FACTA UNIVERSITATIS

Faculty of Arts University of Niš

SERIES **VISUAL ARTS AND MUSIC**

FACTA UNIVERSITATIS

SERIES **VISUAL ARTS AND MUSIC**
Vol. 7, Nº 1, 2021

INSTRUCTIONS FOR CONTRIBUTORS

Contributions should be in English.

Under the paper title, the name(s) of the author(s) should be given while the full name, official title, institute or company affiliation and the like should be placed at the end of the paper together with the exact mail and e-mail address.

If your paper is translated, identify the translator(s) in the footnotes.

Manuscript format. A brief abstract of approximately 100 to 150 words in the same language and a list of up to six key words should precede the text body of the manuscript. All the authors apart from foreign ones should also submit a brief abstract, the paper title and key words in Serbian. Manuscript should be prepared using a Word template (downloaded from web address http://casopisi.junis.ni. ac.rs/files/journals/16/download_documents/template_fuvam_2021.doc).

Manuscript length. Brief articles and discussions (10 pages or less) are encouraged. Otherwise, papers should present well-focused arguments of approximately 16 pages.

Style requirements. **Letters, figures and symbols** should be clearly denoted.

Line drawings ("Figures"), **photographs** ("Plates") and **tables** must be reproducible and carefully numbered and labeled. All **figures** should be numbered with consecutive Arabic numbers. They should have descriptive captions and should be mentioned in the text. Figures submitted must be of standard high enough for direct reproduction. **Line drawings** should be prepared in electronic form. Figures should be planned in advance so as to allow reduction to 12.75 cm in column width.

References are cited in the text by giving the name of the author/editor, year of publication and the page reference, all in parentheses, for example (Morgan 1996:112). Use "*et al*." in cases of more than two authors. The reference section should contain all works referred to in the text and only those. They must be listed fully in the alphabetical order of author/editor, with complete bibliographical details. Journal and book titles must be given in full and must be underlined or printed in italics. Page references must be given for articles in books and journals. References should conform to the following examples:

1. Morgan, R., (1996), *Modern Times – Music and Society: a social History of Music*, New Jersey, Prentice–Hall.
2. Bogumila, M., (2011), "Novelity in Polish Music Avant-Garde Discussions in the Late 1960s and Early 1970s", *New Sound* 37, Vol. 1: pp. 35-46.
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.
4. Stowell, T., (1981), *The Origins of Phrase Structure*, Doctoral dissertation, MIT.

Electronic submission. Papers for consideration should be submitted to the Series Editor in electronic form via the Journal's home page: http://casopisi.junis.ni.ac.rs/index.php/FUVisArtMus.

Note: The same author cannot have his or her paper published in two successive issues.

Contents

Original scientific paper

THE DEFECTS OF A REIGNING THEORY

UDC 781.1/.4 Schenker H.

Dimitar Ninov

Texas State University – School of Music, San Marcos, Texas, USA

Abstract. *Contemporary theoretical musicology, and especially its anglophone section, has been heavily influenced by the ideas and analytical methods of Heinrich Schenker (1868-1935) who was an Austrian. Schenkerian-inspired theory, once imported in the United States from Austria, spread widely on American soil, where it was "enriched" conceptually, and was then re-exported to Canada, Great Britain, Australia, and other English speaking countries. The old American school of harmony that stemmed from the best German, French, and Russian traditions, found itself pushed to the wall by the ever growing Schenkerian school of thought which was erecting a cult of his creator. A "new order" in harmony and analysis was gradually established that regarded tonality as a business between tonic and dominant alone, the rest of the chords being of peripheral importance. This mentality shut the door to diversity and freedom in functional thinking, and opened the door to highly biased harmonic and formal analyses which erased harmonic cadences, presented tonality in black and white, breached syntactical units to create a new way of hearing music (the so-called "distance hearing" or "structural hearing"), and inevitably ended up with the same fundamental structure in melody and harmony, named "Ursatz". This essay discusses major defects of Schenkerian theory and their negative impact on traditional harmony and analysis.*

Key words: *Schenker, analysis, theory, harmony, structure*

INTRODUCTION

The landscape of the classical study of harmony in North America has been changing during the past seventy years. Its colorful panorama gradually dissolved into a gray scale of uniformity and rigid theoretical methods. Schenkerian theories have been pushing aside traditional values in favor of questionable analytical conceptions. The traditional

school of harmony has been continuously drained of the ideas of great musicians and theorists of the past, to succumb to a "new order" built on a binary functional system, linear principles, and omnipresent functional prolongations. Schenkerian analysis – aggressively propagated as the ultimate analytical method for the music in classical style – has acquired the status of biblical truth.

In this essay I will offer a brief discussion on what I consider majors defects of Schenkerian theory, and will give a hint to its detrimental impact in the studies of harmony and analysis.

A list of suggested major defects of Schenkerian theory is exposed below. Each one of those headlines will be examined separately.

1. Repudiation of the subdominant function and the plagal cadence.

2. Imposition of an exaggerated notion of functional prolongation, which leads to elimination of stepwise cadences as well as implied cadences over a pedal point.

3. Repudiation of ascending melodic lines and the leading tone as structurally important factors in background analysis.

4. Interpretation of typical six-four chords as dissonant sonorities.

5. Neglect of rhythm and phrase structure as important factors in tonal analysis.

Heinrich Schenker offered his concept of *Fundamental Structure* with the following words:

"In opposition to this theory, I here present a new concept, one inherent in the works of the great masters; indeed, it is the very secret and source of their being: the concept of organic coherence" (Schenker, 1935/56, xxi). The fundamental structure consists of a melodic line descending to the tonic note, and a bass figure performing scale degrees 1–5–1:
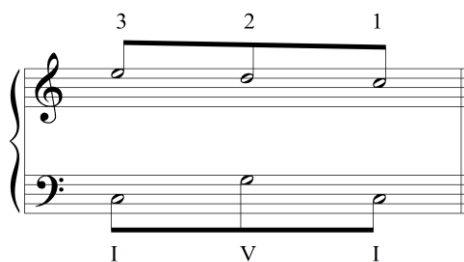
Fig. 1 Ursatz (Fundamental Structure) = Urlinie (Fundamental Line) + Bassbrechung (Bass Arpeggiation)

"Tonal space" is the most fundamental idea of Schenker's theory of tonality The tonic triad is a point of departure and the ultimate point of arrival, while the space between and around its tones is filled with other chords and new tonal spaces, until the surface of the composition is created. As illustrated schematically below, the creative process starts from a few elements, gains momentum, and flourishes into a complete work.

Composing → background – middle ground – foreground ← Analysis

1. Subdominant Function, Plagal Cadence and Plagal Half Cadences

The repudiation of the subdominant function results in the rejection of plagal relationship of various chords with the tonal center, therefore eliminating the plagal cadence and plagal half-cadence as types of harmonic closure.

Downgrading the subdominant, Schenkerians made up two subcategories out of it: 1) predominant; and 2) tonic prolongation. The former term gained some popularity mostly in the US, but not massively, and not necessarily in jazz departments.

In the realm of tonality, all musical components depend on a single tonal center whose magnitude holds the system together. Therefore, the main functional characteristic of any chord is determined according to its relationship with the tonal center, that is – the tonic. This relationship depends on the level of instability the given chord projects towards the tonic. By naming a chord "a predominant", Schenkerians are trying to redefine a harmonic function in relation to the dominant, ignoring the governance of the tonal center. Yet, IV and II do not depend on the dominant for their existence and validation; their role in the harmonic syntax is to introduce a concrete level of instability towards the tonal center. This level could be increased by the appearance of D which represents the ultimate point of harmonic tension, after which the appearance of T is expected. Furthermore, in terms of proper harmonic syntax, all the chords in a key, including the tonic, may precede a dominant function, making the word "predominant" devoid of concrete meaning.

The denial of S brings about a radical revision of the theory of harmonic functions. In their final analysis, Schenker and his followers build a house on two pillars, claiming that tonality is fully represented by two main triads: tonic and dominant. This "binary" concept drains functional thinking of diversity and downgrades a fundamental harmonic progression from T–S–D–T to T–D–T. I find this approach detrimental to the development of solid working knowledge in harmony, especially related to the art of harmonization, and the ability to interpret and explore the modulating potential of some chords.

In his book Classical form, William Caplin claims that a plagal cadence does not exist in Classical music. He writes: "In as much as the progression IV–I cannot confirm a tonality (it lacks any leading tone resolution), it cannot articulate formal closure in the sense developed in this book" (Caplin 1998, 43-44). It is hard to assume that the plagal cadence suddenly sprang up out of nowhere in Romantic music, when Dvořak decided to use it as a true final cadence of a main theme. Throughout the second movement of his Symphony No. 9, the main theme occurs several times, its closure alternating between authentic and plagal. The following excerpt illustrates a plagal closure in the form of II^6_5 – I (measure 39).

Fig. 2 Dvořak, Symphony No. 9, II, Part five of Principal Theme in Exposition, mm. 35-45

I wonder how Schenkerians would handle the phenomenon **plagal cadence as a true final cadence**. Would they simply dismiss it as "tonic prolongation", thus destroying the sense of strong acoustic root-to-root motion between S and T? Would they as well destroy the concept of parallel period and revise radically its definition? Or...would they recognize the inadequacy of a rigid theory?

The next example illustrates **a plagal half cadence** in the end of the second phrase.

Fig. 3 Beethoven, Piano Sonata No. 6 in F, Op. 10 No. 2, I, mm. 1–12

About one hundred and twenty years ago, this rare event – concluding a phrase on the subdominant function – has been defined by N. Rimsky-Korsakov as *a plagal half-cadence* (Korsakov/Steinberg 1912/1924). It is astonishing that a great number of music theorists are still unaware of it. I attribute this unawareness (or non-recognition) to the recycling of a limited definition of a half cadence which only includes the dominant triad as a final chord.

2. FUNCTIONAL PROLONGATION VERSUS CADENCE

In their attempts to promote the conception of tonic and dominant prolongation, some Schenkerian-influenced theorists imply that *cadence*[1] in classical music is a phenomenon that shall be reduced to two main cases – 1) a perfect authentic cadence, and 2) a root position imperfect authentic cadence (wherein both D and T are in root position, but the soprano ends on degree 3 or 5). Some scholars even insist that the meaning of the word "cadence" must be different from the meaning of the word "closure". For example, Caplin's astonishing allegation that "...not all closure in music is cadential" (Caplin 2004, 56) sounds to me like: "not all closure is closing" or "not all cadences are cadential".

---

[1] From the Latin verb "cado" or "caderer" (to fall).

Inflated out of proportion, the concept of "non-cadential prolongational space" endorses the assumption that *functional prolongation* eliminates the sense of *cadence*. This assumption is so easily dismissed by various examples from music literature, that it cannot be sustained without destroying the traditional notion of some basic formal structures. For example, a number of phrases or larger passages either involve a stepwise bass or unfold over a pedal point (the most obvious form of functional prolongation), or their cadences are present or clearly implied, helping the listener to perceive a logical structure with points of division. For example, the length of the main theme in the excerpt below is only four measures. It represents a phrase ending with an imperfect cadence involving an inverted dominant.

Fig. 4 Mozart, Piano Sonata No. 16 in C, K 545, I, mm. 1–4

When they describe the above passage as "tonic prolongation", Schenkerians imply that the main theme of this sonata-allegro does not have a harmonic cadence.

Here follows a similar example, involving a part of a theme. The basic idea is presented in a T–D form, while the repetition of the basic idea is in a D–T form, which creates a harmonic response, resulting in a relative closure. Therefore, the presentation phrase of the first theme ends with an imperfect cadence involving an inverted dominant.

Fig. 5 Mozart, Piano Sonata No. 5 in G, K 283, I, mm. 1–4

Let us create two analytical versions of the excerpt shown above, and hear which one sounds closer to the original. The first one includes the fundamental basses of the main functions T and D, while the second one only relies on the feeling of "tonic prolongation", eliminating functional exchange in the background.

Fig. 6 Two analytical versions of the partial theme exposed in the previous figure

Musically, it is obvious that the first version represents the true harmonic background of the original Mozart excerpt. The second version represents an imaginary background harmony, based on the allegation that stepwise passages which begin and end with the tonic chord are to be heard and analyzed as tonic prolongations. Therefore, one may conclude that:

Linear is not an immediate equivalent of non-functional or non-cadential

"Following the logic of Jean Philippe Rameau, who warns that a chord root does not have to be in the bass in order to be heard (Rameau 1722/1971, 242), the analyst realizes that there is no need to hear only chords in root position in order to recognize a harmonic progression, a harmonic goal, or a cadence" (Dimitar Ninov 2021).

On the surface we hear perfect and imperfect cadences. The latter stem from the former and have the same background. Furthermore, a physically present tonic prolongation does not necessarily suppress cadence. The following excerpt represents a parallel period with implied cadences over a double pedal point on the tonic. What could be a more obvious form of functional prolongation than the pedal point? Yet, the cadences and the formal structure are clear.

Fig. 7 Schumann, Op. 68 No. 18 *Schnitterliedchen,* mm. 1–4

It looks as if this Schumann excerpt would not lend itself to one of the forms of the Ursatz, which brings up the question:

May a parallel period have no fundamental structure, and therefore no harmonic cadence? Or, should the period form be radically revised to fit the Schenkerian mold?

