Serbs, a time that brought about cultural renaissance and development. In the late 19th century Jenko became one of the first representatives of the Romantic Era of Slovenian and late Serbian music. Despite his exceptional role in this cultural renaissance, during his lifetime he hasn't received a proper place or honors in Slovenia. It was the Serbs who honored Jenko with full membership in the Serbian Royal Academy.*

Key words: *Davorin Jenko, Naprej, zastava Slave!, Bože pravde, post-romanticism, national revival*

INTRODUCTION

Davorin Jenko was born in the village of Dvorje in Upper Carniola, at that time a part of the Austrian Empire. Because of his many fields of work his life has to be considered with regard to several aspects. He was a choirmaster, conductor, musical tutor and, for almost half a century, a composer. His life was marked by pedagogical and cultural-artistic work, as well as a fight for national revival of Slovenes and Serbs within the Pan-Slavic movement. The ethnic relations in the romantic and post-romantic era in the Austrian Empire (especially during the period that followed the March Revolution and Bach's absolutism) were extremely tense. The dominant German (Austrian) culture considered the Slavic national movement a huge threat hence they tried to suppress its development. At the same time, it was an exceedingly important historical period for

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Corresponding author: Gregor Jenuš

Ministry of Culture, Archives of the Republic of Slovenia, Ljubljana, Slovenia

E-mail: gregor.jenus@gov.si

Slovenes and Serbs, a period that brought about cultural renaissance and development. By his outstanding work in the late 19th century, Jenko became one of the most important representatives of the Romantic Era of Slovenian and late Serbian music.



Fig 1 Picture of Davorin Jenko published in *Slovan*, May 15, 1885, Nr. 10, 147 [1], on the occasion of the 25th anniversary of *Naprej zastava, Slave!*

JENKO'S YOUTH AND EDUCATION

Davorin Jenko was born on November 9th, 1835 in the village of Dvorje in Upper Carniola (at that time part of the Austrian Empire) son of a wealthy farmer Andrej and mother Marija, born Kepic. On his birth he was given the name Martin, a name that later, because of the influence of the Pan-Slavic movement, was changed to Davorin.

He attended primary school in Cerklje and at the age of eight, he was transferred to secondary school (*Realschule*) in Kranj (Mahkota 1934, 3–4; Cvetko 1955, 21–22; 1981, 10–11; Jenuš & Križnar 2015, 7–9, 22–25).¹ Jenko grew up in the period of the March Revolution and Bach's absolutism, a time of no support for the Slovenian national movement and of suppressing Slovenian national ideas and ideals. The whole political and educational system worked in favor of German culture. The German (Austrian) conservatism and nationalism could, for example, be found in the Austrian educational system that privileged the German language. The youth were exposed to Germanisation from a very early age in schools and assimilated into German culture. Therefore, the Slovenian national movement was limited to a relatively small circle of intellectuals, who, because of the way the Austrian educational system worked, got their higher education degrees in Austrian, Italian or Czech universities (Vodopivec 2007, 10). Until the collapse of the Austrian Empire in 1918 the Austrian authorities prevented the establishment of a university in Ljubljana.

¹ See also: Davorin Jenko. *Slovan*, May 15 1885, Nr. 10, 147 [1].

In 1848 Jenko was admitted to the gymnasium in Ljubljana.² Initially it appeared that Jenko wouldn't have any difficulties in graduating. He was among the best students in his class, but this changed after 1850, when Jenko entered his third year in the gymnasium and his teachers started to state that he was undoubtedly “.../ a very capable student, able of even better results, if he would be studying harder” (Cvetko 1955, 40). While it is certain that his parents wanted that their son to receive the best possible education, Jenko's laziness became an obstacle, at least in the early years. Cvetko states that in the later years of gymnasium (from the fifth grade onwards) it wasn't just his 'artistic spirit' that hindered Jenko's progress in classes, but also his ethnicity. A major role in Jenko's 'defeat' was a professor of Greek at the higher gymnasium in Ljubljana, Anton Globočnik (Globozhnik), who apparently was a 'fanatical' supporter of Bach's absolutism and its movement against national revival. After two successive failures in the fifth grade the question arose for Jenko: What am I to do? (Cvetko 1955, 26–27).

Taking into consideration the educational system in the Slovenian lands, Jenko had to say goodbye to Ljubljana and try his luck in Trieste. Although it is difficult to confirm whether Globočnik's attitude towards the Slovene students actually played any role in Jenko's failure in Ljubljana, it is necessary to state that he completed his fifth grade of higher gymnasium in Trieste without any difficulty despite the fact that he had to get used to the new environment and the Italian language. Life in Trieste was very important and beneficial for Jenko not only in terms of his studies and music, which undoubtedly developed, but more importantly in terms of his perception of ethnic or national rights and coexistence of different cultures. Trieste after all was a cosmopolite center of the Austrian Empire. In 1858 Jenko, at that time already twenty years old, finally completed the gymnasium in Trieste successfully and was ready to move on (Cvetko 1955, 26–27; 1981, 12; Jenuš & Križnar 2015, 24).

VIENNA AND THE SLOVENIAN SINGING SOCIETY

After graduating from Trieste in 1858, Jenko traveled to Vienna to study law. This certainly wasn't his choice, but a wish/demand of his father's (Prelič 2010, 241–242). Regardless of whether Jenko wanted to study law or not, after Trieste, Vienna was a very important experience. Even before the collapse of Bach's absolutism, Vienna became a meeting point for academics, intellectuals and an important center of nationalistic movements of Slavs in the Austrian Empire. (Cvetko 1955, 30–32; 1981, 15; Jenuš & Križnar 2015, 25). Owing to their small numbers and under the influence of the 'young Czech' movement (*Mladočeši*) the Slovene intellectuals started to join Slavic literary and cultural societies as well as café circles. One of those intellectuals was Davorin Jenko. This national, political and cultural atmosphere that prevailed in Vienna, was highly encouraging for Jenko (Sandić 1885, 256 [14]). He joined a circle of nationally conscious Slovenian students, among whom Josip Stritar, Fran Erjavec and Valentin Zarnik stood out. The members of the circle were not strangers to Jenko, and they were frequently

² Until an educational reform in 1849, the Slovenian territories within the Austrian Empire had 11 gymnasiums, and 3 lyzeums (*Hochschule*) in Ljubljana, Klagenfurt and Gorizia that allowed a study of theology of philosophy (Vodopivec 2007, 10; Jenuš & Križnar 2015, 23).

accompanied by the Slovenian poet and writer Simon Jenko (Cvetko 1955, 31; 1981, 15; Križnar 1995, 221; Jenuš & Križnar 2015, 25).

In Septemer 1885 the Slovenian newspaper *Slovan* wrote:

“[...] during that time two Slovenians brothers attended university in Vienna: Simon and Davorin Jenko. The first was a poet, the second a musician [...] Both were gifted student, but they were poor; Simon was a teacher to Dušan and Milica, son and daughter of Peter Preradović [general in Austro-Hungarian army of Croatian descent, authors note], Davorin, was a music teacher” (Sandić 1885, 256 [14]).

The author of this article, Aleksander Sandić, didn't know that, in fact, Davorin and Simon Jenko were not brothers. Still, they knew each other. Simon and Davorin met during their stay at the secondary school in Kranj. Although it is not clear if Martin was a patriot and supporter of the Pan-Slavic movement prior to his life in Vienna, it is certain that he became one during his studies. Under the influence of the Pan-Slavic movement and Croatian Illyrism he changed his name from 'Martin' to 'Davorin' (Cvetko 1955, 30–31; 1981, 19).

The circle of nationally conscious Slovenian students in Vienna did not consider Jenko just a sympathizer and a pleasant companion, but an especially talented musician who could help them in achieving their goals. They needed a talented musician who would be able to lead a choir and compose music for their patriotic texts. It is clear that, by that time, Jenko was much more committed to his music than to his studies (Jenuš & Križnar 2015, 25).

“[...] the talent of singing is a God given gift. Whoever has it has to be thankful. A beautiful song, sad or happy, beautifully sang, can touch your heart; a song with which a mother swings her baby to sleep, and a song that inspires soldiers going in to a bloody fight.

Individual people, as well as different nations, haven't equally received this divine gift. Slovenes, that may be said, like to sing and they do it beautifully, like only a few nations can [...] Slovenes don't sing only at home; the joy of singing accompanies them in distant countries and presents a bond with their beloved homeland among foreign people,” wrote writer Josip Stritar in 1906 about the connection of Slovenes to their music (Stritar, 1906).

The circle of nationally conscious Slovenian students in Vienna trusted Davorin Jenko with the task of setting up a Slovenian choir. They expected that, although his musical skills were more or less self-taught, Jenko would build on the enthusiasm of his colleagues and guide them as a choirmaster. According to Sitar this wasn't the first attempt in Vienna to establish a Slovenian choir. Apparently one had existed at the beginning of the second half of the 19th century, but it was more of a sporadically 'ensemble' of enthusiasts that sang in a tavern in the Viennese district next to the Church of St. Paul rather than a 'semi-professional' choir. “[...] this singing was a divine service for us; we sang so that the angels would listen to us” (Stritar, 1906).

However, this 'choir' was more of a side effect of drinking and socializing youth than a systematic attempt to sing Slovenian or patriotic songs. These informal singing gatherings prompted Jenko to try to establish a permanent choir. With the help of Valentint Zarnik, who was respected and popular among the Viennese students and also a skillful organizer, Jenko established the *Slovenian Singing Society* (*Slovensko pevsko društvo*) in 1859. He became its first artistic leader. Slovenian publicist and editor Fran

Rakuša said that the ‘society’ had its meetings in various taverns and singing halls such as *Zum goldenen Sieb* or *Zum Lothringer* (Rakuša 1890, 157).

Because of its choir, the *Slovenian Singing Society* quickly gained a positive reputation and a broader meaning in the Slavic community, when students of other Slavic nationalities – mainly Serbs, Croats and Bulgarians – began to join in. This strengthened the contacts between Slavic students in Vienna and transformed the Slovenian Singing Society into an important meeting point of the Pan-Slavic movement (Sandić 1885, 255 [13]).

The Serbs for example were represented by Aleksander Sandić, at that time the editor of the newspaper *Ost und West*. Sandić, who later became a professor of Old Slavic language and literature in Novi Sad, wrote down his memories about his time in Vienna in 1885 and published them in the newspaper *Slovan*:

“[...] there was an incredible life force among the Slavic youth in Vienna that was unprecedented among the Slavs” (Sandić 1885, 255 [13]).

‘*Besede*’ (translated as ‘wards’ – describes gatherings with discussions, singing and reading, author’s note) became a meeting point for the Viennese Slavs and received a cultural and political background. The choir of the *Slovenian Singing Society* became a core part of the Slavic national movement. Jenko raised the quality of the choir and at the same time developed his own skills in composing choral music. At the beginning of the second half of the 19th century original Slovene choral music was still in its infancy. Musical compositions were rare and modest. Despite some compositions of the Croat Vatroslav Lisinski, Jenko had a limited repertoire. This put him in a position where he had to become a composer himself. The choir of the *Slovenian Singing Society* therefore became Jenko’s first real music school where he learned the demands of vocal sentences, the specifics of interpretation and compositional patterns. Jenko’s compositional efforts proved to be successful. He composed the songs *Pobratima* and *Mornar*, and performed them together with ‘his’ choir on various ‘words’ across Vienna. By the end of 1860 Jenko had accumulated so many songs, that he decided to publish them in a booklet titled *Opus I*. Jenko announced this success to the editor of Slovenian newspaper *Slovenski glasnik* (*The Slovene Herald*) Anton Janežič in 1861 and dedicated the booklet to Josip Strossmayer “[...] the founder of the Yugoslav academy”. Jenko’s *Opus I*, contained only twelve songs with texts by France Prešeren, Fran Levstik, Miroslav Vilhar, Lovro Toman, France Cegnar and Simon Jenko. Among the songs one can find Prešeren’s *Strunam* or Vilhar’s *Lipa*, as well as a song that placed Jenko in the history of music, the Slovene anthem *Napej, zastava slave!* (*Forward, flag of glory!*) (Mahkota 1935, 8; Cvetko 1955, 57; 1981, 34; Smrekar 2006, 58).

In May 1860, only twenty-five years old, in the spirit of national enthusiasm Davorin Jenko composed the Slovenian national anthem, which overnight became a symbol of the national struggle of Slovene people and ‘catapulted’ Jenko to the top of the Slovene late romanticism. The lyrics were originally written by his friend and fellow Simon Jenko and then improved collaboratively by both. The poem was first publicly sung with great success in front of a large Slavic audience on October 22nd, 1860, and was first published in the newspaper *Slovenski glasnik* on December 1st, 1860 (Jenuš & Križnar 2015, 27–28).³

³ In 1885 it became the first poem in Slovene to have been translated into English, under the title *With Slava’s Banner, Forward!* The translators were Andrej Jurčič, the first lecturer of Slavic languages at the University of Oxford, and English journalist Alfred Lloyd Hardy, who had a keen interest in music and in Slavic culture (Jenuš & Križnar 2015, 27–28)

14

Slovenska.
14. Naprej!

(Benedikto S. Jenka, glasba Dan. Jenka.)

Allegro con fuoco.

Na prej za-sta-va Sla-ve, Na boj ju-nal-ka kri! Za bla-gor o-fet-
nja-ve Naj paš-ka go-vo-ri! Na-ri! Z o-rol-jem ni des-ni-co Ne-
si-mo vra-gu grom, Za-pl-nat v kri pra-vi-co, Ki tir-ja jo naš
dom. Na prej za-sta-va Sla-ve, Na boj ju-nal-ka kri! Za bla-gor o-fet-
nja-ve Naj paš-ka go-vo-ri! ri! Na- prej! Na- prej!

*) Prekratno se ne igra.

L. S. W.

Fig. 2 Davorin Jenko: Slovenian anthem *Naprej, zastava slave!* Text written by Simon Jenko, arr. for piano by Franc Gerbič. Franc Gerbič: *Slovanske himne za glasovir*. Ljubljana 1907, 14.

Dragutin Cvetko called Jenko's song *Napej, zastava slave!* the "[...] Slovenian Mareillaise" since it had an outstanding revolutionary spirit and it tells the story of a boy who goes to defend his homeland despite the fact that his mother asked him to stay. As such, it was a patriotic recruiting poem and became a part of nearly every repertoire of Slavic choirs at the end of the 19th century (Cvetko 1955, 60).

Jenko's success with *Napej, zastava slave!* earned him recognition even among conservative circles (such as the so called 'Old Slovenes') other Slavic groups, but it couldn't stop the downfall of the *Slovenian Singing Society*. The expansion of the Pan-Slavic movement demanded a high price. The in 1862 in Vienna established Slavic Singing Society. It became a serious competitor and caused many Slovene, Croat and Serbian intellectuals to join them. By doing so they unintentionally destroyed their own society (Cvetko 1955, 60; Jenuš & Križnar 2015, 29).

In 1862 Jenko was left empty-handed. He couldn't find a place in any choir in Vienna, and because of his 'investment' into music, he had not completed his law studies. Despite his 'fame' as a composer of one of the most important hymns of his time, he couldn't get

a position in the Slovenian lands. Actually, his fame was an obstacle. Because he was a member of the progressive ‘Young Slovene’ movement, the conservative ‘Old Slovenes’, under the leadership of Janez Bleiweis, denied him any help (Cvetko 1955, 61–63).

In the hour of need an offer from the *Serbian Orthodox Church Community (Srpska crkvena opština)* from Pančevo changed Jenko's life. The choir of the *Serbian Church Choral Society of Pančevo (Pančevačko srpsko crkveno pevačko društvo)* was looking for a choirmaster and singing teacher that would contribute to the development of choral church singing in this city of Vojvodina. Recommended by Joseph Hellmesberger, the then artistic director of the *Association of music lovers in Vienna (Gesellschaft der Musikfreunde Wien)* and headmaster of the music conservatory, Davorin Jenko was offered a contract by the city. Hellmesberger considered Jenko a very promising young conductor and, at that time, Serbian music needed someone like him (Cvetko 1955, 121–124; 1981, 88–94; Jenuš & Križnar 2015, 29). In 1862 Jenko became a conductor of the harmonic choral church and a singing teacher for the Serbian youth at the Secondary School in Pančevo. In addition to his work as a choirmaster and teacher, he started to compose music for various ‘wards’ of the singing society in Pančevo. The resulting compositions (*Sabljo moja, dimiskijo, Bogovi silni, Što čutiš Srbine, tužni*) quickly became very popular among the public and spread Jenko's reputation outside the borders of Pančevo. The success in Pančevo brought him new opportunities and contracts. For example, the newspaper *Danica* writes that Jenko arranged two ‘wards’ in Novi Sad in 1864, which experienced a very positive response of the public. This was very important for Jenko since Novi Sad was establishing itself as a new cultural center in Serbia. Although at first the positive feedback for Jenko's work was good for the reputation of the *Serbian Church Choral Society of Pančevo*, it soon started to be a problem. Jenko was getting sloppy. He ignored his obligations. He was frequently late to work, or didn't show up at all. It also often happened that Jenko, without noticing his employer, led other choirs, about which his superiors found out from the media (Cvetko 1955, 111–113; 1981, 78–86).