Ironically, here the tonic prolongation represents surface, behind which the implied background harmony will be heard as an idiomatic T–S–D–T cadential progression as shown below:

Fig. 8 Background harmony and melody of Schumann's excerpt

Another example reveals a genuine double period which consists of two parallel periods, both ending with a PAC in two different keys. The first and third phrases unfold over a tonic pedal point which does not undermine the perception of the subtle cadential progression T–DD–D–T (tonic – double dominant – dominant – tonic) and the implied authentic cadences.

Fig. 9 Grieg, Sonata for violin and piano, No. 1, III, mm. 1–16

The presented empirical evidence and reflections on functional prolongation and cadence lead to the following two conclusions:

1. *Functional prolongation does not automatically erase the sense of cadence; these two harmonic devices may coexist.*
2. *Presence or absence of a cadence is not determined by the bass position of the last two chords in a harmonic progression, but by the functional interaction between the chords at the end of a musical gesture. The bass may enhance or diminish the effect of a cadence.*

3. ASCENDING MELODIC LINE AND THE LEADING TONE

"Why can't the *Urlinie* rise?" This common question of the beginner in Schenkerian analysis has not been answered in any convincing way, and the instructor is usually left to respond with some variation on "Because Schenker said so... At least one form of the ascending Urlinie, 5–6–7–8, has both theoretical and contrapuntal justification equal or superior to the descending fundamental lines from 5 and 8" (David Neumeyer 1987).

The rejection of *sol–la–si–do*[2] as a perfect melodic-cadential contour may lead to astonishing graphical distortions which are meant to prove that – somewhere deeper in the texture – this ascending line is, in fact, a descending one!

David Neumeyer has done work on adapting the Urlinie into logical units that don't necessarily descend (some ascend) or even begin and end on different pitches (Neumeyer 1987). Henry Martin has adapted material from this article and applied it to jazz theory in his article "Schenker and the Tonal Jazz Repertory"(Martin 2011). However, considering the inflexible nature of Schenker's theory, I am afraid that there will be no decisive revision of the upper portion of the Ursatz.

4. SIX-FOUR CHORDS

By interpreting typical six-four chords as dissonant sonorities, Schenkerians advise the musical world that major and minor triads automatically become dissonant when they are placed in second inversion. Some theorists even insist that second inversion triads do not exist per se but represent discords (Wick 1991, 5, 67). I wonder if those theorists hear numerous dissonances and discords in marches, waltzes and polkas, where the bass part typically alternates between the root and the fifth of a consonant triad, producing an arpeggiated six-four...

In their book *Harmony and Voice Leading*, Edward Aldwell and Carl Schachter recognize the arpeggiated six-four as a consonant structure, but fail to do so in relation to weak passing and pedal six-four chords. Their point of view stems from a strict contrapuntal rule describing the perfect fourth as a dissonance if the bass is involved in its formation. However, this rule has been mechanically transferred from the sixteenth century counterpoint (when the study of functional harmony did not exist) into the homophonic era which developed a century and a half later, with no regard to different realities concerning texture, chord structure, style, and metrical position. If the reader wanted to consult Example 4 again, wherein Mozart uses a pedal subdominant six-four

---

[2] In this book the seven syllables of the fixed Do solfège are used for occasional reference.

chord on the downbeat of the third measure, he would realize that the harmonic exchange between T and S is very clear, with no implications of dissonance. By exception, there the pedal six-four occurs on a strong beat.

The topic of six-four chords may occupy hundreds of pages, and therefore it cannot be exhausted in this article, but a few thoughts will be shared on the nature of these chords. Acoustically, a triad[3] is most stable when it is presented in root position, as the overtone series naturally proves that. When the third of a triad is placed in the bass, the stability of the chord is somewhat weakened, but the sixth chord is still a genuine representative of the original triad whose inversion it is. When the fifth of a triad is placed in the bass, the triad becomes ambiguous, not because the perfect fourth is a dissonant interval per se, but because of the greater contrast in terms of space between the root and the fifth. The aural effect may be compared to placing the third harmonic tone below the fundamental in an overtone series. This situation opens the door to two contrasting options in treating the six-four chords:

A. Smoothing out the ambiguity of the six-four chord so that it retains the original function of the triad whose inversion it is. This procedure is illustrated in the use of weak **six-four chords**, such as *passing, pedal and arpeggiated*, whose features are softened by the surrounding harmonies and by the unaccented metrical position they appear in. Thus, the six-four chords in question sound like genuine triads in second inversion, which is their weakest form.

B. Exacerbating the ambiguity of the six-four chord so that a functional conflict is triggered within itself, and then resolved in favor of one of the colliding functions. This is illustrated in the use of **strong six-four chords**, such as the *cadential six-four*, which embodies a tonic-dominant conflict, and the *accented subdominant six-four*, which embodies a subdominant-tonic conflict. Both chords are of cadential type as they mark concluding moments in the development of a musical idea. However, while the former is widely used as a typical feature in a cadential progression, the latter is used far more rarely and has not acquired the status of a typical cadential chord.

The four typical types of six-four chords are presented below, followed by the accented S six-four. As one can see, the arpeggiated six-four may occur even on a strong or relatively strong metrical moment, which does not affect its nature of a second inversion triad.

Fig. 10 Typical Six-Four Chords: cadential, passing, pedal and arpeggiated

---

[3] These commentaries mostly refer to major and minor triads.

Fig. 11 Accented Subdominant Six-Four

As already mentioned, the cadential six-four is a bi-functional chord which embodies an intrinsic conflict between tonic and dominant. It would be erroneous to determine that chord as a mere dominant with two non-chord tones, for several reasons, some of which are listed below:

- In contrast with a genuine dominant chord with suspended tones, the cadential six-four is unable to produce an authentic resolution into the tonic. Placed before a tonic triad, it sounds like an arpeggiated six-four on a strong beat. On the other hand, a genuine dominant will sound like a dominant even if the suspended tones are not resolved prior to the resolution into the tonic.
- Due to its structural equality with the tonic, the cadential six-four is occasionally embellished as a chord on its own: non-chord tones and altered chords resolve into it in the same way they resolve into a tonic triad.
- Also due to its structural equality with the tonic, the cadential six-four may sometimes be instantly reconsidered as a passing or arpeggiated tonic six-four on a strong metrical position. This process may be described as "fusion of cadential and tonic six-four". Such perception would not be possible if K6/4 were a dominant with two non-chord tones.
- Sometimes, the cadential six-four is freely extended and arpeggiated. The aural effect of this operation is not one of rearranging non-chord tones above a dominant bass, but one of arpeggiating a tonic triad above a dominant bass.

With all the above reasoning in mind – which is amply supported with empirical evidence from the musical literature in a special article of mine – I would like to quote the concluding statement of that article:

"Granting the cadential six-four a license of being an undisputed dominant is no less erroneous than declaring it as a pure tonic in second inversion. The cadential six-four is a bi-functional chord in which an intrinsic conflict between the two most polar harmonic functions – tonic and dominant – is manifest" (Dimitar Ninov 2016, 95).

5. RHYTHM AND PHRASE STRUCTURE

In the actual Schenkerian analysis, neglecting rhythm and phrase structure leads to the creation of "free" graphs made of floating note heads, whose function is to project the most important relationships in tonal music. This "free tonal space" may indiscriminately bridge formal endings and caesura moments, thus counteracting their role in shaping a musical phrase. Some theorists refer to this phenomenon as "Schenkerian hearing", "distance hearing", or "structural hearing" (Wilhelm Furtwängler 1954, and Felix Salzer 1952).

Bridging of phrases stems from the exaggerated notion of functional prolongation discussed before.

"In most Schenkerian analyses (including Schenker's own), the V of the Ursatz and the immediately preceding predominant chords – corresponding to mm. 20–23 of the Bach prelude – occur at the very end of the piece (or perhaps just before the coda), so that almost the entire work is a prolongation of the initial I" (Temperley 2011).

CONCLUSION

Anticipating a musician's impression of Schenkerian analysis as an inflexible method that forces a musical excerpt into a pre-existing outer-voice contour, Schenker and his followers raise the following disclaimer: "Schenkerian analysis is not about demonstrating that all compositions can be reduced to the same background, but about showing how each work elaborates the background in a unique, individual manner, determining both its identity and its meaning." Schenker himself mentioned and refuted the criticism, in Chapter 29 of his *Free Composition* (Schenker 1935).

One may strongly disagree with the proposition that the creation of a musical work inevitably involves a departure from and an elaboration of a strictly predetermined harmonic-melodic background. For example, one may suggest that the process of composing is a result of procedures which reflect both the creative achievements of a musical epoch and the subjective approach of a composer. In this latter sense, a composer who embarks on composing a new work would hardly think of a pre-existing musical skeleton available for elaboration, but would rather use his intellectual faculties paired with a good knowledge of tradition, to create a unique musical picture. Whether or not the result of his creation will be a subject of compelling analysis will depend on the persuasiveness of the given analytical method.

Considering all the comments made so far, I find pretentious the implication that Schenkerian-inspired books of harmony are "more contrapuntal", that is – closer to the process of linear voice leading. It is enough to remind the reader that the so-called *Clausula Vera* (true cadence: si-do and re-do in outer voices) with its melodic perfection in the art of 16th century counterpoint, does not exist as a concept in Schenkerian analysis. Other familiar cadences from the Baroque era, such as *Cadentia Minor* (today's plagal cadence) and *Cadentia Minima* (a cadence involving stepwise motion), are not recognized by Schenkerians either.

In Greek mythology, a *Procustean bed* is a symbol of an arbitrary standard which imposes strict conformity to all curious and naive souls. I will name Schenkerian analysis "one of the Procustean beds in music theory" – a rigid and pretentious analytical method which, thanks to its aforementioned fundamental defects, does not stand up to a serious musical discipline such as harmony, counterpoint, or formal analysis. I think that a reductive harmonic analysis must possess the potential, diversity and flexibility to accommodate a greater variety of creative works and stylistic features, without trimming "unwanted" or "inconvenient" elements. This means that an analytical method shall follow the trends in music and develop as an open space, rather than arise from a set of unbending rules, biding its time to force musical examples into a container.

REFERENCES

Aldwell, E. and C. Schachter, (2003), *Harmony and Voice Leading*, 3rd ed. Thomson/Schirmer, Belmont.

Brown, M., Dempster D. and Headlam, D., (1997), "The ♯IV(bV) Hypothesis: Testing the Limits of Schenker's Theory of Tonality", *Music Theory Spectrum* 19/2: pp. 155–183.

Caplin, W., (1998), *Classical Form*, Oxford University Press, New York.

Caplin, W., (2004), "The Classical Cadence: Conceptions and Misconceptions", *Journal of the American Musicological Society*, 57/1: pp. 51–117.

Caplin, W., (2018), "Beyond the Classical Cadence: Thematic Closure in Early Romantic Music", *Music Theory Spectrum,* 40/1: pp. 1–26.

Cohn, R., (1992), "The Autonomy of Motives in Schenkerian Accounts of Tonal Music", *Music Theory Spectrum* 14/2: pp. 150–170.

Cook, N., (1987), *A Guide to Musical Analysis*, George Braziller, New York.

Henry M., (2011), "Schenker and the Tonal Jazz Repertory", *Tijdschrift voor Muziektheorie* 16/1: pp. 1–20.

Rimsky-Korskakov, N., (1912/1924), *Practical Manual of Harmony*, Vitol, J.and Steinberg, M. (eds.), Saint Petersburg.

Neymeyer, D., (1987), "The Ascending Urlinie", *Journal of Music Theory* 31/2: pp. 275–303

Ninov, D., (2013), "Basic Formal Structures in Music", *Music Theory and Its Methods*, 7/13: pp. 179–208.

Ninov, D., (2016), "Functional Nature of the Cadential Six-Four", *Musicological Annual*, LII/1: pp. 73–96.

Ninov, D., (2021), "Interior Cadences in the Sentence of Schoenberg", *Musicological Annual*, upcoming.

Pastille, W. A., (1985), "Ursatz: The Musical Philosophy of Heinrich Schenker", Ph.D. dissertation, Cornell University.

Salzer, F., (1952), *Structural Hearing*, Charles Boni, New York.

Schenker, H., (1935/56), *Free Composition*, translated by Ernst Oster, Wien, Universal Edition.

Temperley, D., (2011), "Composition, Perception, and Schenkerian Theory", *Music Theory Spectrum* 33: pp. 146–68.

Wick, N. L., (1991), "An Historical Approach to Six-Four Chrods", *Theoria* 5: pp. 61–73.

Furtwängler, W., (1954), *Wort und Ton*, Wiesbaden, Brockhaus: pp. 201–202.

Wikipedia, reference to Ursatz (retrieved in December 2020.)

https://en.wikipedia.org/wiki/Fundamental_structure

NEDOSTACI VLADAJUĆE TEORIJE

Savremena teorijska muzikologija, a posebno njen anglofonski deo, pod velikim su uticajem ideja i analitičkih metoda Hajnriha Šenkera (1868-1935), koji je bio Austrijanac. Teorija inspirisana Šenkerom, jednom uvezena u Sjedinjene Države iz Austrije, znatno se proširila na američko tlo, gde je konceptualno obogaćena, a zatim ponovo izvezena u Kanadu, Veliku Britaniju, Australiju i druge zemlje engleskog govornog područja. Stara američka škola harmonije koja je proizašla iz najboljih nemačkih, francuskih i ruskih tradicija, gurnuta je uza zid usled neprestano rastuće šenkerijanske škole mišljenja, koja je podizala kult njenog tvorca. Postepeno je uspostavljen „novi poredak" u harmoniji i analizi koji je tonalitet posmatrao samo kao odnos između tonike i dominante, dok su ostali akordi imali periferni značaj. Ovaj način mišljenja zatvorio je vrata različitosti i slobodi u funkcionalnom razmišljanju i otvorio vrata veoma pristrasnim harmonskim i formalnim analizama kojima su izbrisane harmonske kadence, tonalitet je predstavljen kroz crno-belu prizmu, probijene su sintaksičke jedinice da bi se stvorio novi način slušanja muzike (nazvan „slušanje na daljinu" ili „strukturni sluh") i neizbežno je završio sa istom osnovnom strukturom u melodiji i harmoniji, nazvanom „Ursatz". Ovaj esej raspravlja o glavnim nedostacima šenkerijanske teorije i njihovom negativnom uticaju na tradicionalnu harmoniju i analizu.