The leaders of the singing society in Pančevo were in a dilemma. Their choirmaster undoubtedly changed the quality of music and singing in Pančevo, but they simply couldn't allow Jenko to break the rules of his contract. So, when they were negotiating a new contract in the second half of 1864, they offered Jenko more money and a greater artistic freedom. However, the contract with Jenko was not signed. (Cvetko 1955, 111–113). The health of famous Serbian musician and composer Kornelije Stanković deteriorated. Due to his health Stanković, who was one of the most important Serbian musicians of the romantic era, couldn't lead the *Belgrade Singing Society (Beogradsko pevačko društvo)* anymore. So he suggested that the society should contact Davorin Jenko, with whom he worked on ‘wards’ in Pančevo and Novi Sad.⁴ He considered Jenko as a very talented composer and conductor that was already widely recognized in Serbia (Cvetko 1955, 111, 121–123; 1981, 90–91).

Jenko started his negotiations with the *Belgrade Singing Society* and on September 4th, 1865 signed a one-year contract. Cvetko states that Jenko became a conductor as well as a singing teacher for the choir in Belgrade. Although it seems that Jenko had outgrown the position of a singing teacher, he undoubtedly had many experiences in that field of work.

⁴ Archives of Serbia (hereinafter: AS), PO box 107/70, Appeal from Davorin Jenko to Kornelije Stanković asking him if he could send his compositions for a concert in the Church in Pančevo. April 14th, 1863.

Even more important, this position opened the doors to the Serbian capital, and thus into the heart of the Serbian cultural life (Cvetko 1955, 111, 121–123; 1981, 90–91; Stojković 1979, 286; Vasić 2009, 383–384).

The development of national, political and economic life in Serbia in the second half of the 19th century had a direct impact on the expansion in arts and humanities. Serbia was flourishing in the fields of scientific, artistic and academic life. In order to bring Belgrade closer to other European capital cities of the time gradually a need to establish a modern theater occurred. A special committee was formed in 1868 with the task to establish the National Theater, which came to life on October 30th, 1869 (Cvetko 1955, 179–180).

During that period Jenko spent some time in Prague, where he studied composition, instrumental music (etc.), so that he could increase his artistic knowledge. Despite his efforts and the fact that the *Belgrade Singing Society* gave its blessing for his off time in Prague and could benefit from his newly found experiences, the relationship between the superiors of the society and Jenko was not good. It constantly came to disagreements and in 1870 Jenko did not prolong his contract and decided to leave.⁵

Under the circumstances, in 1870, Jenko received an offer from the newly formed *National Theatre in Beograd (Narodno pozorište u Beogradu)*. Unlike in his past experiences, when Jenko seemingly couldn't stay in one position for too long, he finally found his place. He became a conductor and singing teacher in the national theater and remained loyal to this institution until his retirement in 1902. The national theater was a new challenge for Jenko. Its repertoire consisted of serious Serbian literature for which Jenko composed music, foreplays and additional songs (Jenuš & Križnar 2015, 27–28, 98, 100; Turlakov 1994, 13–14).

Jenko's new found success in Belgrade echoed in the Slovenian lands. Slovenian writer, poet and first aesthetics critic Josip Stritar wrote in the newspaper *Zvon* in 1870:

“[...] do we have men capable of elevating the quality and level of (Slovenian, authors note) national music? Where is the much celebrated and famous composer of the worldwide known song ‘Naprej’, who is without a doubt the most brilliant Slovenian composer? Certainly he has been sent [...] to Prague to finish his musical studies; has been granted a proper position so he can live without distress and devote himself to his artistry and conduct music where and whenever he wants!

You're wrong, curious stranger! The man, of whom you speak, isn't at the place where he could work in favor and honor of his nation! He is struggling out in the world and is currently living faraway in the ‘White Town’ (Beograd, authors note), where they know how to appreciate his work. Why couldn't he arrange (the original text reads give, authors note) a ‘ward’ in the middle of the Slovenian lands? Just his name would have been enough; everyone would have come to listen, gentlemen would not have asked how much the entrance fee is” (Stritar 1870, 387 [19]).

Although Stritar's evaluation of Jenko's work and his importance for the Slovenian music and culture seemed harsh at first glance, it was a reflection of the existing reality, especially if we consider the possible loss for the Slovenian nation and culture. With every musical piece that Jenko composed or collaborated to he showed his opponents how wrong they were when they denied him assistance.

⁵ AS, PO box 60/121, Invitation of the Belgrade Singing Society to Jovan Bošković to a ‘word’ in honor of the departure of Davorin Jenko. October 4th, 1869.

In 1872 Jenko demonstrated his remarkable talent again. He composed the music for Jovan Đorđević's drama *Markova sablja* (*Markos saber*), a very emotional play that reaches its climax in the song *Bože pravde* (*God of Justice*). This song enjoyed an unprecedented popularity among the public and it soon became Serbia's national anthem (Jenuš & Križnar 2015, 36, 100–103; Petrović, 1993, 41).

28

СРПСКО НАРОДНО ПОЗОРИШТЕ.

16. ПРЕДСТАВА СВЕЧАНА ПРЕДСТАВА ВАН ПРЕТИЛАТЕ.

У НОВОМ САДУ У НЕДЕЉУ 14. ЈАНУАРА 1873. НА ДАН СВЕТОГА САВЕ
У НОВОЈ ПОЗОРИШНОЈ ДВОРАНИ

ПРВИ ПУТ:

МАРКОВА САБЉА.

АКТОРЦИ У 2 ДЕЛА С ПЕСМАМА ОД ЈОВАНА ĐОРЂЕВИЋА, МУЗИКА ОД Д. ЈЕНКА. (ПРВИ ДАМ НАПИСАНО
ЗА НАШУ ПОЗОРИШТУ *)

О С О Б Е :

КРАЈЕВИЦА МАРКО	НЕДЕЈКОВИЋ
ВИЛА	Ј. МАРКОВИЋИЊКА
НЕВАЦ	ЛУКИЋ

Народ. — Савко.

СЦЕНЕ:

- I. Савко: Десетог Дугај Брањеној и савоци му Гугур и Стеван и с њим му Мара, и турски пар Мурад II.
- II. Савко: Турски пар Мурад и босански краљ Стеван Томасовић; турски босански војводе.
- III. Савко: Савка српска под патријархом Арсенијем Чарнојевићем.
- IV. Савко: Борба Крстојевића с Турцима под вођством Данкило.
- V. Савко: Усташа у Србији.
- VI. Савко: Достаје Обрадовић, Савка Тезовија и Вук Караџић.
- VII. Савко: Савко.

По од напшт претплатника имају своја места за ову представу задржати нека се неколико дана ради
прејазити у позоришној касарни од 11 сазата пре подне.

Улазнице се продају у касарни позоришној (стану матичном) од 9—12 пре подне и од 8—5
сазата после подне, и после на касе.

У уторак 16. јануара: „МАТИ И СИН.“ Позоришна игра у 5 ченова, од Шарлота Бартоломеј-
еворова, према Ђ.

ВОДУЈ: Д. ТЕДЖИЋИ, В. МАКОВИЋ.

ПОЧЕТАК У 7 А СВРШЕТАК У 9 САЗАТА.

Српско народно позориште у Новом Саду 1873.

Fig 3 A flyer of the first performance of the stage play *Markos sabre* in Novi Sad on St. Sava's Day, January 14 1873. Pozorište, Novi Sad, II, Nr. 7, January 14, 1873, 28.

It is remarkable that Jenko composed the music for two Slavic national anthems – the Slovenian and the Serbian – and contributed to the development of both, the Slovenian and the Serbian culture. With his musical contribution to operas, stage plays, choirs, he became one of the most recognizable representatives of Slovenian and Serbian romanticism. Therefore, the *Serbian Royal Academy* in 1888 honored Jenko with full membership (Cvetko 1955, 121–124; 1981, 90–94).

Ana Matović wrote about Jenko: “[...] He was Slovenian by his descent and origin, but lived more than half a century in Pančevo and Beograd. Davorin Jenko was one of our most ‘fruitful’ composers for theater of all time – industrious like an ant. One can fearlessly call him the reformer of music and stage play in Serbia – not in context of the development in culture in the world during that time, but in context of what awaited him when he came in to the National theater and what he left behind [...]” (Matović 1997, 349).