Ključne reči: *Šenker, analiza, teorija, harmonija, struktura*

Original scientific paper

THE CHURCH HYMN "CHRIST RECEIVETH SINFUL MEN": ITS RELATIONSHIP TO THE GERMAN ORIGINAL AND ITS ADAPTATION BY AMERICAN AND KOREAN HYMNALS

UDC 783=30

Sa Ra Park

Texas State University – School of Music, San Marcos, Texas, USA

Abstract. *In the 19th century, German Protestant hymns were translated into English and have been sung in its language area. By evangelizing Korea, Western – including some German – church hymns were introduced. However, it is noticeable that content as well as linguistic and musical differences between the German and Korean versions could occur in the translation process. This paper examines one particular church hymn, namely "Christ Receiveth Sinful Men", that was included in the Korean hymnals at the end of the 19th century. This church hymn has an interesting history; its text is originally from Germany, whereby the origin of the music is the United States. This paper explores the questions of how the text and the music were combined and how changes took place in their transmission. Methodologically, sources were compared that were relevant at the time of adaption. The intercultural relationships between the hymns of other countries would be of interest not only to hymnological scholars, but also to missiologists and musicologists, as well as church musicians.*

Key words: *Jesus nimmt die Sünder an, Christ Receiveth Sinful Men, Erdmann Neumeister, James McGranahan, Evangelisches Gesangbuch of 1993, 21st Century Hymnal of 2006*

INTRODUCTION

The church hymn "Christ Receiveth Sinful Men" is still sung by American Christians; for example, it is contained in the Baptist Hymnal of 2008. Its music was composed by American musician and composer James McGranahan (1840-1907), and the lyrics were written by a German pastor named Erdmann Neumeister (1671-1756). It is interesting to observe that this combination of text and music is not known by German Christians. In

the current German hymnal *Evangelisches Gesangbuch* of 1993, the text of Neumeister *Jesus nimmt die Sünder an* is set to another melody. Moreover, we can find that there are differences between the lyrics in the German and American versions. Furthermore, it is noteworthy that this hymn is known to Korean Christians since its inclusion in the Korean hymnal at the end of the 19th century. The current Korean hymnal *21st Century Hymnal* of 2006 contains it as the American version, but not as the German one.

This paper will show how the lyrics of Neumeister are altered by McGranahan, and the aspects that played an important role in the reception of the hymn in the United States and in Korea. This topic has not been explored in scholarly research; this is an original study and it is based on primary sources such as *Evangelisches Gesangbuch* of 1993, *Songs of Eternal Life* of [1858], *Gospel Hymns Nos. 1 to 6* of 1895, and *21st Century Hymnal* of 2006.

1. TEXT

The text of *Jesus nimmt die Sünder an*, which is contained in the *Evangelisches Gesangbuch* of 1993 under the number 353, was penned by Erdmann Neumeister.[1] To be able to sing with the congregation after his sermon, Neumeister, who was the pastor at St. Jakobi in Hamburg, wrote numerous church hymn lyrics that related to the Sunday scripture readings and his sermons (*Die Lieder unserer Kirche* 1958, 419; *Liederkunde* 1990, 234; Thust 2015, 166). In 1718, he wrote the text *Jesus nimmt die Sünder an*, which was based on the Gospel for the third Sunday after Trinity, Luke 15:1–10. This Bible passage is about the parables of the lost sheep and of the lost coin. In the same year, the author had a song collection printed for his congregation: "Evangelical Resonance, That Is: New Spiritual Songs Over the Orderly Gospels of Sundays and Special Days for the Whole Year."[2] This collection contained this particular text.

During the 19th century, Neumeister's text was translated into English quite a few times (*Dictionary of Hymnology* 1985, 797–798). Among the translations, Emma F. Bevans'[3] *Sinners Jesus will receive* was the direct source for the Korean hymn book. Her translation was close to the original. This can primarily be seen in the fact that she translated all stanzas with six lines each (*Songs of Eternal Life*, [1858], 23–25). In contrast, Neumeister's text was often shortened in English and American hymnals, although these had Bevan's translation as a source (*Dictionary of Hymnology* 1985, 797).

---

[1] Erdmann Neumeister (1671-1756) was born in 1671 at Uichteritz near Weißenfels. After studying in Leipzig, he worked in Bad Bibra and Eckartsberga as a pastor and in Weißenfels as a court chaplain. In 1706, he came to Sorau in the Lower Lusatia, where he worked as a senior court pastor and superintendent. Since 1715, he was a senior pastor at St. Jakobi in Hamburg. He wrote more than 700 church hymn texts that related to the Sunday scripture readings and to his sermons, and he wrote numerous cantata texts for five ecclesiastical years that were set to music by his friend Georg Philipp Telemann and by Johann Sebastian Bach. He advocated for introducing the cantata into the Protestant church service (*Evangelisches Gesangbuch* 1994, No. 957; *Die Lieder unserer Kirche* 1958, 419; Thust 2015, 166).

[2] "Evangelischer Nachklang, das ist: Neue geistreiche Gesänge über die ordentlichen Sonn- und Festtagsevangelia aufs ganze Jahr" (*Liederkunde* 1990, 234).

[3] Emma Frances Bevan (1827-1909) was born in 1827 in Oxford. Her father Philip Nicholas Shuttleworth was a pastor and Warden at New College, Oxford, and later bishop in Chichester. In 1858, she published the collection *Songs of Eternal Life*, which contained her English translations of German church hymns. One year later, she edited *Songs of Praise for Christian Pilgrims* (Mearns 1985, 139).

By the end of the 19th century, Bevan's translation was combined with James McGranahans' melody,[4] therefore the text was arranged corresponding to the melody. This new arrangement first appeared in the men's choir collection *The Gospel Male Choir*, vol. 2, which was published in 1883 by McGranahan (Cho 1996, 113; Moon and Na 2012, 444; Oh 2015, 888). He then included this song in his 1894 edited song collection *Gospel Hymns Nos. 1 to 6 Completed*, under the number 331 (Cho 1995, 259). In the following table, Bevan's version (*Songs of Eternal Life* [1858], 23–25) and the arranged text by McGranahan (*Gospel Hymns Nos. 1 to 6*, 1895, No. 331) are compared in order to show how McGranahan changed the text for his music.

Table 1 Comparison of the Version by Bevan and the Arranged Text by McGranahan

Stanza	Bevans Translation	Stanza	The Arranged Text by McGranahan
1	Sinners Jesus will receive, Say this word of grace to all, Who the heavenly pathway leave, All who linger, all who fall! This can bring them back again, Christ receiveth sinful men.	1	Sinners Jesus will receive: Sound this word of grace to all Who the heav'nly pathway leave, All who linger, all who fall. [Refrain] Sing it o'er and o'er again: Christ receiveth sinful men; Make the message clear and plain: Christ receiveth sinful men.
2	We deserve no help, no love, Yet His changeless word is given, That His grace shall not remove: No man at the gate of Heaven In His name shall knock in vain Christ receiveth sinful men.		
3	Shepherds seek their wandering sheep O'er the mountains bleak and cold, Jesus such a watch doth keep O'er the lost ones of His fold; Seeking them o'er moor and fen: Christ receiveth sinful men.		
4	Come, and He will give you rest, Sorrow-stricken, sin-defiled He can make the sinfullest God the Father's blessed child: Trust Him, for His word is plain, Christ receiveth sinful men.	2	Come, and He will give you rest; Trust Him, for His word is plain; He will take the sinfulest; Christ receiveth sinful men. [Refrain] Sing it o'er and o'er again: Christ receiveth sinful men; Make the message clear and plain: Christ receiveth sinful men.

[4] Despite paternal resistance, James McGranahan (1840-1907) studied music and worked as music teacher, music director, and choir conductor. After the death of Philip Paul Bliss (1838-1876), McGranahan committed himself as a musician to Revivalism, while he worked with the evangelist Daniel Webster Whittle (1840-1901) in England and in the United States. He composed many songs for Sunday schools as well as gospel songs. He published many hymn books, among them the successful series *Gospel Hymns*. In the *21st Century Hymnal* of 2006, six of his songs are contained; three of those lyrics originated from Whittle (Cho 2007, 288; Moon and Na 2012, 431; Oh 2015, 575; Wilhoit 2013, 302–303).

5	Sick, and sorrowful, and blind, I with all my sins draw nigh, O my Saviour, Thou canst find Help for sinners such as I. Speak that word of love again: Christ receiveth sinful men.		
6	Yea, my soul is comforted, For Thy Blood hath washed away All my sins, though crimson-red, And I stand in white array, Purged from every spot and stain: Christ receiveth sinful men.		
7	Now my heart condemns me not, Pure before the Law I stand; He who cleansed me from all spot, Satisfied its last demand. Who shall dare accuse me then? Christ receiveth sinful men.	3	Now my heart condemns me not, Pure before the law I stand; He who cleansed me from all spot, Satisfied its last demand. [Refrain] Sing it o'er and o'er again: Christ receiveth sinful men; Make the message clear and plain: Christ receiveth sinful men.
8	Christ receiveth sinful men Even me with all my sin; Openeth to me Heaven again, With Him I may enter in. Death hath no more sting nor pain, Christ receiveth sinful men.	4	Christ receiveth sinful men, Even me with all my sin; Purged from ev-'ry spot and stain, Heav'n with Him I enter in. [Refrain] Sing it o'er and o'er again: Christ receiveth sinful men; Make the message clear and plain: Christ receiveth sinful men.

As can be clearly seen from this table, the original text was reduced by half. It is striking that the third stanza of the German text or the English version by Bevan was not included in the arranged text by McGranahan. This stanza is about the lost sheep, whose image Neumeister used as basis. McGranahan interpreted it in a different context: Matthew 9:9–13. The proof is the Bible passage that is indicated in the *Gospel Hymns Nos. 1 to 6 Completed* of 1894 under the title *Christ Receiveth Sinful Men* (No. 331): "They that are whole need not a physician, but they that are sick" (Matthew 9:12).

As shown in the refrain "Sing it o'er and o'er again: Christ receiveth sinful men; Make the message clear and plain: Christ receiveth sinful men.", the emotion 'joy' stands in the arranged text by McGranahan in the foreground. This is different from the one of Neumeister. The *Handbuch zum Evangelischen Kirchengesangbuch* comments on his text *Sinners Jesus will receive* as follows: "The word 'sorrow' is used in this hymn twice, but the word 'joy' doesn't appear, whereas the parables in Luke 15 cannot do enough to describe the great 'joy before the angels of God'!"[5]

---

[5] "Zwar fällt das Wort 'Betrübte' in diesem Liede zweimal, das Wort 'Freude' aber kommt nicht vor, während doch die Gleichnisse Luk. 15 sich gar nicht genug darin tun können, die große 'Freude vor den Engeln Gottes' zu beschreiben!" (*Liederkunde* 1990, 235.)

2. MELODY

Johann Ulich (1634-1712)[6] composed the melody, which is set to Neumeister's text in the *Evangelisches Gesangbuch* of 1993, No. 353. However, it is not quite sure whether this combination already occurred at that time (Thust 2015, 167). Ulich's melody appeared for the first time in the collection *Siebenfache Welt- und Himmels-Kapell* [Sevenfold World- and Heaven-Chapel], which was published in 1674 by the Lutheran theologian Michael Schernack (1622-1675). There, this melody was set to the text *Meinen Jesus laß ich nicht* by Christian Keimann (1607-1662), which is well-known through the chorale cantata by Max Reger (ibid., 279).[7] It is interesting to observe that the two texts are characterized by calmness and earnest: Keimann's text is about a personal love toward Jesus Christ and Neumeister's text about Jesus' love for the sinners. Corresponding to this calm atmosphere, the melody moves mostly stepwise in a smaller ambitus F4-D5 (see Example 1). Furthermore, the tone repetitions, which occur in upbeat of each line, are supporting the calm character of the melody. As far as the rhythm is concerned, the quarter notes are mainly used, which makes the music steady. These musical characteristics are adequate to Neumeister's text, in which the emotion 'sorrow' is in the foreground.

Example 1 *Jesus nimmt die Sünder an*
(Text: Erdmann Neumeister, Melody: Johann Ulich)

In comparison to that, McGranahan's melody stresses another aspect: The emotion 'joy' is expressed in the text and music by McGranahan (see Example 2).[8] He composed the

---

[6] Johann Ulich was born in 1634 in Leipzig. He worked at first as an organist in Torgau, then since 1660, as cantor and director of the band (chori musici) in Wittenberg, where he passed away in 1712 (*Evangelisches Gesangbuch* 1994, No. 957; Thust 2015, 279).

[7] It is included in the *Evangelisches Gesangbuch* under the number 402.