After retiring from the *Belgrade National Theater* in March 1902 Jenko withdrew from public life. Until his death in 1908, Jenko lived with Vela Nigrinova in a house in Belgrade and frequently visited his ‘first home’. When she died, it seems that Jenko lost his soul mate. They didn’t have any children and so Jenko left Belgrade in 1910 and returned to Ljubljana where he died in November 1914 – just at the brink of war that wouldn’t have left him untouched (Cvetko 1955, 275).

“As he loved his ‘old homeland’, he remained committed to his ‘new homeland’, which has not only left a mark on his artistry, but also to his personality. He was a Slovene and a Serb, a Slavic person in one and the same person, full of enthusiasm and belief until the end of his life” (Cvetko 1955, 275).

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- Archives of Serbia, PO box 60/121, Invitation of the Belgrade Singing Society to Jovan Bošković to a ‘word’ in honor of the departure of Davorin Jenko. October 4th, 1869.

DAVORIN JENKO I KULTURNI ŽIVOT SLOVENACA I SRBA U DRUGOJ POLOVINI XIX VEKA

Davorin Jenko je bio horovođa, dirigent, muzički pedagog i gotovo pola veka bavio se komponovanjem. Zbog toga je njegov život u ovom radu analiziran kroz nekoliko aspekata. On je obeležen pedagoškim i kulturno-umetničkim radom kao i borbom za nacionalni preporod Slovenaca i Srba u okviru sveslovenskog pokreta. Nacionalni odnosi u romantičarskom i poznoromantičarskom periodu bili su veoma napeti. Istovremeno, to je kako za Slovence tako i za Srbe bio veoma značajan period tokom kojeg su doživeli kulturni preporod i razvoj. Krajem XIX veka Jenko je postao jedan od prvih predstavnika romantizma u slovenačkoj, a kasnije i srpskoj muzici. Uprkos njegovoj izuzetnoj ulozi u kulturnom preporodu, Jenko za vreme svog života u Sloveniji nije dobio adekvatano priznanje. Za razliku od Slovenije, Jenku je u Srbiji ukazana čast članstvom u Srpskoj kraljevskoj akademiji.

Ključne reči: Davorin Jenko, 'Naprej, zastava slave!', 'Bože pravde', pozni romantizam, nacionalni preporod

INTERACTION OF TRADITIONAL AND CONTEMPORARY MUSIC PEDAGOGY IN THE CASE OF MUSICAL HERITAGE OF NIŠ AND LESKOVAC REGION

UDC [784.9+(371.3:78)]:784.4 (497.11 Niš, Leskovac)

Slobodan Kodela, Igor Nikolić

University of Niš, Faculty of Arts, Serbia

Abstract. *The paper points out the necessity and importance of the study and preservation of traditional local vocal practice that finds its way into contemporary music and teaching. Implementation of traditional songs is an important means by which we solve numerous requirements of teaching music. By its application we raise the students and get them to know the traditional way of life, thinking, transmission and preservation of traditional values and specific examples emerged from musical practice. Here are presented the research of not so many authors, who were engaged in collecting, recording and studying folk singing of southeast Serbia, with a focus on the research of traditional songs of Niš and Leskovac area. Also are shown the recent studies (Pamjav et al. 2012; Brown et al. 2014), dealing with the genetic background of people's attitudes toward traditional music. The paper points out the need to preserve authenticity of traditional songs and their performative characteristics (artists of Niš and Leskovac area) but also the need of their application in modified 'attire', adjusted and applicable in the music teaching. Application of different genres (children's songs, songs of art music, vocal fragments of instrumental music, etc.) in the process of music education significantly affects the formation of musical taste of pupils/students and contributes to the acquisition of knowledge and skills by applying different forms of work. The essence of the research of traditional music with the use of mentioned educational approaches is introduction to and the preservation of our own musical traditions, and confirmation of the national identity.*

Key words: *music pedagogy, traditional singing, solfeggio, textbooks*

Preservation of concrete examples of traditional musical practice of what represents sustainability of musical heritage, certainly is the important tasks not only of the social environment in which the traditional is created, but also contemporary music education, which through its pedagogical and methodological way indicates the need for the application of (concrete) examples of Serbian traditional performance. From the aspect of music pedagogy i.e. its pedagogical practice, introducing examples of traditional songs to the music classes represents a need and objective. With its implementation we solve a number of tasks of teaching music, students get to know the traditional way of life, thinking and transferring traditional values. This is certainly important, because we believe that as educators we have a mission to encourage students and refer to preserve traditional values.

Implementation of traditional vocal performance in the process of music education (which includes the teaching of music in general education and teaching solfeggio in schools with professional orientation), is the object of study primarily of music educators and methodologists, but also ethnomusicologists and psychologists of music, who in different areas and through various forms of work try to set Serbian vocal tradition as the basis of learning music. This is particularly evident in the early stages of musical literacy, but also important for the entire period of musical education. In this sense Serbian vocal tradition is the inexhaustible source of study and application of folk songs in music teaching practice.

“Traditional native songs are musical language of a specific environment¹ ... and knowing them must be used in order to facilitate learning musical notation, mastering and subsequent permanent adoption of functionality of tonal relations, as is the case of teaching mother tongue language” (Drobni 2008, 97). In this regard, the success of teaching music is conditioned by the kind of system that we use for music education, which is based on “... the respect and preservation of tradition and established values ... with sublimation of traditional influence with the needs of music education directed toward the European mainstream ...” (Drobni 2008, 132).

Historically, the study of Serbian traditional music, hence the traditional songs, were not numerous. In the middle of the nineteenth century we find the first printed collection of folk songs and in early twentieth century comes to the formation of ethnomusicological science.²

When we talk about the collecting, recording and study of traditional folk singing of southeast Serbia, in particular the traditional folk songs of Niš and Leskovac area, we can conclude that these studies have been scarce.³ Among the first researchers who have studied on the above-mentioned area and collected folklore and ethnographic content, thus the traditional songs, we can mention Vladimir Petrović (1900). The first records of

¹ This construction relates to a melody component of songs.

² In her book *Serbian folk music*, Radmila Petrović points out that the study of folk music in Serbia covers the last hundred years and recognizes in them the development phases “... which have their special characteristics, forming a path from the Serbian musical ethnography to Serbian ethnomusicology” (Petrović 1989, 3).

³ In addition to the above mentioned ascertainment we introduce the results of field research, which was conducted in 2004, and where the author points to the “disappearance of collective practice (ensembles of any kind, even polyphonic singing), as well as the disappearance of instrumental practice ... From this we can conclude that some elements of the traditional heritage of Niš (though this phenomenon is not only related only to this area) will inevitably be handed over to oblivion, as it were, for example, some songs recorded in a unanimous performance, although the singers stressed that the the performance that they remember was that of many voices” (Hofman & Marković 2005, 12).

lazaričke and kraljičke songs from Leskovac region were recorded at the beginning of the XX century in Niš's Journal *Kića* which was published in the period from 1905 to 1913. Great importance in the study of oro tradition but also in collecting folk songs of Niš region in the period between the two world wars had sisters Ljubica and Danica Janković (1952, 39–40, 52–62). Contribution to the study of musical tradition from this region, its collecting and recording gave Vladimir Đorđević (1931), Kosta Manojlović (1953), Miodrag Vasiljević (1960) and Ana Hofman (2005).⁴ The works of those authors present a significant contribution to the Serbian ethnomusicology, as well as the study of Serbian vocal tradition of Niš and Leskovac region in a wider context.

However, traditional singing of Niš and Leskovac area today as a phenomenon has almost entirely disappeared from everyday musical practice, and with it the transference of sung musical material by oral tradition, as well as by regular social practice. What we today sporadically encounter is certainly different from the function of ritual-traditional genres that was evident and recognizable in the ritual practice of Niš and Leskovac area, composed centuries ago.

We would point out, as a special problem, the lack of musical material and traditional songs which today can be recorded and preserved.⁵ Today there are a large number of villages in which traditional singing does not exist for a long time, the traditional song was not sung for a long time because there is no one to perform it, and we will probably never have the opportunity to find out how the traditional singing once looked like. The reason is that we have not sufficiently preserved the traditional singing on time. Certainly that the general social development, ideology, urbanization, ruralisation, changes in lifestyle, significantly influenced the transfer, and thus the preservation of musical tradition. As a “result” we find the fact that today it lost its implementation and its original function.