[8] Sook-Ja Cho compares in *Chansyongga (1908) yeongujaryojip* [Study on the Chansyongga of 1908] the church hymn contained in the *Chansyongga* of 1908 (No. 112) with the American source *Gospel Hymns* of 1894. In Example 2, McGranahan's hymn is printed on the right page, the hymn contained in the *Chansyongga* of 1908 on the left.

melody in the style of the Gospel songs that was popular at the end of the 19th century and at the beginning of the 20th century in the United States.[9] This type of the church song goes back to religious mass meetings at that time, which took place especially for unbelievers and neophytes. So, the texts of the Gospel songs are mostly about conversion, repentance through Christ, trust of salvation, and joy in heaven. Melodies consist of major keys, simple harmony, dotted rhythm, and repeated refrains, so that many people can easily sing and learn them. McGranahan's modified text and melody contain these characteristics of the Gospel songs. They are typical for the dotted rhythm in 4/4-time and the triple rhythms in 12/8-time and give the listeners lightness and elation. This way, his hymn does not seem melancholy, although the text mentions "sinful men/Sünder". This is how Neumeister's text was arranged at the end of the 19th century by American composers and was combined with a melody in the style of the then-popular Gospel songs.

Example 2 천성길을 버리고 / *Sinners Jesus will receive* (Text: Erdmann Neumeister, Melody: James McGranahan), in Sook-Ja Cho, *Chansyongga (1908) yeongujaryojip* [Study on the Chansyongga of 1908] (Seoul: The Church Music Institute of the Presbyterian College and Theological Seminary, 1995), 258–259. Public Domain.

---

[9] For the characteristics of the American Gospel songs see Cho 2007, 107; Eskew and Downey 2001, 172; Hong 1988, 261–268; Hong 2000, 160, 168, 191–192, 198, 332–334; Hong 2013, 97-122; Kwak 1997, 44–47.

3. ADAPTION BY AMERICAN AND KOREAN HYMNALS

Since McGranahan's song appeared in his men's choir collection *The Gospel Male Choir*, vol. 2 of 1883, it is adapted by other hymnals. According to the hymnal website https://hymnary.org/text/sinners_jesus_will_receive, it frequently appeared especially in the 1920s, 1950s, and 1970s in hymnals. It is included in following hymnals: *Baptist Hymnals* of 1991 (No. 563), of 2008 (No. 471), *Hymns of Faith* of 1980 (No. 340), *Rejoice Hymns* of 2011 (No. 340), *The Song book of the Salvation Army* of 1986 (No. 262), and over 200 other instances. It should still be noted that McGranahan's hymn is not included in the current Lutheran (*Evangelical Lutheran Worship*, 2006), Methodist (*The United Methodist Hymnal*, 1989), and Presbyterian Hymnals (*The Presbyterian Hymnal*, 1990).

American missionaries included McGranahan's hymn in the Korean Protestant Hymnal. It appeared for the first time in the *Chansyeongsi* of 1898 under the number 60 (Cho 1996, 113); as its source, *Gospel Hymns No. 5* of 1887 was used (Cho 2007, 64). The text contained in the *Chansyeongsi* of 1898 was translated by Annie L. A. Baird[10] into Korean (Cho 1996, 113). In order to make the translation understandable and singable, Baird modified the order. As an example, the first four lines of the first stanza are compared:

Comparison of the Korean Translation with the English Source

Gospel Hymns of 1894, No. 331   *21st Century Hymnal* of 2006, No. 512

Sinners Jesus will receive: 천성길을 버리고
Sound this word of grace to all   죄에 빠진 우리를
Who the heav'nly pathway leave,   예수 영접하시니
All who linger, all who fall   어찌 감사안할까

Baird's translation was adopted by the subsequent hymnals; even the current hymnal *21ˢᵗ Century Hymnal* of 2006 took it without major discrepancies.[11] For the Korean hymnal, the arranged text by McGranahan plays a crucial role, although the original text comes from Neumeister. As it is clearly shown in the refrain and the music by McGranahan, the emotion 'joy' and the invitation to pass on the Good News are of prime importance. It is not surprising that, in the *21ˢᵗ Century Hymnal* of 2006, the hymn is assigned to the rubric "world mission", while Neumeister had probably not thought of such an accentuation in the writing of his lyrics.

[10] Annie Laurie Adams Baird (1864-1916) came as a Northern Presbyterian missionary with her husband William Martyne Baird 1890/1891 [?] to Korea and committed herself to women and children in Korea. Since 1898, she participated in the translation and publication of the hymnals *Chansyeongsi* and *Chansyongga* of 1908 as well as the song collection *Changajip* of 1915 (Cho 2007, 78–79; Mun 2004, 435).
[11] Baird's translation, which appeared at the end of the 19ᵗʰ century, was reproduced in the *21ˢᵗ Century Hymnal* of 2006 in the modern orthography. In addition, some old words were improved, so that one can understand them today.

CONCLUSION

The church hymn *Christ Receiveth Sinful Men* shows how Neumeister's lyrics were modified by the American Gospel song composer McGranahan. Primarily, Neumeister wrote the lyrics for his Lutheran congregation. It was based on the parables of the lost sheep and of the lost coin, and it was meant to be sung with the congregation after his sermon. In comparison to that, McGranahan considered unbelievers and neophytes in order to mission them. For this purpose, he modified Neumeister's text; actually, Bevan's translation. By modifying it, McGranahan adapted the theme of 'sinners' from the original, but he stressed in his lyrics the emotion 'joy'. Corresponding to this, McGranahan composed a new melody, which contained dotted rhythms and a refrain – characteristics of the Gospel songs at that time.

This new version of McGranahan has an impact on the Korean Hymnal. Since its introduction through American missionaries in 1898, it is still sung today. It was translated by the American missionary Annie Baird, and her translation is still used today, because her translation is easy to sing, with good text flow. She did not translate the English text word-by-word, because she knew the differences between the English and Korean languages. By translating *Christ Receiveth Sinful Men* into Korean, she changed the order. Her style was an example for other American missionaries (Miller 1993, 169–170). So, the Gospel song of McGranahan was quickly spreading through Baird's translation in Korea, and the Korean Christians enjoyed singing it especially during the 20th century. However, most American and Korean Christians do not know about the German original and how this was changed. As this study shows, McGranahan's Gospel song is far from Neumeister' intention, and it is to consider whether it would be legitimate that the adaption can be so different from the original.

REFERENCES

Cho, S. J., (1995), *Chansyongga (1908) yeongujaryojip* [Study on the Chansyongga of 1908], The Church Music Institute of the Presbyterian College and Theological Seminary, Seoul.

_____, (1996), *Chansongga (1983) haeseol* [Comment on the Chansongga of 1983], The Church Music Institute of the Presbyterian College and Theological Seminary, Seoul.

_____, (2007), *Hangung gaesingyochansongga yeongunonmunjip* [Collection of Studies on the Korean Protestant Hymnal], edited by Jung-Eun Kim, Presbyterian College and Theological Seminary Press, Seoul.

"Christ Receiveth Sinful Men", [Online]. Available: https://hymnary.org/text/sinners_jesus_will_receive [Accessed on 3 January 2020].

Dictionary of Hymnology. Origin and history of Christian hymns and hymnwriters of all ages and nations (1985), Julian, J. (ed.), Second Edition, Vol. 1, Kregel Publications, Grand Rapids/Michigan.

Die Lieder unserer Kirche. Eine Handreichung zum Evangelischen Kirchengesangbuch von Johannes Kulp (= Handbuch zum evangelischen Kirchengesangbuch, Sonderband), (1958), revised and edited by Arno Büchner and Siegfried Fornaçon. Vandenhoeck & Ruprecht, Göttingen.

Eskew, H. and Downey, J., (2001), "Gospel music. White gospel music", In: Sadie S., (ed.) *The New Grove Dictionary of Music and Musicians*, Second Edition, Vol. 10, Macmillan et al., London: pp. 172–177.

Evangelical Lutheran Worship. Pew Edition, (2006), 4th Reprint. Minneapolis: Augsburg Fortress.

Evangelisches Gesangbuch. Ausgabe für die Evangelische Kirche in Hessen und Nassau, (1994), edited based on the resolution of Achte Kirchensynode der Evangelischen Kirche in Hessen und Nassau from December 3, 1993, Spener Verlagsbuchhandlung., Frankfurt am Main.

Gospel Hymns Nos. 1 to 6, (1895), Sankey, I. D., Granahan, J. M. and Stebbins, G. C. (eds.), The John Church Co., Cincinnati/Chicago/New York, The Biglow & Main Co., Chicago/New York..

Hanyeongsaechansongga (Korean-English New Hymnal), (2011), Korean Hymnal Society (ed.), Saengmyeonguimalsseumsa (Lifebook), Seoul.

Hong, J. S., (1988), *Gyohoeeumakgaeron* [Introduction to Church Music], The Church Music Institute of the Presbyterian College and Theological Seminary, Seoul.

_____, (2000), *Hangung gyohoeeumang sasangsa* [The History of the Ideas on the Korean Church Music], The Church Music Institute of the Presbyterian College and Theological Seminary, Seoul.

_____, (2013), *A History of Korean Church Music*, translated by Mi-Ock Kim, Presbyterian College and Theological Seminary Press, Seoul.

Kwak, S. S., (1997), "Hangukchansongga, mueosi munjeinga" [Problematic Aspects in the Korean Hymnal], *Gidokgyosasang* [Christian Thoughts] 41: pp. 44–63.

Liederkunde. Zweiter Teil: Lied 176-394 (= Handbuch zum Evangelischen Kirchengesangbuch III/2), (1990), Stalmann J. and Heinrich, J. (eds.). Vandenhoeck & Ruprecht, Göttingen.

Mearns, J., (1985), "Bevan, Emma Frances, née Shuttleworth", in *Dictionary of Hymnology. Origin and history of Christian hymns and hymnwriters of all ages and nations*, Julian, J. (ed.), Second Edition, Vol. 1, p. 139. Kregel Publications, Grand Rapids/Michigan.

Miller, F. S., (1993), "Early Korean Hymnology", in *Hangung gyohoeeumang saryojip* [Collection of Documentation of the Korean Church Music], Hong, J. S. (ed.), The Church Music Institute of the Presbyterian College and Theological Seminary, Seoul, Vol 2: pp. 169–170.

Moon, Y. T. and Na, J. G., (2012), *21segi chansongga haeseoljip* [Comment on the 21st Century Hymnal], Gaonum, Seoul.

Mun, O.B., (2004), *Hangung gyohoeeumang suyongsa* [Reception of the History of the Korean Church Music], Second edition, Yesolpress, Seoul.

Oh, S., (2015), *21segi chansongga haeseol* (A Study of New Century Korean Hymnal), Second Edition, Biblehouse, Gyeonggido/Korea.

Songs of Eternal Life, [1858], translated by Emma F. Bevan, C. F. Hodgson, London.

The Presbyterian Hymnal. Hymns, Psalms, And Spiritual Songs, (1990), Westminster/John Knox Press, Louisville, Kentucky.

The United Methodist Hymnal. Book of United Methodist Worship, (1989), The United Methodist Publishing House, Nashville, Tennessee.

Thust, K.C., (2015), *Die Lieder des Evangelischen Gesangbuchs. Band 2: Biblische Gesänge und Glaube – Liebe – Hoffnung (EG 270–535), Kommentar zu Entstehung, Text und Musik*, Vol. 2, Bärenreiter, Kassel.

Wilhoit, M.R., (2013), "McGranahan, James", In: *The Grove Dictionary of American Music*, Garrett, C. H. (ed.), Second Edition, Vol. 5, Oxford University Press, New York: pp. 302–303.

CRKVENA HIMNA „HRIST PRIMA GREŠNE LJUDE": ODNOS SA NEMAČKIM ORIGINALOM I NJEGOVA ADAPTACIJA U AMERIČKIM I KOREANSKIM HIMNARIJUMIMA

U 19. veku nemačke protestantske himne prevedene su na engleski jezik i pevane su na njegovom jezičkom području. Evangelizacijom Koreje uvedene su zapadne – uključujući neke nemačke – crkvene himne. Međutim, može se primetiti da se u procesu prevođenja pojavljuju sadržajne, kao i jezičke i muzičke razlike između nemačke i koreanske verzije. Ovaj rad ispituje crkvenu himnu „Hrist prima grešne ljude", koja je bila uključena u korejske pesmarice krajem 19. veka. Ova crkvena himna ima zanimljivu istoriju; njen tekst je poreklom iz Nemačke, dok je muzika poreklom iz Sjedinjenih Država. Rad se bavi pitanjem kombinovanja teksta i muzike i promenama nastalim u njihovom prenošenju. Metodološki, upoređivani su izvori koji su bili relevantni u vreme adaptacije. Međukulturni odnosi između himni drugih zemalja mogu biti zanimljivi ne samo za naučnike koji se bave himnologijom, već i za misiologe i muzikologe, kao i za crkvene muzičare.

Ključne reči: *Jesus nimmt die Sünder an (Isus prihvata grešnike), Christ Receiveth Sinful Men (Hrist prima grešne ljude), Erdmann Neumeister, James McGranahan, Evangelisches Gesangbuch of 1993, 21st Century Hymnal of 2006*

Original scientific paper

THEATRE MANAGEMENT INVESTIGATION OF FEMALE PROMISCUITY: PREGNANCY AND ABORTION IMPACT ON UNIVERSITY EDUCATIONAL THEATRES IN NIGERIA

UDC 792.02:791.635-051-055.2 (669.1)

Vincent O. Diakpomrere

University of Benin, Faculty of Arts, Nigeria

Abstract. *This study investigates promiscuity impacts, pregnancy impacts and abortion impacts of female undergraduates on management of the University of Benin educational theatre program, with implications on general theatre practice including Muson and Nollywood, in Nigeria. There are widespread speculations that female undergraduate theatre students are promiscuous and therefore highly prone to pregnancies and abortions for reasons or factors not confirmed by research. At least no such specific extensive study has been carried out in the University of Benin Theatre on this topic. Yet many female students are branded and treated merely as 'debased females and prospective prostitutes', and do not enjoy the goodwill, support, respect and honor their counterparts in the social, basic and environmental sciences as well as other fields of academic studies enjoy. This would be tantamount to a great disservice and injustice that need to be urgently addressed if a rigorous academic inquiry proves otherwise. Not to mention the undiscovered negative impacts the problem may have had, or currently be having on the training and practice of theatre arts in Nigeria: hence this investigation. The methodology, the subjects of study and study sample were carefully and systematically determined. The findings are mostly positive regarding the negative behavior investigated. Hence the recommendations point to measures aimed at checking and restricting these vices as well as their impact to a minimum as well as towards improving the moral, academic and managerial framework of educational theatre programs in Nigeria.*

Key words: *Female Promiscuity, Pregnancy, Abortion, Theatre Management, University Educational Theatre.*

INTRODUCTION

One of the negative expressions of Nigeria's status of an underdeveloped country is the tendency to classify and arrogate negative profiles and stereotypes to specific people without demonstrable causes or reliable underlying evidence. The practice of undue or unproven generalization dates back several centuries and is perhaps as old as man. Plato in 'The Republics' speaks of banning artists whom he alleged as being removed from originality by being imitators of reality from his ideal republic more out of sentimental inclination than persuasive conviction. Nigerian youths have recently been branded and consequently stigmatized as idle, lazy and unproductive by their head of state himself. Despite that the state has not offered the majority of them any meaningful or tangible 'building blocks or bricks' to build their lives with. Moreover, the actual narrative is that Nigerian youths in particular and Nigerians generally are robustly and naturally endowed with ample doses of creative and constructive ingenuity which they have glaringly demonstrated within Nigeria and other similar countries.

Figuratively or metaphorically, Nigerian youths are able to make 'bricks without straws', and have in the face of severe and blighting limitations, managed unwittingly, to build themselves and ascend to rare and unimaginable heights that fatuous and ignoble minds cannot appreciate or fathom. With regard to unsupported generalizations, people of the Urhobo tribe in south-south Nigeria are commonly called 'Urhobo-wayo', meaning 'Urhobo tricksters', whereas many innocent people of the tribe toil and thrive in honesty. Similarly, their sister tribe, the isokos are commonly called, 'isoko- tolopias', meaning violent people even if many innocent people of the tribe are nonbelligerent and peaceable. In quite the same presumptuous and unproven manner, the yorubas are generally and indiscriminately associated with being diabolic or fetish, the hausas are mentally or academically retarded, the people of kogi state with being heinously wicked and unforgiving, the ibos with being sexually low-slung, the venue men with gratifying hospitality of their wives, and so forth, without evincing any proof.

In particular, allusions of generalization made with respect to female theatre undergraduate or even post graduate students are intensely discrediting and downgrading. To begin with, the discipline of theatre arts is widely regarded in Nigeria as 'jumpology', a derogatory terminology that relegates the study of theatre arts to a mere brainless, brawny, physical and practical exercise lacking in intellectual and philosophic-theoretical fecundity. Therefore they are suitable for less cognitively developed and less intelligent, unserious, unstable and unfocussed persons. This point is articulated succinctly by Ayakoromo (2015, 9) in the following way:

"The theatre has become an interesting area of study in Nigeria, due largely to developments in the film industry, popularly called Nollywood. The profession was previously seen as a useless pastime, fit for college dropouts, loose girls and failures in life. The general opinion was that it was a waste of valuable time and resources to study the course at university level. Parents could not come to terms with the idea of their children, especially female children, (an emphasis or addition which is mine and is demonstrated subsequently below with late chief Hubert Ogunde's exemplary experience) going to "learn how to sing and dance".

The above clearly shows how the profession, vocation or career in theatre arts was regarded, derided and relegated, prior to the emergence and prolific developments in Nollywood. Moreover, theatre girls in particular are assumed or regarded as loose and

wayward girls without deep moral values or virtues by character and nature. They are, as far as the society is concerned, practically and constantly exposed to compelling love situations through predominantly love plots like Shakespeare's Romeo and Juliet, by which whatever crumbs or remnants of moral fiber they were left with fly away in the heat of strong erotic winds of desire and uncontrollable passion. These uncanny images about ladies of the theatre profession are fuelled inadvertently by plays in which they smoke, wear bold make-up, dress provocatively, make love or kiss with multiple partners, and so forth. As a matter of fact, they are only truly playing their roles realistically. As stated above, female children were more particularly affected by this negative stereotyping of the theatre artist as inevitably or potentially loose or wayward. This phenomenon was so serious that the late Hubert Ogunde, extensively acclaimed as the veteran father of Nigeria's modern performance arts was compelled, that is, forced into marrying all the female artists in his troupe in order to imbue or invest them with a measure of dignity and self-respect (Clark 1980, 3). Clark proceeded to explain this phenomenon as follows:

> "In 1945 Nigeria, his act was a courageous one. The actor or any person connected with the theatre was regarded as an `alarinjo`, a name which Prof. J. A. Adedeji says 'originated as an abuse and which more or less picks them out and labels them as ''rogues, vagabonds and sturdy beggars''. It was therefore unusual for a man with a steady income as a police constable to throw up his job and join the rank of beggars. Initially he was jeered at. But as the Daily Comet put it, 'he had an idea, he had ambition, and he was prepared to sacrifice the immediate security of the policeman's poor pay for the uncertainty of the future. It was a big gamble''.

Indeed not until quite recently, precisely since the advent of the Nollywood watershed, getting involved or venturing into theatre business was regarded as being for people with no future ambition (NFA) in Nigeria. This is the singular reason why Ogunde is considered and remains the supreme artist and father figure of contemporary Yoruba theatre (Clark 1980, 5) in particular, and modern theatre management and practice in general.

The gravity of the stereotyping and other negative public attitudes toward especially female artists is thus obviously a very serious area of hazard for theatre ladies. That is even speculated to affect their marrying and keeping their marriages and is certainly and unfortunately without adequate compensation on the Nigerian scene.

Furthermore, following the image presented above about females, especially girls, an image which is indiscriminately and inadvertently extended to girls studying theatre arts, male lecturers in such departments and programs are not spared. They are deemed derogatorily to be 'enjoying' themselves with an ample supply of virtue-less females whom they are assumed to be training in sophisticated arts of kissing, necking, smooching, osculating and general 'bedmatics'. The male colleagues of this breed of female undergraduates are equally not exempted. They are the 'lieutenants' who very ably assist the lecturers and are actually with their female counterparts almost round the clock in lecture rooms, in the library, hostel, diner, greenroom, rehearsal, stage and everywhere else they can be together, and are thus even more guilty. In addition, there are other presumed sets of 'customers or patrons' for the theatre girls in the various male categories of senior and junior non-academic staffs, as well as a prodigious set of males in the immediate and distant communities around the department and university. With an 'affluence' of 'male-materials' supply as allegedly provided bountifully and plenteously above, female promiscuity, pregnancies and abortions are speculated to be soaring, especially under the current hardships posed by COVID 19 and economic meltdown.

Thereby some urgency for this research is imposed in order to get a clear picture of how things stand.

Naturally, if there are elements of truth and validity in these speculations regarding female undergraduate theatre students, then there is an urgent need to examine the challenges and risks the students are exposed to. What are the underlying causes of pregnancy for instance? Is it due to lack of reproductive health knowledge? Is it careless disregard or are the girls culturally or religiously compelled against the use of contraceptives and prevention aids such as condoms, coils, etc.? In case of pregnancy, how do the students deal with the problem? Are there adequate guidance and counseling facilities that students can consult for proper guidance on what to do so as not to complicate the situation? When abortions become pertinent, are the students apprehensive and repressed by considerations of the illegality of abortion laws in Nigeria into seeking clandestine and unorthodox options? Who do they meet, or can they consult for guidance in the situation they find themselves? How do they deal with the stigma of post abortion and the impacts upon continuing their education or programs, or does abortion summarily signify the termination of the educational aspirations or pursuits of such students? If that is the case, is it justified that a female student who engaged in a sexual act with a male counterpart has her career disrupted, or her life jeopardized while her male counterpart who probably instigated the action, just moves on with his life? Can laws, ordinances or statutes requiring males who impregnate females in the process of acquiring educational training to have the same fate as them, or made to pay compensation adequate to the consequences and impacts of the pregnancy upon the females be promulgated/instituted in order to check this menace and possibly alleviate it? What faith awaits the female in the future in an underdeveloped society like Nigeria as victims of untimely pregnancy and abortion? Can such girls/ladies still live normal lives and make the natural quota of their contributions as mothers, wives, citizens, career or professional women, future leaders, etc.? Are their lives twisted or truncated ultimately? These are some of the concerns and interests meant at checking the aforementioned vices as well as enhancing female/general educational theatre management training in Nigeria. These are issues we plan to explore in this study.

This study is therefore meant to confirm or deny the widespread view that many Nigerian female university undergraduates have unwanted pregnancies due to a high level of promiscuity, which leads to abortions and frequent severe unforeseen and avoidable complications which are sometimes fatal or cause terminal disabling conditions. For many female undergraduates (perhaps ignorant of its unpredictable and dangerous risks), abortion is the default preferred discernible panacea to dealing with unplanned and unwelcome pregnancy (as portended in studies by Akre C. et al. 2013, on reproductive health of sexual adolescents, with regards to consensual and non-consensual sex vis a viz their implications). This investigation is thus aimed at understanding the causes, factors or reasons behind the seemingly increasing female undergraduate promiscuity, increasing cases of pregnancies and increasing cases of abortions and consequent or concomitant scourges. The goal of the study is to ascertain the actual state of moral uprightness or depravity of female undergraduate students involved in academic theatre management training, as well as exposure to, levels and impacts of pregnancy and abortions. The study is expected to generate knowledge that will enlighten female university undergraduates, especially those involved in theatre management, as well as humanity, that being promiscuous is immoral, that immorality in general debases womanhood, that debased womanhood produces debased and degenerated human species or people, and this ultimately breeds a debased and retarded society epitomized

by predominantly underdeveloped structures and entities. The study's significance is predicated on the injunction that high social ethics, moral values, and standards of discipline are inevitable pillars for building a sound, noble, virile, egalitarian, democratic and development-driven technological society, with a dynamic and sophisticated human capacity. Significantly and worth noticing reduction or eradication of the triple heinous vices of promiscuity (prostitution), pregnancy and abortion with their negative impacts upon any meaningful and progressive human institution, will undoubtedly enhance standards and performance in theatre management training in particular and theatre practice in Nigeria.

1. MEANING AND BRIEF EVOLUTIONARY PERSPECTIVE OF THEATRE MANAGEMENT IN NIGERIA

Briefly, the origins of professional theatre management in Nigeria up to the present time, including the moral impacts of female participation, especially since theatre management courses were introduced into the curriculum of the University of Ibadan, which has proliferated across theatre arts programs in Nigeria, shall be examined. According to Yemi Ogunbiyi, "the specific origins of Nigerian theatre and drama are speculative". The same however does not apply to the specific origins of theatre management in Nigeria. Theatre management in Nigeria was incepted in the traditional Alarinjo itinerant Yoruba theatre as "its development and rise were closely associated with Yoruba political and social history" (Ogunbiyi, 1981, 226). More specifically, according to Ogunbiyi, the roots of theatre management lie in the efforts of the various lineages that strove to outdo one another in excellence and innovative performance of each lineages' masquerade dance display, during the all souls annual festival organized during the reign of Sango as Alafin of Oyo. It was marked by 1700 as "the birth/inauguration of professional Yoruba theatre" (Ibid., 6). Ogunbiyi goes further to identify/classify three distinct periods and forms in the evolution/development of theatre management art/practice in Nigeria. The first is the traditional era, the second is the modern era, while the third is the post-modern era widely regarded as the literary theatre era. Elaborating on the era of traditional theatre management in Nigeria, Ogunbiyi identifies three clear phases: the dramatic ritual period in which the focus/content of performances was mainly traditional festivals held in honor of cult or ancestral heroes "The dramatic rituals performed usually embodied patently discernible drama and other serious masquerade plays" (Ibid., 10). The second category encompasses the popular tradition theatre period in which the focus was on arts intended to be popular by receiving public liking and support of the common people and projected "a place, a time, an audience and the performer as the major elements of a performance intended to give pleasure and joy and thus become popular" (Ibid., 10). The 3rd and last was the professional theatre management stage which featured the Alarinjo travelling theatre under the astute management of Hubert Ogunde (formerly regarded as the progenitor of modern professional Nigerian theatre management), as well as the theatre of late Kola Ogunmola, Duro Ladipo and the hundred and more of such new groups formed during that early period.