Serbian vocal tradition (as stated) in its evolutionary development has experienced diverse and numerous changes (mainly aesthetic). This is primarily related to new functions that have corresponded to different times and circumstances in which the practice of singing developed (Kodela & Todorović 2014, 505). In Serbian traditional singing and its practice, there is a visible continuity in the development, through various forms of folk vocal expression: from ritual (recognizable by the “rules” of the ritual, i.e. ritual actions, and songs that formed an integral part), to the lyrical. Significant transformations of Serbian ritual singing (referring to the Niš and Jablanic region), viewed over time, followed along with

⁴ In addition to the named authors and works, certainly is a need to mention among them the work of Dragoslav Đević referring to the region Svrlijig - *Svrlijig Cultural History, Language, Culture and Civilization (Kulturna istorija Svrlijiga, jezik, kultura i civilizacija)*, Prosveta Niš, Narodni univerzitet Svrlijig, Narodna muzika 427–539), the work of Zlata Marjanović-Krstić *Vocal music tradition of village Brza (Vokalna muzička tradicija sela Brza)* and graduate students' theses of the Department of Ethnomusicology at the Faculty of music in Belgrade, who dealt with the traditional characteristics of musical practice of Niš and Leskovac area.

⁵ The views on the importance of preserving tradition, and within that traditional music, we find in the article (Rzeszutek et al. 2012) which is based on the study of archival recordings of traditional songs (N=421) of different populations in Taiwan and the Philippines, comparing their similarities and differences. The authors emphasize that the archival recordings are “essential in a world where globalization and the associated expansion of Western culture threaten to extinguish much of the rich cultural diversity”, as important characteristics of populations around the world. In fact, there is no doubt that the indigenous traditional music of many nations have already taken on elements of Western culture in the process that the authors of this study called a kind of “imposed hybridization” (Rzeszutek et al. 2012). In this sense, archival recordings of traditional music (i.e. the effort to preserve the musical values that in the future we will certainly not find in their original form) represent not only a contribution to the preservation of culture and tradition, but also a valuable material for future scientific research.

larger social changes brought by the modern notion of musical culture (Kodela & Todorović 2014, 505). In the initial stage of its development, typical was the existence of a song within the syncretism with many elements of acting, music and dance. This lasted until the moment when desacralization began, which is based on changing the consciousness and the relationship of man to the belief in the real and unreal world. Basically remains their archaic origin and meaning appropriate function. However, the correlation of "... the music and the broader social practice allows us, not only through the folk and traditional music, to look at the way a society is functioning and comprehending reality, because the traditional music is a mediator that connects the previous and the next generation by passing it on from parents to children's cultural heritage and upbringing ..." (Stojanović 2009, 7).

The study of traditional vocal expression and traditional songs can be viewed from the pedagogical, aesthetic, psychological and genetic aspects. Although in the scientific literature we found the least data on the impact of genetic factors on the process of understanding, memorising and transmission of traditional music, it is important to emphasize the assumption of the existence of "genetic code", thanks to which a certain type of music is "more suitable" and "understandable" to one nation. The development of genetics as a science has enabled the empirical verification of this thesis.

One research that systematically studies the genetic background of people's attitudes toward traditional music (Pamjav et al. 2012) included thirty-one nation in Europe and Asia, including Serbia. The objective of the research was to compare features of traditional music with the genetic specificities of the covered population, through statistical analysis of various aspects of traditional songs. The authors have developed a computer system that primarily takes into account the contour of the melody, while also is analyzed rhythmic aspect of music. General results of this study indicated a statistically significant 82% probability that nations with similar musical cultures have a similar genetic structure, suggesting as a conclusion the connection between traditional music and genes. Another important information derived from this study shows that maternal lines have a larger role than paternal in transmission of the musical genetic material.

Other relevant research (Brown et al. 2014) studied the connection between genes, language and traditional music among the nine indigenous population in Taiwan. The results show a statistically significant correlation between genes and music ($r=0.417$, $p=0.015$) as well as genes and language ($r=0.492$, $p=0.006$), while it is the interesting fact that the correlation of music and language in this study is not statistically proven. Including other factors in the analysis, Brown and colleagues came to the conclusion that music in relation to the language is closer to the genes, which probably reflected on the "mechanisms of evolution, migration and cross-cultural contacts" (Brown et al. 2014, 5). This has supported the claim that the music and the genes have evolved together over time. Thanks to the results, Brown and his cooperators give to traditional music another important function (supported by other authors, for example Jobling, 2014) – the function of "marker", which (in addition to genes and language) can contribute to the study of historical migrations of different nations.

Despite the above mentioned evidence of the existence of musical "genetic code", knowledge and understanding of traditional music cannot be explained only by inheritance. It is undeniable that early, informal musical experiences have a huge impact on musical taste as well as the course and outcome of subsequent musical education. For

this reason, we must turn to pedagogy as one of the possible ways to preserve traditional music. It would be, on the other hand, accelerated by “appropriate” kind of music, that is, convenient genetic material which originated in a specific geographical area, in our case, Niš and Leskovac area.

On this occasion we will present observations and interpretations that have arisen as a result of the research of traditional music, specifically ethnomusicological “field” practice, which relates to the consideration of the phenomenon: how and in what manner did the excellent singers reach the perfect performing level of traditional performance (singing) and whether it is conditioned by kind of *folk pedagogic – educational principles*?

In his book *Is there a folk music pedagogy*,⁶ D. Golemović points out that “regular practice” of *Lazarica* ritual includes arrival of the girls participants to male and female *Lazar*, to learn (a kind of “pedagogical” engagement) songs and rituals from the older singers (mostly women as carriers of singing-ritual practice). It would benefit the ritual, respecting and imitating “traditional” way of performing, which is learned and accepted many generations ago, and were created on the “spot”, i.e. at a certain moment of the performance of the song.⁷ Even in *Kraljički* ritual we meet specific “guidelines” which are of benefit to performers (participants) of the ritual, in the actions that suggest what and how to do in any part of the ceremony. We recognize them mostly in the chorus of song.⁸ So “their musical material and the manner of performance, as it is traditionally taught, women (added S. K.) passed on to the younger generation” (Petrović 1989, 88).

In the Serbian patriarchal family first musical skills and musical insight, as well as the first “songs” and dances, children have gained from their grandmothers because they spent with them most of the time, since the mothers were occupied by works in the field. In this way, children acquired first musical and linguistic experiences. “During the childhood from the ‘consumer’ of the mentioned songs/dances, the child has become their performer, and even their creator ...” (Golemović 2006, 164). An interesting phenomenon is the use of the terms by ritual singers, usually before performing the ritual, with the aim of emphasizing or highlighting instructions for performing songs of ritual-conventional genres. Different terms (singing *na glas*, in two voices – *na bas*, the woman who leads the diphthong *zanosī, izvrta*, the woman accompanying the leading voice *dube, zvuče, voze; kratak glas* indicates the syllabic singing, in relation to a *dugačak glas*, etc.) are “linguistic determinants of musical expression among Serbs and explain many elements of

⁶ Author of the book uses *pedagogy* in terms of skill of education, and not in the context of education science (Golemović 2006, 163).

⁷ Miodrag Vasiljević as well in describing *Lazarica* ritual makes a distinction between *Lazaricas* that are musically or poetically most gifted and those participating in the ritual that are not: „The first couple of singers ... the ones that began the verse (in the vicinity of Niš, Vranje and Leskovac), i.e. those that lead in singing and that lead the singing part of the ritual ... She is most gifted poetically and musically because she often had, at the request of the host, or any member of the family in front of whose house ritual was performed, a task to improvise some new text, and even a new tune ... The other two singers, *krošnjarkē*, were repeating the verse that they heard” (Vasiljević 1960, 31).

⁸ For example, in the chorus of the song the word *doz* would mean a movement in the dance in which artists approach completely (as opposed to, or next to each other), when it comes to the *Kraljica* ceremony, *ljeljo* or *lado*, would imply a type instruction to the performers of the ritual to swing or shake during the dance. The term *lado*, “according to its old Slavic meaning – harmony or order, could be referring to as a ‘command’ to dancers to take such a position” (Radenković 1999, 130).

its musical understanding, expression and musical performance ...” (Petrović 1989, 63). Given the above, we can conclude that the answer to the question whether there is a folk music pedagogy is undoubtedly yes “with the necessary notice which states that folk and school pedagogy are not the same, but there is also the question why would they be, when the musical practices that are related to them are not the same either” (Golemović 2006, 62).

When it comes to the role of song in schools, especially in schools with a professional music orientation, we agree with the statement that “... every musical impression, i.e. beautiful melody ... in its own way contributes to the development of hearing, awareness of tones and deposition of sound pictures on one hand, and on the other hand encourages students to whenever they receive sound impressions, listening and deliberate or spontaneous memorizing, try to consciously define the sound, follow the continuity and identify elements that are adopted in teaching” (Pantović & Kršić-Sekulić 1996, 1). The task of teaching solfeggio in the initial music education is focused on the acquisition of fund of sound notions, which is created through the process of education and serves as a “base” for acquisition of (sound) associations. Association remain stored in the mind, and they can be “run“ by a specific visual stimuli. “When it ... comes to the level where the understanding of the music content can provide the performance, the circle is complete and perfect. This means that at a certain level of teaching was established a flow of musical thought. The process of sighting-understanding-reproduction⁹ constantly circulates and renews itself” (Todorović & Kodela 2014, 646).

We can reasonably ask whether traditional/folk songs (melodies) can be introduced into the teaching process, taking into account the need to preserve the originality and authenticity of the song.¹⁰ One should keep in mind the characteristics of ritual singing practice (nasality, guttural singing, singing with the stronger intensity of voice, singing with “clenched” throat – characteristics of ritual singing practice of Leskovac area, etc.). Surely that “... songs that were collected in the field, and that we introduce, that is, apply to the music teaching, are sang in the way the folk singers do, but with respect to (i.e. with a 'supplement') and insisting on precise and ... (clear) diction during the performance, articulation, phrasing, tempo, agogics, dynamics, all in the aim of musical, beautiful singing. In this way, we do not essentially change the ritual singing, but we enrich it and introduce it to the classes into something different 'attire' (Kodela & Todorović 2014, 507).

We should bear in mind the possibilities for a different approach, treatment and implementation of traditional/folk musical creative work in this area, especially when it comes to the textbook literature in schools with professional orientation (primarily for the subject Solfeggio).¹¹ In the most commonly used textbooks with us (for elementary music school) by Borivoje Popović and Vladimir Jovanović, we do not find examples of traditional/folk, art and children's songs. A somewhat different approach to the content are found in textbooks that are designed for the lessons of the rhythm, by Zorislava M. Vasiljević and Tatjana Drobni – *Solfeggio-rhythm* from I to VI class. In the preface to the first book the authors suggest the following “... tutorial to learn the rhythm in which it ranged from folk and other songs to the image and interpretation of rhythm, not just arid exercises printed on one line, or more arid music theory” (Vasiljević & Drobni 1999). We

⁹ A maxim of Zorislava Vasiljević.

¹⁰ On the use of folk songs and dances in their original, authentic form, see in: Karan 2006.

¹¹ More detailed in the work: Kodela, 2012.

would like to mention the textbooks for the subject Solfeggio of a group of authors (V. Cvetković, J. Mihaljica, A. Jović Miletić, Z. Nikolić, G. Stojanović), which in addition to instructive examples, examples of vocal and instrumental literature, introduce the examples of Serbian folk/traditional songs. It is interesting to mention that in these textbooks (six in total, one for each class of six-year education), we find four songs of Niš and Leskovac area (in the textbook for the fifth grade) – or, more precisely – three folk songs from the (vicinity of) Leskovac and one song from the city of Niš. Based on these findings, we can conclude that pupils of primary music schools in Serbia may be introduced with traditional musical heritage of Niš and Leskovac area (which is of particular relevance to students who were born in this region) only through the aforementioned textbook. They can get elementary information on their vocal tradition, their musical legacy, the one they definitely “bear in themselves”, and that for centuries was created on this area, provided that the solfeggio teacher singled out this tutorial for teaching!

INSTEAD OF CONCLUSION

The fact is that nurturing traditional expression, the one that is authentic, original, from the aspect of national creativity and traditional performance, is now reduced to performing in folklore ensembles, different folklore orchestras or sporadically in schools. It loses, or more precisely, it has lost its authentic thread, its indigenous (original) form. The aforementioned methods of nurturing and performing traditional creativity are aimed that the pupils/students introduce with the lifestyle and traditional thinking, which in return directly affects the process of transferring and preserving traditional values by specific examples of musical practice. Seemingly, it is for us the return to a long gone time, in a past. But no, it is returning to our own recognition, it is a confirmation of our own identity, which in fact is the essence of the research of traditional music.

The complexity of the music and the teaching process involves knowing and studying different genres: children's songs, examples from the art literature, the introduction of new – modern trends in popular music and the like, in order to thus influence the formation of musical taste. The application of traditional/folk songs in the music teaching would not have for a goal an aspire to “folklore universality, perfectionism” or “perfection” in the knowledge of (Niš and Leskovac) folk singing in terms of performance, but the knowledge and diversity of performing flexible (precisely selected) musical content of various genres designed for music education. Because, if we educate pupils/students to be connoisseurs of folk creativity of their region or traditional creativity of other parts of Serbia and abroad, it would not mind to focus their desires, knowledge, and skills on the art music of domestic and foreign composers, the genre diversity, its knowledge and performance.

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INTERAKCIJA TRADICIONALNE I SAVREMENE MUZIČKE PEDAGOGIJE NA PRIMERU MUZIČKOG NASLEĐA NIŠKOG I LESKOVAČKOG KRAJA

U radu se polazi od potrebe i značaja za proučavanjem i očuvanjem tradicionalne lokalne vokalne prakse koja svoju primenu nalazi i u savremenoj muzičkoj nastavi. Implementacija tradicionalne pesme predstavlja značajno sredstvo kojim rešavamo brojne zahteve muzičke nastave. Njenom primenom učenike odgajamo i upoznajemo sa načinom tradicionalnog življenja, mišljenja, prenošenja i očuvanja tradicionalnih vrednosti i to konkretnim primerima nastalim iz muzičke prakse. Predstavljena su istraživanja, ne tako brojnih autora, koji su se bavili prikupljanjem, beleženjem i proučavanjem narodnog pevanja jugiistočne Srbije, sa fokusom na istraživanja tradicionalne pesme niškog i leskovačkog kraja. Prikazana su i novija proučavanja (Panjav et al., 2012; Brown et al., 2014), koja se bave genetskom pozadinom odnosa ljudi prema tradicionalnoj muzici. U radu se ukazuje na potrebu očuvanja autentičnosti tradicionalnih pesama i njihovih izvodačkih karakteristika (izvođača niškog i leskovačkog kraja) ali i na nophodnost primene istih u nešto modifikovanom ruhu, preilagođenom i primenljivoj u muzičkoj nastavi. Primena različitih žanrova (dečije pesme, pesme umetničke muzike, fragmenti vokalno instrumentalne muzike i sl.) u okviru procesa muzičke edukacije u znatnoj meri utiče na formiranje muzičkog ukusa učenika/studenata i doprinosi sticanju znanja i veština primenom različitih oblika rada. Suština istraživanja tradicionalne muzike uz primenu navedenih edukativnih pristupa ogleda se u upoznavanju i očuvanju vlastite muzičke tradicije i potvrdi nacionalnog identiteta.

Ključne reči: muzička pedagogija, tradicionalno pevanje, solfedo, udžbenička literatura

MUSICAL CREATIVITY – CONSTITUTIVE ELEMENT OR PRODUCT OF MUSICAL TALENT DEVELOPMENT

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Igor Nikolić, Slobodan Kodela

University of Niš, Faculty of Arts, Serbia

Abstract. *Bearing in mind various positions of creativity in modern conceptions of giftedness, the study examines the role this phenomenon plays in development and manifesting of musical talent. The complexity of defining musical creativity is indicated by age specifics (i.e. difference between manifesting free musical expression by children and „true“ creativity of adults), but also by attitudes of authors associating creativity exclusively to productive forms of expressing musical talent. The study presents some of the possibilities of evaluating/measuring musical creativity and importance of its encouraging at various ages and various educational contexts. Conclusion is that musical creativity at childhood age may represent a significant indicator of musical talent, but not necessarily a characteristic of talented children. On the other hand, valuable creative musical products can most often be expected only at a later age, as result of years of stimulating talent, developing of musical skills and specific musical-theoretical knowledge.*

Key words: *creativity, musical creativity, giftedness, musical talent, music teaching*

Last decades have been dominated by great interest in gifted and talented people. This is confirmed by forming of new conceptions and models, which main goal is identification of gifted and talented individuals and stimulation of their potentials through organizing of various educational programmes. While majority of authors of these conceptions agree as to importance of (high) abilities as factors of giftedness (e.g. Gagné, 2008; Heller, 1991; McPherson & Williamon, 2006; Persson, 2009; Renzulli, 2005; Sternberg, 2005; VanTassel-Baska, 2005), we may notice that attitude as to the role of creativity differ considerably. This leads to the conclusion that there is no consensus regarding nature and importance of this phenomenon.