As for the modern theatre management period which is the middle period between the traditional period and the literary period, Yemi Ogunbiyi, Ebun Clark and others ascribe it to events which began by 1863, when the colonial British CMS established a broad policy aimed at Christianizing, Commercializing and Civilizing (CCC) Lagos, (Nigeria). Thus by 1866, a top cream of elites comprising a body of Nigerian immigrants of freed

slaves from Sierra Leone who were later in the year joined by Brazilian emigrants established a need for modern western recreational entertainment in Lagos. These elites included people like Bishop Ajayi Crowther, Otunba-Payne, Robert Campbell, Charles Foresythe, J.P. Davies, to mention but a few, who on the 24th of October, 1866 opened "The Academy", as it was then called, "as a social and cultural Centre for public enlightenment, dedicated to the promotion of the arts, science and culture". This singular august event became the platform and cornerstone of a watershed of social, artistic and cultural events that formed the fulcrum of the modern theatre management era in Lagos, with some corroborating structural and thematic responses from the Ibadan hemisphere. According to Ogunbiyi (Ibid), between 1866 and 1910, several groups, after the fashion of "The Academy", were founded, dedicated in one way or the other to the promotion of culture and the arts. Some prominent examples include: The Philharmonic Society (founded by Otunba-Payne in 1873), The Orpheus Club (founded also by Otunba-Payne in 1883), and the Brazilian Dramatic Company (founded about 1903 under the management of Patterson Zochoni da Silva), The Annual Coker Concerts (organized by Robert A. Coker) and The Mozart of West Africa), to mention just a few, all of which were thriving popular western and local cultural entertainment centers in "Victorian Lagos" due to application of sound business and theatre management skills. Hubert Ogunde, the doyen and master buster of Nigeria's modern theatre practice and management, dished his job with the Nigerian Police force, broke out from the auspice of the Church, went professional and took/held the horns of this new phenomenon, straddling this bubbling and broiling artistic broth as a fluid artistic medium, like a colossus, and drove this massive artistic stratagem to the apogee. By Ogunde prodigiously and the additive groups artistic splendor and acumen, Lagos became a shining-glowing light and leading city of quintessential, never-failing artistic and cultural entertainment with a dynamic repertory that left its avid audience in endless throws of rapturous enchantments. Many of the great artistic products of this era are quite extant, though they are not quite accessible and popular today due to a fickle contemporary artistic appetite and inclination for past legacies and relics worsened by a conflagrating passion and proclivity of and for foreign cultural "superiority" and "domination".

As for the beginning of the literary theatre management tradition in Nigeria, Ogunbiyi ascribes it to "the literary plays that have been written since Ene Henshaw's This is our Chance (1956), while not excluding those, if any, that were written prior to 1956" (Ibid., 11). This author views the activities of the School of Drama of the newly established University of Ibadan (1955), which led to the introduction of a course titled Theatre Management as the foundation of the literary and professional theatre management training and practice in Nigeria. Everything that came and went before this crucial development is part of the traditional and modern eras, which held sway and paved the way for this landmark development in the annals of Nigeria's artistic and cultural expedition. The establishment of the school of drama and the provision of astute and visionary leadership through the human instrument of Geoffrey Axworthy, a Briton who actively and dedicatedly inspired and kept a number of artistic and cultural canons roasting, is indispensable to the establishment of the Department of Theatre Arts and subsequent introduction of courses in theatre management from diploma to Ph.D. levels. This is an extraordinary achievement made by the synergy and collaborative team-work efforts of the Ibadan veteran teachers and masters of theatre arts, who as trainers virtually trained the majority of past and present literary practitioners of theatre arts in Nigeria today.

Geoffrey Axworthy was not a magician and did not achieve the noble feats of the Ibadan School of Drama all alone. He was strongly assisted and supported by a group of other equally dedicated theatre and cultural artists, both foreigners and locals, including Martin Banham, Dapo Adelugba, Kalu Uka, Dexter Lindesay, Wole Soyinka, Jide Malomo, Olu Akomolafe, Ola Rotimmi and Dr. Joel Adedeji who became the first head of Department of Theatre Arts, University of Ibadan. These scholars built a foremost and formidable arts and cultural academic department of the theatre discipline in a foremost university in Africa by giving themselves and their best. The department housed every unit of the theatre discipline and gave the various units their most insightful theoretical and practical eclectic and valued representations, so much so that foreigners far and wide including expatriates like Martin Banham, Clive Wake, Dexter Lindesay, and many others were attracted by the popularity and excellence of their programs' records.

In contemporary 2021 Nigeria, theatre arts and theatre management courses have become highly proliferated, with theatre management being taught and given a critical level of interest and attention in almost every department. In the theatre arts department of the University of Benin alone, between retired Professor M.P. Awodiya and my humble self, we have successfully trained and graduated about 3000 students between 1980 to 2017 and 1989 till date respectively between us. Students who have been grilled in the `nitty gritty` of the universality and indispensability of the principles of management to every organization and organized cooperative public and private enterprise generally, as well as their specific applications to the intricate fundamental processes of the theatre as unique art and business.

2. METHODOLOGY OF THE STUDY AND DEMOGRAPHIC CHARACTERISTICS OF THE RESPONDENTS

The study utilized the survey method in acquiring primary data as well as library and internet sources for secondary literary information. The study was conducted in University of Benin, in the department of Theatre Arts. The study was targeted to those who have the capacity to understand the promiscuous behaviors and tendencies of female undergraduate university students interrogated in the study. It includes hall mistresses, wardens and porters, security officials at entrance gates, female sundry items shop keepers and retailers, radio/television correspondents/reporters, guidance counselors of the university, female hair salon stylists and beauticians, lorry, tipper and trailer drivers, matured/seasoned social commentators/informants on general affairs, and lastly, select devoted and diligent Christian fellowship group leaders in Ekehuan and Ugbowo campuses of the University of Benin. Applying a cross-sectional descriptive study technique, the multi-stage/multi-dimensional sampling technique was used in selecting two hundred and fifty persons from the aforementioned categories and groups who constituted the study community or population. It was carried out during the 2017/18 academic session, between the months of July, August, September, October, November and December (6 months).Within the 6-months period, a total of one thousand, five hundred questionnaires were developed according with Beliefs and Actions Scale (SABAS) measuring device, and was used as baseline and end line data collection. At the baseline, the SABAS survey tool comprising thirty variables based on promiscuity (10), pregnancy (10), and abortion (10) was qualitatively and quantitatively analyzed. The recovered questionnaires (1500) were subjected to random-selection picking

from which 250 questionnaires representing 100% of the baseline total figure was recovered. For the end-line process, the 250 selected original questionnaires were then scrutinized for accuracy of completion and quality/validity of the responses provided by the respondents. At this stage, fifty of the questionnaires fell short either due to illegibility, choosing more than one option, or having blank options which made generalizations on the variable inconclusive in percentage terms, and indicating a response rate of questionnaires returned of 80%. Response categories for the SABAS were deployed on a Likert scale structure ranging from "Strongly Agree" to "Strongly Disagree" with a corresponding value ranging from 1-5. The SPSS Version 15 statistical software was used in carrying out all data analysis qualitatively and quantitatively as earlier stated. Frequency tables and cross-tabulations were statistically computed. For accuracy, reliability and record purposes, the objectives of the investigation were explained to all the participants who demonstrated more than average fluency in the language (English) in which the study was carried out. To encourage free and flexible responses, confidentiality in terms of anonymity of their identity was guaranteed to the respondents. They willingly gave their consent to participating in the exercise without any coercion.

   The basic criteria for selecting respondents who were engaged in the study mentioned that they could have whatever profession, position or vocation that recommended the individual or group for participating, for a period not less than five years and secondly demonstrating clear knowledge and insights of the constructs and variables that were considered. Every of the initial 250 (100%) and 200 (80%) finally selected respondents that participated in this study were thus selected. The respondents (as mentioned earlier in the top section of the methodology description) are from various social groups and range from 17 to 25 years (mainly students); and 30 to 65 years (being individuals in the professional and vocational cadres). Representatives of both genders were involved in the study. Yet, emphasis was given to women at some points and to men at other points, depending on the nature and sensitivity of the subject-item under investigation. In the final analysis, the total involvement of students and non-students stood at 60% to 40% being 120 students and 80 non-students respectively. Furthermore, the ratio of female to male students in the students' category is 80 females to 40 males or 100% and 50% respectively. Similarly, the ratio of female to male in the non-student category is 70% to 30%, or 55 females and 25 males respectively. The distribution of female and male in the study tilts in favor of women who are deemed to be more sensitive and understanding of the core issues of promiscuity, prostitution, pregnancy and abortion surveyed in the research. With regards to educational qualification, the criterion applied in determining qualification for engaging in the study was the O'Level which made holders of the WAEC, NECO, IJMB and NABTEB to be the minimum level of educational level of those who participated in the study. About 50% or 40 respondents in the non-student category possessed master and doctorate degrees, which should have impacted upon the quality of their responses. With regard to the religious affiliations and inclinations, about 70% or 140 of the respondents across board were Christians, about 25% were Muslims and only about 5% were flexible. Furthermore, since the economic and financial conditions or situations of individuals can affect their dispositions, inclinations and perceptions of intricate and sensitive behavioral issues, only people who are employed and above grade level 9, who earned a minimum monthly remuneration of 100,000 and not less than 1.2 million naira, or equivalent annually, were eligible to participate in the study.

3. PRESENTATION AND DISCUSSION OF RESULTS (FINDINGS) OF THE STUDY

3.1. Profile on Promiscuity (Prostitution)

The study utilized the SABAS survey tool to measure three negative female vices alongside their debilitating impacts on educational theatre management training and practice (1) nature and rate of promiscuity (prostitution), (2) nature and rate of pregnancy, and (3) nature and rate of abortion. On profile or stereotype (1), in terms of meaning, promiscuity is defined or perceived as the tendency of females to manifest indiscriminate and unrestricted sexual tendencies, especially by having or being willing to have sex with multiple partners, and for financial or material rewards or favors (Divine Otobor, Law Notes; 2018: 26). Promiscuity of females is disturbing and worrisome at any age, but more in relation to females of younger age groups, especially between the ages of 15 to 25. As it is obvious from the tables on this category, the aggregate of responses show a prevalence of strongly agree and agree totaling to about 70 % or 140 respondents of the population of the study, which indicate a positive affirmation of the postulate that many female theatre students are given to promiscuity or prostitution. The dissenting voices are feeble and represent only 40 respondents, or 20 % of the population, with a meager 5% being unsure or undecided, or part of the dissenting voices. In fact, more than 2/3rd of the study population of 200, totaling 160 respondents or 80%, believed that theatre arts as a course by nature encourages female students to be promiscuous. They expressed the conviction that the unavoidable intimacy and passions aroused during intimate role-playing was a very strong factor that promotes promiscuity amongst female theatre undergraduates who are kissed, necked, fondled and who sometimes are technically openly sexual on stage before the audience. In addition, a majority above 70% of the respondents believed that most theatre female undergraduates are ravishingly beautiful, wear exotic make-ups, make resplendent hair-styles, and wear very skimpy, seductive and unraveling blouses or tie-wraps that reveal well-rounded oiled breasts. Furthermore, they wear tightly hugging mini-skirts and waist wraps which encircle their swaggering buttocks, display beautiful waists adorned with scintillating and titillating beads, expose mesmerizing oiled thighs, parade polished well-manicured fingers and nails, wear shimmering wrist bands, display tantalizing ankle adornments and tattoos, and often perform with passionate and electrifying dexterity. Moreover, they exhibit tremendous skill, grace and grandeur in especially 'down to kill mesmerizing dances' that never fail in 'missing the target' of inducing uncontrollable sexual feelings in hot-blooded men in an audience, men who barely wait for the stage performance to end, before responding to the carefully-packaged, calculated, premeditated and well-delivered open sexual invitations and lustful messages (Interview; Mrs Ndikanma: 2020). The respondents revealed in addition that the majority of the female theatre undergraduates were indiscriminate in dealing with men, not regarding their ages, marital status, or even social status, and that the major factor of a man's eligibility for their patronage is the possession of cash. The popular parlance that expresses this in Nigeria is 'money for hand; back na ground' (Interview, Mrs Ijomone: 2020). Mrs Ijomone further informed that the main reason for their promiscuity is to obtain some money to augment the low pocket money they receive from parents and guardians and to be able to afford big phones, refrigerators, rugs, and so forth, which are induced by peer pressure and belonging to the 'big girls on campus league'. Incidentally, the views expressed by the interviewees above were further corroborated by a majority or 75% and 83% of the respondents respectively; thus establishing their genuineness and validity. On a final note, the respondents placed the blame of the theatre

management students on them, thus absolving their parents, family and government of complicity and responsibility, which is not quite acceptable to the researcher. Similarly, the respondents also placed the blame of poor enrolment on the female students whom they allege discourage potential students through their outrageous negative sexual behaviors.