Certain authors consider creativity as compulsory element of giftedness. Renzulli (2005) sees giftedness as interaction of above-average ability, creativity and task commitment,

whereas the WICS model (Sternberg, 2003; 2005) implies synthesis of intelligence, creativity and wisdom as condition to achievement. Tannenbaum (1986) observes creativity not only as component of giftedness, but also as an integral part of all the constituent factors of giftedness. Albert & Runco (1986, by Maksić, 1993) advocate the standpoint that intelligence and creative behaviour should not be taken as different and independent elements, while Runco (2005) considers children and adults to possess the same creative potential. According to Gagné (2008), creative ability is a form of giftedness, that is, of natural abilities, and according to Heller (1991) one of the talent factors (predictors). On the other hand, VanTassel-Baska (2005) claims that creativity should not be observed as part of giftedness; the measure of creativity, in her opinion, is „unattainable“ in the process of identification. Feldhusen, similarly, observes creativity only as final product of giftedness and states that „measuring of creative capacity [...] represents a problematic psychometric value“ and can „scarcely help identify giftedness“ (Feldhusen, 1986, by Maksić 1993, 19). Conflicting attitudes are found in local authors. While Avramović and Vujačić (2009, 880) consider that giftedness includes intelligence and creativity, Altaras claims that „supreme creativity and expertise [...] represent possible outcome rather than valid operationalization of giftedness“ (Altaras 2006, 79–80).

However, researchers strive to define more precisely what is to be regarded as creativity and creative products. According to broadly accepted definition, creativity denotes „the ability to create a work that is extraordinary [...] and appropriate“ (Sternberg & Lubart 1999, 3). Componental theory of creativity (Amabile 1983; 1996 by Renzulli 2005, 259) includes three groups of factors: (1) skills relevant to domain (knowledge, technical skills within the domain, talents), (2) skills relevant to creativity (cognitive styles, work styles, heuristics) and (3) motivation for solving a specific task. According to other findings, creativity consists of general ability, set of domain-specific abilities and abilities required to solve an actual task (Lubart & Guignard 2004 by Persson 2009, 731). Given definitions therefore point to the necessity of possessing a certain degree of abilities and skills for the creativity to be manifested.

Maksić determines creativity in three ways – as „quality of an individual (personality), characteristics of behaviour, or marks of certain achievements and products“ (Maksić, 1993 by Avramović and Vujačić 2009, 880). Following this position, in music we could distinguish creative individuals, creative behaviours and creative musical products. Another type of distinction is made by Csikszentmihalyi (1996 by Renzulli 2005, 254). He primarily distinguishes persons with „creative thoughts“, who could (unless they convert their thoughts into a significant product) rather be named brilliant than creative. Another meaning of the term creativity refers to „personally creative“ individuals, i.e. individuals whose products and discoveries are significant to themselves, but not to others. Third type denotes person creative in the true meaning of the word, namely, persons considerably affecting the progress of culture. Csikszentmihalyi emphasizes that the given difference is not a matter of grading, but of different forms of creativity.

Supreme levels of creativity are often described by term „genius“. M. Vujaklija closely associates genius as „extraordinary giftedness“ to elements of creativity and describes it as „great creative spiritual force“ that is inherent and is expressed as original ability of insight (intuition), combining (fantasy) and presentation“ (Vujaklija 1980, 168). Feldman and Benjamin denote by creativity the creation of new forms or new interpretation of the existing ones, while genius refers to changes reorganizing the complete area (Feldman & Benjamin

1986 by Maksić 1993, 28). Leman, Sloboda and Woody (Leman et al. 2012, 151) attribute genius to the best known of persons achieving mastery and perfection in their domain, i.e. those the works of whom receive „eternal glorification“.

Given the nature and modes of manifesting music as art, creativity is logically perceived as its integral part. The fact is that even very young children manifest certain forms of musical creativity, varying melodies they have heard or creating new ones. However, spontaneous musical expression by children cannot be considered as „true“ creativity, as many authors are pointing out. According to Winner and Martino, children manifest creativity of lower order, so called little-c creativity (Winner & Martino 2000, 95), by resolving musical problems in (according to them) unconventional manners. On the other hand, „true“ creativity (Big-C creativity) denotes change in domain, and requires at least 10 years of work in the domain. According to this definition, therefore, we cannot consider children as truly creative.

Winner and Martino hereby open the issue of relation between creativity and age. They emphasize the difference in skills required for an individual to be marked as extremely advanced (at a younger age) or truly creative. As by true creativity they denote impact over domain, Winner and Martino attribute these differences to personal factors: creative individuals are restless, rebellious, in constant desire to show something new (Winner & Martino 2000, 107). Csikszentmihalyi also thinks that children cannot be associated to true creativity (Csikszentmihalyi 1996 by Zimmerman 2004, xxxi). Leman and associates explain that children's generativity (creativity, creation) appears with the purpose of learning and mastering the domain, therefore not primarily with the „urge“ to produce or create a work (Leman et al. 2012, 167). Given the above, we can conclude with certainty that there is a difference between creativity of children and adults. Still, is creative potential achieved by maturing? Let us recall the standpoint of Runco (2005) that creative potential is present both in children and adults, in the same form, while accomplishing of the potential is manifested in various qualities due to accumulated knowledge. This again brings us to the claim that manifesting of „true“ creativity requires developed abilities, as well as foundation of knowledge and skills within the specific domain. This is emphasized by musical pedagogues: Kršić, for example, considers the sound system (linear and vertical) to be the foundation for independent creation of music, set in the „auditory sphere of a musician“ and acting in interaction with the „already learnt, consciously acquired knowledge“ (Kršić 2001, 126). Musical experience is precondition to musical creativity in broader sense, strongly pointed by Leman and associates: „Only if we know what really exists can we intentionally invent something new, or at least recognize that it has just happened to us“ (Leman et al. 2012, 163).

Although manifesting of musical creativity requires mastery of specific musical abilities, it seems that general (intellectual) ability does not fundamentally affect the creative accomplishments. While Renzulli thinks that creative accomplishment requires a high (but not an extraordinary one) level of intelligence (Renzulli 2005, 262), other research question relation between the two factors (comp. to Gojkov 2008, 89). In his research Barron has discovered a zero or negative correlation between degree of intelligence and estimated quality of work by painter, sculptor or designer (Barron 1968 by Renzulli 2005, 262). Studying the relation between intelligence and creativity, Sternberg differentiates the categories by linking intelligence to acceptance of social norms, and creativity to confrontation of an individual to these norms and introduction

(proposal) of new ones. He also states that a person has to be intelligent to be creative, while creativity is not the quality of all intelligent people“ (Sternberg 2001 by Zimmerman 2004, xxxi).

Haroutounian (2008) provides a somewhat broader definition of musical creativity, including improvisation and composing, but also creative listening and creative interpretation. As musical creativity is most easily recognized in composing and improvisation actions, here we shall explain other given forms of creativity. The author associates a creative listener, as form of „hidden talent“ (Haroutounian 2008, 12) to a student with „sharp“ musical ear, who, nevertheless, fails to manifest his talent (often due to technical limitations) in the domain of performance. We assume that children with such creativity can develop into quality musical critics or musicologists. Creativity is also manifested in musical performance, which implies giving a personal touch to the composer’s idea, naturally, with respect of stylistic limitations. We need to mention that, instead of the term creativity, Haroutounian uses the term creative interpretation in broader sense, in order to include all the named forms of manifesting musical creativity – composing and improvising, creative listening and creative performing of music. However, not all authors agree that creativity equally involves all forms of manifesting musical talent. Persson (2009; 2011), presenting three basic domains of musical talent (voice performance, instrument performance and the domain including composing, conducting and arranging), associates true creativity exclusively to the third mentioned (productive) domain. He considers performers of west-European musical tradition to have very limited opportunities to be creative, being expected to follow fixed performing norms (Persson 2011, 11). Similarly, McPherson and Williamon (2006) believe creativity to be the principal factor of composing and improvising, whereas it need not be considered a crucial component in the domain of classical performance.

If we observe creativity as one of the elements of musical talent, recognizing talented students would require a form of evaluation or measuring of creativity. It is the evaluation of creativity itself (even at today’s degree of scientific development) that is being described as debatable, relative and subjective category. Renzulli (2005), although attempting to emphasize importance of all clusters within his conception, admits that creativity cannot be objectively evaluated, such as abilities. This is affected by another problem of more general character. Namely, a work can be regarded as an important creative achievement if such conclusion is based on evaluation of an elite group of people at a given moment in history (Csikszentmihalyi 1999 by Gojkov 2008, 39). However, relativity of such claim is evident, which is ascertained by a large number of works that we consider extraordinary, while at the moment of their creation they were not estimated as valuable; on the other hand, initially accepted importance of a creative work or idea can in time be considerably diminished. Difficulties in measuring creativity certainly do not represent a reason to desist from such process. In practice tests are evident for measuring of general creativity where Torrance test of creative thinking is often being applied. It, however, has slightly lower quotient of reliability and requires a „trained evaluator with experience“ (Maksić 1993, 48). More importantly, tests of general creativity are not suitable for measuring creativity in musical or artistic domain (Haroutounian 2008, 13) and they can predict more successfully creative achievements in writing, science or medicine, relative to that in music or visual arts (Torrance 1963 by Zimmerman 2004, xxxi).

Significant attempts of measuring creativity in music have been made by Webster (1994) and Wang (1985). The instrument of P. Webster, Measure of Creative Thinking in Music, is intended for children from 6 to 10 years of age, and includes individual measurement (20-25 minutes per examinee). It consists of 10 tasks divided into three stages – discovering, application and synthesis – where children are asked to produce different tones on the piano, by wooden blocks or voice. Entire process is recorded by a video camera and subsequently evaluated. The evaluation involves two „objective“ factors – extensiveness (amount of time consumed in individual creative tasks) and flexibility (use of parameters such as pitch, tempo and dynamics), but also two factors liable to subjective evaluation – originality (uncommon and unique reply) and musical syntax (logical and meaningful answer). For this reason Webster recommends that the evaluation should be performed by a group of professionals. We should also consider the time consumption, given that evaluation of answers requires 40-60 minutes per examinee. Instrument of the author S. Wang, Measures of Creativity in Sound and Music, is similar in construction to Webster's. It is intended for the children from 4 to 8 years of age, and requires individual realization (20-30 minutes per child). This instrument, through four activity groups, is used to evaluate fluency and imagination of children through playing different instruments and expressing through movements. Analysis of the named measuring instruments leads to conclusion that they still rely on subjective evaluations of professionals. Given the complexity of phenomenon of musical creativity, perhaps the only true way of its evaluation lies in the hands and experience of musical pedagogues. Musical creativity can be heard and noticed, although for the time being cannot be fully explained. In this respect, Ryan and Brown conclude their work with question: „Do we need to measure something that is so elusive and possibly immeasurable?“ (Ryan & Brown 2012, 117–118).

Regardless of the named difficulties in defining and evaluating of creativity, a talented musician is certainly expected to provide at some point a form of creative (musical) contribution. For this reason, the necessity is emphasized of encouraging musical creativity even from an early age, both in general educational and schools with professional musical orientation. Creative aspects of teaching are not a goal themselves, but are a positive influence on progress of musicality, also on development of individual musical abilities. In this period teachers are imposed with an important task of forming the spontaneous musical expressing of children progressively to conscious forms of creating. An interesting fact on stimulating creativity at an early age is provided by experience of the author Haroutounian, who developed Explorations In Music, a theory and composition curriculum. Namely, numerous teachers have asked why composition (creative) processes have found place in the first book already, when at that age students are still not familiar with notation. On the other hand, children did not ask such questions, but simply engaged in creative work (Haroutounian 2008, 11). The fact that creativity in children is closely related to emotions implies the importance of creating certain conditions (work atmosphere). Even Hallman has, in this respect, studying relevant sources, named factors to be avoided in order to stimulate creativity (Hallman 1973 by Grandić & Letić 2009, 239–240). Some of these factors are authoritarian environment, exaggerated rewarding, excessive insistence on precision, over-frequent emphasis on success, but also negative attitude to different personalities (given that students behaving outside of „traditional norms“ can often be creative).

Having in mind the specialized music education and solfeggio classes, it is evident that musical creation and improvisation may considerably stimulate musical skills, and, more generally, development of musical talent. Children's musical creation may evolve in two directions: „oral, direct path and, after literacy, by written, 'note' path“ (Radičeva 1997, 117). This means that creative processes may be initiated from the very beginning of musical teaching, even before young students learn musical symbols, when actions are based on melodies and motives with text. In the period of acquiring literacy the text gives way to note syllables, quite positively affecting association of picture and sound and development of musical thinking. Throughout entire music education different methodic actions can be used that are directed towards development of creative abilities, to gradually increase in complexity (Radičeva 2000; Kodela & Nikolić 2014): exercises of asking and answering, finishing melodic and rhythmic flows, improvisation of melody to the given text that is subsequently connected to notes, creation of melody to the given rhythm, varying the melody, creation of melodic flow on the basis of harmonic pattern, etc. Certainly the highest achievement in creative work of teaching solfeggio represents improvisation in complete facture (improvising and singing of melodic-rhythmic context by solmization, along with creating and performing of harmonic accompaniment on instrument) the successful realization of which is expected only on highest levels of education – end of secondary music school and music studies. Significance of improvisation is reflected in the fact that it synthesizes many processes: „musical invention is remembered, it converts into note picture on the basis of consciousness of tone pitch and duration that the subjects hears inside. Improvisations help in the most reliable way to develop musical thinking...“ (Vasiljević 1985, 169).

It is evident that elements of creativity are predicted by the curriculum as early as in elementary music education. However, impressions from practice indicate the fact that creative processes in elementary and secondary music schools are not realized to sufficient extent, which should certainly be appealed to in expert circles. Authors of this study have asked the first year students in Solfeggio exercises to create a musical flow in relation to the given motive, and perform it by solmization. Still, a student, generally excellently intonating examples and writing down dictations, answered: „I don't know how to do that... solfeggio is not a creative subject... at least it has not been until now“. So, we should make an endeavour to stimulate musical creativity in children and youths through interactive approach, starting from preschool institutions, through general music classes in school, to specialized music education at all levels, which can have positive effect on manifesting of musical potential and adequate directing of development of musical talent.

How, finally, should we understand musical creativity – as constituting element of musical talent without which it cannot develop and manifest, or as its possible product? Analysis of general conceptions of giftedness leads to the conclusion that creativity certainly represents a desirable outcome to years of encouraging a gifted individual. However, we should have in mind that certain domains imply creativity at almost all levels of development of a gifted person, while in other domains the „criteria of success can mostly be satisfied by expertise“ (Altaras 2006, 57), for which reason creativity does not have to be considered a compulsory quality of gifted persons. In terms of musical talent, creative expression at early age certainly represents a significant diagnostic mark i.e. indicator, as through such activities pedagogues can spot musicality, musical abilities, motivation, musical-theoretical knowledge and other factors. Still, we cannot expect each

child that we consider to be musically talented to be musically creative, as well. Standpoints in literature show that creativity is an important quality of only some of the forms of manifesting musical talent (Persson 2009; 2011; McPherson & Williamon, 2006). For this reason, we may assume that even the children who do not stand out considerably in creative production, but are musically capable, motivated and physically predisposed, can become eminent musical performers. Besides, we must take into consideration that creative musical products may in true sense be expected only with adults, as outcome of years of stimulating talent, developing of musical skills and specific musical-theoretical knowledge, whereas children, resolving problems in unusual, unconventional ways, display creativity of lower order, i.e. what Winner and Martino (2000) postulate as little-c creativity. In relation to the aforesaid, creativity at children's age shall be considered as significant indicator of musical talent, but not its constituting element, while „true“ creativity as product of musical talent can most often be expected only at a later age.

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MUZIČKA KREATIVNOST – KONSTITUTIVNI ELEMENT ILI PRODUKT RAZVOJA MUZIČKOG TALENTA

Imajući u vidu različit položaj kreativnosti u savremenim koncepcijama darovitosti, rad proučava ulogu ovog fenomena u razvoju i manifestaciji muzičkog talenta. Na kompleksnost definisanja muzičke kreativnosti upućuju uzrasne specifičnosti (tj. razlike u ispoljavanju slobodnog muzičkog izražavanja dece i „prave“ kreativnosti odraslih), ali i stavovi autora prema kojima se kreativnost povezuje samo sa produktivnim vidovima ispoljavanja muzičkog talenta. U radu su prikazane neke od mogućnosti procene/merjenja muzičke kreativnosti i značaj njenog podsticanja u različitim uzrastima i različitim obrazovnim kontekstima. Zaključeno je da muzička kreativnost na dečjem uzrastu može da predstavlja značajan indikator muzičkog talenta, ali ne i obaveznu karakteristiku talentovane dece. S druge strane, vredni kreativni muzički produkti najčešće se mogu očekivati tek na starijim uzrastima kao ishod dugogodišnjeg podsticanja talenta, razvoja muzičkih veština i specifičnih muzičko-teorijskih znanja.

Ključne reči: kreativnost, muzička kreativnost, darovitost, muzički talenat, muzička nastava

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