3.2. Profile on Pregnancy

In profile or stereotype (2) we investigate the nature and rate of pregnancy. Pregnancy is defined and perceived as the state or condition of conception or being conceived of a female. More specifically, Igbunuoghene Saint, (2019, 16) explains pregnancy as a state wherein a developing embryo, fetus or unborn offering is planted or contained in the womb or within the body of a woman prenatally. In the Nigerian context and parlance, pregnancy simply refers to and describes a woman 'carrying belle'. Usually challenges and problems arise when the source (father) of the belle is not known and the immediate condition or situation of the woman carrying the belle are not conducive due to timing, health and other social, economic, religious and 'educational' complications. Pregnancy of females is usually a phenomenon accompanied with joy when the conditions surrounding the pregnancy are normal, healthy and positive. However, when the conditions are not conducive, pregnancy can become very disturbing and problematic, especially with girls of younger ages and who are out of wedlock as well as receiving formal educational training. Thus pregnancy is unwanted and they are unprepared for it. Incidentally, promiscuity and pregnancy are closer than Siamese twins and are in fact almost like conjoined twins who are glued together and have to be separated, thus wherever promiscuity is present or rife, pregnancy is almost also invariably and unavoidably present. Furthermore, in truth, pregnancy can be 'embarrassing' to a female of any age or status, as long as it is not wanted and therefore not prepared for. Even a married woman who seriously needs a child may be forced to abort pregnancy if she is not properly pregnant in the first place or prepared for the baby. As it is obvious from the tables on this category, the aggregate of responses show a prevalence of strongly agree and agree totaling to about 72.06 % or 145 respondents of the population of the study, which indicate a positive affirmation of the postulate that many female theatre students are given to early and unwanted pregnancies. The dissenting voices are feeble and represent only 26.0% or 52 of the respondents. In fact, more than 2/3rd of the study population of 200, totaling 150 respondents or 75%, believed that theatre arts as a course by nature encourages students to be promiscuous and therefore consequently to be pregnant. They were convinced that the unavoidable intimacy and passions aroused during intimate role-playing was a very strong factor that promotes post production sex amongst female theatre undergraduates who are impregnated in the process. The study revealed that the fundamental reasons or factors underlying the avoidable pregnancies are: (a) having hurried, heated and spontaneous sex which leads to ignoring or forgetting to use contraceptives and other pregnancy prevention aids, (b) such spontaneous, forceful and passionate sex can result in destruction of pregnancy prevention aids (even when of good quality) in the process, thus resulting in unwanted pregnancy, (c) insisting on 'natural-skin-touch-smoothness' feeling, mostly by males, with ladies throwing caution to the winds and indiscriminately compromising, cooperating and yielding along, even when they know very well the implications and usual outcome of such risky demands and insistence by the male partner or partners at the end of the day. Another factor that contributed to and increased pregnancy amongst female theatre students derived from the study is competition or competitiveness.

The girls just want to outdo or excel each other on who had the most pregnancies, or just who was more fertile, and correspondingly who procured the most abortions in the duration of the program, amongst a particular class or set of students. This view was held and supported by as many as 136 or 68% of the respondents who strongly agreed as well as disagreed. Furthermore, the view that theatre arts female undergraduate students lacked adequate sexual and reproductive health enlightenment was supported by 124 or 62% of the respondents, which accounts for or explains why the rate of pregnancy is very high. On the other hand, the evil scourges of rape and cultism were identified as fuelling unplanned pregnancies. Rapists according to the study are responsible for about 10% to 20% of unwanted pregnancies, which invariably lead to abortions. Furthermore, male and female cultists under hypnotic spell of charms, drugs and so forth engage in indiscriminate sex under possession, which results in unwanted pregnancies. Other factors identified as aiding unwanted pregnancies are the lack of knowledge of 'safe period' and fear of or non-use of contraceptives. Lack of exposure due to excessive 'parental' restriction of teenagers was identified as intensifying the urge of such girls to explore/experiment with sex and pregnancy and abortion. Lack of knowledge of how pregnancy occurs usually leads to using the not so reliable `Withdrawal method` which is also a known source of unwanted pregnancies (Okpe-Idjerhe, Ughelli North LGA Quarterly Health Talks, 2019). A majority of the respondents are of the opinion that unmarried undergraduate students who experience unplanned pregnancy are stigmatized and discriminated against and sometimes parents, guardians, family and friends tend to withdraw support and in some cases abandon them.

3.3 Profile on Abortion

The last stereotype or profile of negative behavioral manifestation of female theatre undergraduate students (3) investigated is the nature and rate of abortions committed by them. Abortion according to Norris et al., (2011, 50-52), Berry-Bibee et al. (2015), Okonofua (2013) and Ngwu (2016, 177-180) is defined variously and explained as the premature or untimely elimination/termination of a pregnancy through surgical means or otherwise, thus resulting in the death of the embryo or fetus. Abortion is illegal in Nigeria and the study revealed that abortion-related complications, morbidity and mortality rates in the country are very high and worrisome. A recent research source estimates that about 500,000 unsafe abortions are carried out in Nigeria every year resulting in spiraling morbidity and mortality. The study categorically reveals that due to ignorance of what to do or where to go to seek help, many university pregnant undergraduates, including those focused upon in this study, usually delay and procure abortions when it is getting late, usually between four and six months. Thus abortions are carried out at a rather risky stage which often results in complications ending in death or permanent damage to the reproductive system. Furthermore, the study revealed a very high level of stigmatization against victims of abortion (144 respondents equivalent to 72% of the Sampled Study Population, (SSP), observed in family, educational environment and general society circles on cultural, legal and religious grounds or fronts). Sixty eight percent or 136 respondents were of the deep conviction that females who committed abortion have 'killed' and committed sin and thereby deserve to die because the wages of sin is death. Since the female did not get pregnant alone, this would tantamount to a great injustice if her male counterpart is left of the hook, in places/cases where abortion victims are summarily executed or tortured. Ninety six respondents or 48 being almost half of the respondents equally strongly felt that a female who had committed abortion would certainly be a bad

influence and is most likely to induce other innocent students to accept and to commit abortions. Similarly, 103 or 51.5% of the respondents were equally of the view that a female undergraduate who had committed abortion can never again enjoy optimum health and is most likely to have sick/weak children, including making her husband sick/weak. Moreover, 62.5% of the respondents felt categorically that a female undergraduate who committed abortion while in school can never again be morally trusted and is most likely to be sexually loose and given to perversions. In much the same vein, 60% of the respondents strongly felt that a female who had committed abortion can never be a good and stable mother and may influence her female children negatively. Furthermore, a majority of the respondents being 166, (or 83%) very strongly believed that a female undergraduate who committed abortion in her early age, especially multiple abortions, is most likely to have damaged her womb and therefore unlikely to be able to 'produce healthy balanced' children who can live long and excel in life generally. In another dimension, 68% or 136 of the respondents felt strongly that parents should be made to share the blame and punishment of a girl who commits abortion, especially the mother, which emphasizes the educational and socialization roles of parents.

CONCLUSION AND RECOMMENDATIONS

Promiscuity, pregnancy and abortions are not only neither falsely speculated, but actually rife and rampant negative female undergraduate immoral behaviors that have eaten deep into the fabric of educational theatre management training institutions and programs in Nigeria, with very deep and severe impacts on various manifestations and ramifications as enumerated and discussed in this study. Furthermore, these vices no doubt have negative impacts upon the trainers, the trainees especially, the family and the society. Unwanted pregnancies and abortions are the consequences of poor sexual and reproductive health knowledge dissemination, especially in any morally debased society and depraved people where the appropriate roles of parents and social institutions such as the family, school, church and government have not been properly implemented. The current reality is that unsafe abortion poses a huge challenge to female undergraduate's health and reproductive lives in Nigeria where abortion is still ranked and judicially regarded as illegal and a punishable crime. The result is that about 500 abortions are carried out annually in Nigeria with about 70% of them being carried out surreptitiously in clandestine conditions marked with unhygienic conditions as well as inadequately qualified medical personnel and equipment/facilities, with only about 30% being implemented in optimum conditions (Norris et al, 2011, 50-52), Berry-Bibee et al. (2015), Okonofua (2013) and Ngwu (2016, 177-180). On the other hand, the World Health Organization Report (2012) estimates that 97% of abortion procedures in Africa are performed unsafely either by an unskilled provider, with inadequate methods or in an unhygienic environment. The poor practice of a safe and common medical procedure thus results in the death of more than 26,000 African women each year. By every consideration, this situation is clearly neither palatable nor acceptable and therefore all stakeholders who are connected with it must work conscientiously to tackle it in order to change the narrative and thereby save its negative impacts upon educational theatre management training institutions' performance and practice in particular, and the well-being, health and general roles fulfillment of females in the Nigerian society in general. Passing and trading blames has never and will never solve any problems, hence the following recommendations towards the way forward.

First and foremost, the Nigerian government, especially at the federal level, which has in recent decades perceived and interpreted appointment or involvement in governance only from the perspective of self-benefaction and enrichment with public fiscal and financial resources, must have rethink and positive change of mind. This view of governance has resulted in people in government embezzling and looting unto themselves and their immediate families the abundant resources of the nation, thereby leaving the nation and Nigerians hollow, shallow, disempowered, disenchanted, hopeless, miserably, unimaginably and unbearably poor, unemployed, hungry and deprived of all access to comfortable and human living conditions. This is the genesis of promiscuity and prostitution, which results in pregnancy and subsequent abortion, and is equally the `birth` as well as sustainer of corruption, unemployment, as well as lack of adequate amenities, facilities and infrastructure at all levels. That does not exclude all manners of deadly and evil crimes and insecurity that dominate contemporary Nigeria. A thieving and self-serving government, that compromises its core responsibilities in all ramifications, is definitely an evil wind that cannot blow any positive appurtenances of life to anyone, but itself and its immediate family and possibly friends who have always represented a tiny minority of Nigeria's masses of about 200 million quite deprived people. This has been the bane of the economic, financial and general underdevelopment of the country and will remain so until the people take their destiny into their own hands to change it by themselves and for themselves, or the almighty God they call upon, albeit not diligently, generously and benevolently changes the trend and liberates the country from the shackles of its oppressing and repressing minority. This is the truth and nothing but the truth.

However, at the human level presently, in order to cushion and alleviate the problems engaged in this study as well as their immediate and long-term impacts, the following further recommendations are pertinent and expedient:

1. There is a strong need to establish structures such as STUDENTS' SUPPORT SERVICES that would promote mutual interdependency, understanding and supportive backing amongst students in academic, moral, physical, sexual and reproductive health concerns, issues, and so forth. Thus students can care and share formally and positively in various situations when they may have need or find themselves with one another.

2. Communication Media Broadcast TV/Radio service operations, such as the ones available in UNIBADAN, should be made available on all campuses for regular dissemination of relevant information or correspondence for the general well-being of all students, either in terms of giving out or receiving.

3. Government, parents, guardians and families should endeavor to provide basic and essential needs of their children (students) in tertiary institutions, especially the female students, so as not to push them into promiscuity and consequent problems of pregnancy and abortion.

4. Since pregnancy and abortion are natural offshoots of normal intimate adult relationship which is basically not illegal, the abortion law should be abandoned in Nigeria so that students who fall victim can share their experiences without repression, and access campus abortion support services. This would remove the physical and psychological complications and traumas under the present system to the barest minimum. In other words, abortion should be legalized or made legitimate.

5. Prophylactic counseling leading to early detection and prevention of health disorders are usually more profitable than the most sophisticated treatment systems or procedures. Accordingly, every university should establish STUDENTS' WATCH OUT CENTRES (OR UNITS), in Guidance and Counseling departments of universities, which can also be established as integral units of SUG, towards promoting and facilitating early detection and rehabilitation of students with problems of promiscuity and pregnancy symptoms, in order to prevent them from escalating to cases for abortions.

6. Far reaching security measures should be provided to floodlight dark areas that provide canopy for illicit night love affairs. Classrooms and open spaces should either be well-lit or monitored, and so forth, to reduce environment that promotes promiscuity, cultism, rape, etc.

7. Government and management of universities in Nigeria should intensify information and action aimed at reducing discriminating and stigmatizing of pregnant students and students who had abortions to the barest minimum. Such students should be saved from avoidable further suffering and trauma which can result in morbidity, mortality, psychosis or full blown lunacy.

8. Further research should be carried out by specialists from different fields using the data and information provided by this research as baseline to extend the frontiers, and abundant information on the vices of promiscuity (prostitution), pregnancy and abortion. This research was mainly intended at affirming or refuting the widespread speculations/allegations that a majority of undergraduate female theatre management students are highly promiscuous and therefore experience unwanted pregnancies and undergo abortions, as well as some of the major impacts/risks associated with the aforementioned negative behaviors. The present research is undoubtedly expected to assist in improving the moral academic and managerial framework of educational theatre programs in Nigeria. However, subsequent researches are required to measure and determine the exact effects of their promiscuity and attendant pregnancies/abortions on their academic, mental, physical and spiritual well-being, future roles as wives, mothers, and ambassadors of families, society and so forth, and the possible negative effects/impacts of their negative behaviors upon educational systems in Nigeria in general, and educational theatre management training programs and practice in particular.

Data Obtained in this Field of Investigation:

Table 1 Perception of the Respondents on Promiscuity (Prostitution) between January and June, 2019.

	Response	Frequency	Percentage
Do you agree with a definition of promiscuity as a tendency of persons to manifest characteristics of indiscriminate and unrestricted sex, and therefore a form of sexual disorder or indiscipline?	Strongly agree	140	70
	Agree	30	15
	Unsure	08	04
	Disagree	14	07
	Strongly disagree	08	04
An unmarried undergraduate female theatre management student having boyfriends including her classmates and men-friends, some of whom are more than twice her age and having indiscriminate sex with her multiple partners, especially under financial consideration or inducement is promiscuous	Strongly agree	120	60
	Agree	40	20
	Unsure	10	05
	Disagree	20	10
	Strongly disagree	10	05
To the best of your knowledge, do undergraduate female theatre management students fit into the category just described above, in other words; do you know, feel, or believe that they are promiscuous?	Strongly agree	118	59
	Agree	40	20
	Unsure	10	05
	Disagree	18	09
	Strongly disagree	14	07
In other words, you accept or agree and do not feel that it is wrong to classify or regard undergraduate female theatre management students as being promiscuous or pseudo prostitutes?	Strongly agree	130	65
	Agree	50	25
	Unsure	08	04
	Disagree	08	04
	Strongly disagree	04	02
Going further, do you consider and agree or feel that the tendency of undergraduate female theatre students to be promiscuous has a strong association or relationship with the very nature of the course they are studying?	Strongly agree	110	55
	Agree	50	25
	Unsure	10	05
	Disagree	20	10
	Strongly disagree	10	05
Could it be that the intimate love scenes which promote unavoidable body contact, sometimes involving kissing, necking, hugging, and so forth can arouse the heat of sexual passion uncontrollably, thus promoting promiscuity of the students?	Strongly agree	120	60
	Agree	30	15
	Unsure	08	04
	Disagree	20	10
	Strongly disagree	22	11
Do you agree with the opinion that undergraduate female educational theatre management students are usually very pretty or ravishingly beautiful, dress very seductively and reveal their bodies a lot while acting, or even dancing or singing; which can arouse themselves, their male counterparts, as well as other hot-blooded men in the audience, which can promote promiscuity of these girls?	Strongly agree	120	60
	Agree	32	16
	Unsure	12	06
	Disagree	22	11
	Strongly disagree	14	0.7
Are you aware and do you agree that undergraduate female educational theatre management students usually date multiple men, regardless of their ages or educational status, mainly for financial reasons or material gratification, above artistic and moral considerations?	Strongly agree	96	48
	Agree	48	24
	Unsure	14	07
	Disagree	32	16
	Strongly disagree	10	05
Are the government, family, parents and society free from blame and should only the undergraduate female educational theatre management students be blamed for their promiscuity in Nigeria?	Strongly agree	90	45
	Agree	48	24
	Unsure	16	08
	Disagree	24	12
	Strongly disagree	22	11
Is it true that undergraduate female educational theatre management students can and are actually discouraging potential students by their promiscuity and are thus liable for dwindling students' enrolment in educational theatre management programs?	Strongly agree	90	45
	Agree	36	18
	Unsure	24	12
	Disagree	16	08
	Strongly disagree	34	17

Table 2 Perception of the Respondents on Pregnancy between January and June, 2019.

	Response	Frequency	Percentage
Do you agree with the view that pregnancy is a condition in which a female is impregnated though sex by planting an embryo or foetus in her womb or body; or in other words, to put a female in a family way towards having a child?	Strongly agree	140	70
	Agree	30	15
	Unsure	10	05
	Disagree	12	06
	Strongly disagree	08	04
Are you aware and do you agree that undergraduate female educational theatre management students mostly get pregnant during their course of study due to a high level of promiscuity?	Strongly agree	120	60
	Agree	42	21
	Unsure	10	05
	Disagree	20	10
	Strongly disagree	08	04
Do you agree and therefore support the view that undergraduate female educational theatre management students usually have a high and alarming rate of pregnancy due to deliberate refusal to utilize available and affordable contraceptives?	Strongly agree	110	55
	Agree	38	19
	Unsure	12	06
	Disagree	14	07
	Strongly Disagree	26	13
Do you agree that undergraduate female educational theatre management students who get pregnant in the course of their programs suffer untold and indescribable complications in their programs, extending into other hazards in their future life?	Strongly agree	94	47
	Agree	42	21
	Unsure	18	09
	Disagree	16	08
	Strongly disagree	30	15
Are you aware and do you agree that undergraduate female educational theatre management students in their majority have unwanted babies for which they are not prepared, thereby causing them embarrassment, shame and disgrace which usually outlives the program?	Strongly agree	118	59
	agree	42	21
	Unsure	12	06
	Disagree	20	10
	Strongly disagree	08	04
Due to the temptations provoked by intimacy that undergraduate female educational theatre management students are exposed to, which promotes their promiscuity, pregnancies and abortions, parents, peers, society and the government should be empathic and sympathetic towards them; thus being more tolerant and supportive of pregnancy and abortion victims!	Strongly agree	14	07
	Agree	22	11
	Unsure	16	08
	Disagree	42	21
	Strongly disagree	106	53
Are you aware and do you agree that a majority of undergraduate female educational theatre management students' pregnancies are traceable to having unplanned, spontaneous and heated sex episodes, which lead to their ignoring or forgetting to use contraceptives?	Strongly agree	106	53
	Agree	44	22
	Unsure	18	09
	Disagree	10	05
	Strongly disagree	22	11
Are you aware and do you agree that undergraduate female educational theatre management students, even when they use condoms (both parties), which may even be of high quality, can get them destroyed in the process of boisterous and dexterous love making, which thus results in pregnancy due to lack of careful and tender use due to their heated passion	Strongly agree	110	55
	Agree	32	16
	Unsure	20	10
	Disagree	14	07
	Strongly disagree	24	12
Male partners of undergraduate female educational theatre management students, like many others usually demand for ''skin to skin touch, without condom'', which they feel is more enjoyable and satisfying, and the females oblige without considering the risks involved; including also the practice of quick withdrawal method, all of which cause pregnancies!	Strongly agree	100	50
	Agree	32	16
	Unsure	22	11
	Disagree	28	14
	Strongly disagree	18	09
Do you agree that undergraduate female educational theatre management students lack adequate sexual and reproductive health knowledge of safe periods, application of a variety of contraceptives, and so forth; and should thus not be discriminated against or stigmatized, but rather rehabilitated and supported for quick recovery, especially after an abortion!	Strongly agree	86	43
	Agree	44	22
	Unsure	24	12
	Disagree	22	11
	Strongly disagree	24	12

Table 3 Perception of the Respondents on Pregnancy between January and June, 2019.

	Response	Frequency	Percentage
Do you agree with the definition and meaning that abortion entails the premature or untimely elimination or evacuation of a pregnancy through surgical or other process which results in the premeditated death of the embryo or foetus; which is actually an unborn baby or human life?	Strongly agree	146	73
	Agree	20	10
	Unsure	08	04
	Disagree	20	10
	Strongly disagree	06	03
Abortion is illegal in Nigeria and therefore undergraduate female educational theatre management students who willfully commit abortions have violated the law and murdered a living soul; they should thus be tried and sent summarily to jail!	Strongly agree	96	48
	Agree	42	21
	Unsure	18	09
	Disagree	20	10
	Strongly disagree	24	12
Abortion is a sin; therefore undergraduate female educational theatre management students who deliberately commit abortion have sinned and are liable to go to hell, for the soul that sins shall die.	Strongly agree	88	44
	Agree	46	23
	Unsure	22	11
	Disagree	14	07
	Strongly disagree	30	15
Many undergraduate female educational theatre management students who commit abortion lack access to appropriate counseling facilities/opportunities. They do not know early enough when they are pregnant and do not know how to handle the situation, thereby resorting to committing abortion at advanced stages of between 4 to six months	Strongly agree	116	58
	Agree	22	11
	Unsure	20	10
	Disagree	14	07
	Strongly disagree	28	14
Abortions generally committed at advanced stages of pregnancy are often complicated, more often resulting in death or permanent damage to the reproductive system of the female with usually very debilitating impacts, and should thus either be done early or avoided.	Strongly agree	102	51
	Agree	47	23.5
	Unsure	21	10.5
	Disagree	20	10
	Strongly disagree	10	05
Stigmatization refers to discrimination, hatred and withdrawal of friendship or support from a female who had abortion. This practice exhibited by parents, family and society is very negative and counter-productive and should be stopped because it does not provide good results.	Strongly agree	88	44
	Agree	46	23
	Unsure	13	06.5
	Disagree	24	12
	Strongly disagree	29	14.5
Since it is not possible for undergraduate female educational theatre management students or any female for that matter to get pregnant alone, male partners should be involved in whatever is done to the female to make them liable and to serve as check and balance against ''experimental excesses'' that escalate pregnancies and consequent abortions.	Strongly agree	68	34
	Agree	44	22
	Unsure	28	14
	Disagree	42	21
	Strongly disagree	38	19
Is it true that undergraduate female educational theatre management students who have committed abortion are a threat to other decent innocent girls and may contaminate or defile them? Those who have committed abortion can no longer be trusted and reliable wives, cannot certainly be good mothers in the future and are most likely to be morally debased	Strongly agree	111	55.5
	Agree	40	20
	Unsure	16	08
	Disagree	31	15.5
	Strongly disagree	2	1
The future health and well-being of undergraduate female educational theatre management students who commit abortion is permanently impaired, they can never enjoy optimum health again, which equally affects their children, and those who committed multiple abortions may never be able to have children.	Strongly agree	130	65
	Agree	26	13
	Unsure	14	07
	Disagree	26	13
	Strongly disagree	04	02
Abortion is due to lack of not receiving adequate sexual and reproductive health knowledge, therefore parents, especially mothers of girls who committed abortion should be made to share in the blame, in order to encourage parents, family and society to carry out their education and enlightenment roles properly.	Strongly agree	90	45
	Agree	46	23
	Unsure	18	09
	Disagree	22	11
	Strongly disagree	24	12

REFERENCES

Akre C., Chabloz, J.M., Belanger, R.E, Michaud, P.A., Suris, J.C., (2013), Unwanted Sexual experience among adolescents: Shedding light on the gray zone between consensual and non-consensual sex. *International Journal of Adolescent Medicine and Health,* 25(1): 69-74.

Ayakoromo, B. F. (ed.) (2015), *Effective Cultural Administration in Nigeria: A Critical Source Book.* (Discuss on stigmatization, labeling and relegation of theatre arts and artists in Nigeria), Krafts Book Ltd, Ibadan.

Berry-Bibee, E. N., Jean, C.J., Telemaque, Y., Nickerson, N., Jean-Louis, S., Lathrop. E., (2015), "Stigma surrounding illegal self-induced abortion in urban Haiti", *International Journal of Gynaecology and Obstetrics,* 131.

Edomi, O., (2019) "Restructuring and Resource Control of Nigeria: The way forward for the Niger Delta minorities" (unpublished speech given by Ovie Edomi at the Urhobo Colloquium held at Oghara, Delta State, May 5–7, 2019).

Norris, A., Bessett, D., Steinberg, J.R., Kavanaugh, M.L., Zordo, S. D., Becker D., (2011), "Abortion stigma: a reconceptualization of constituents, causes, and consequences", *Women's Health Issues*, May-Jun 21(3 Suppl):S49-54.

Ngwu, C.N. (2016), "A Study of Public Perception in Abortion in Igbo-Etiti Local Government Area of Enugu State", *Nigerian Journal of Social Sciences*, University of Nigeria Nsukka: pp.175-188.

Ogunbiyi, Y., (ed.), (1981),.*Drama and Theatre in Nigeria: A Critical Source Book,* Nigeria Magazine, Lagos.

Plato, (2019), *The Republic*, Books 1-10(1st Ed.), Samaira Book Publishers, 329A, GF, Niti Khaad I, Indirapuram, Ghaziabad, up – 201010

World Health Organization DoRHaR, (2012), *Safe Abortion: Technical and Policy Guidance for Health Systems*, second edition.

ISTRAŽIVANJE ŽENSKE PROMISKUITETNOSTI IZ PERSPEKTIVE POZORIŠNOG MENADŽMENTA: UTICAJ TRUDNOĆE I ABORTUSA NA UNIVERZITETSKA OBRAZOVNA POZORIŠTA U NIGERIJI

Ova studija istražuje uticaje promiskuiteta, trudnoće i abortusa studentkinja dodiplomskih studija na upravljanje obrazovnim pozorišnim programom Univerziteta u Beninu, sa implikacijama na opštu pozorišnu praksu, uključujući Muson i Nolivud, u Nigeriji. Rasprostranjene su spekulacije da su studentkinje pozorišnih dodiplomskih studija promiskuitetne i da su zbog toga vrlo sklone trudnoćama i pobačajima iz razloga ili faktora koji nisu potvrđeni istraživanjem. Barem u pozorištu Univerziteta u Beninu do sada nije sprovedena tako specifična opsežna studija na ovu temu. Ipak, mnoge studentkinje su žigosane i tretirane samo kao 'uižene žene i potencijalne prostitutke' i ne uživaju blagonaklonost, podršku, poštovanje i čast kao njihove kolege u društvenim, fundamentalnim i naukama o životnoj sredini, kao i drugim oblastima akademskih studija. Ako rigorozna akademska istraga dokaže suprotno, ovo bi bilo ravno velikoj šteti i nepravdi kojom se treba hitno pozabaviti. Da ne pominjemo neotkrivene negativne uticaje koje je problem mogao imati ili trenutno ima na pozorišnu obuku i praksu Nigeriji: otuda i ova istraga. Metodologija, subjekti proučavanja i uzorak studije pažljivo su i sistematski utvrđivani. Nalazi su uglavnom pozitivni u pogledu istraženog negativnog ponašanja. Otuda preporuke upućuju na mere usmerene na proveru i svođenje ovih poroka i njihovog uticaja na minimum, kao i na poboljšanje moralnog, akademskog i upravljačkog okvira obrazovnih pozorišnih programa u Nigeriji.

Ključne reči: *ženski promiskuitet, trudnoća, pobačaj, pozorišni menadžment, univerzitetsko obrazovno pozorište*

Original scientific paper

THE DIALOGUE BETWEEN SOLOIST AND ORCHESTRA WITHIN THE CONCERTO PRESENTED THROUGH PEIRCE'S "THEORY OF SIGNS"

UDC [785.6+78.087.1]: 781.1 Peirce's "Theory of Signs"

Neda Nikolić

University of Niš, Faculty of Arts in Niš, Serbia

Abstract. *The dichotomy between individualism and collectivism, deeply rooted in the development of social life, reflects an anthropological aspect that is also reflected in the art of music. This opposition, which is manifested through the relationship between the soloist and the orchestra within the concerto, is one of its main genre features. It survives despite all the changes that have taken place throughout history, but it is still subject to modifications. However, the role of these entities, apart from the style of the epoch, was also influenced by the composer`s personal style which must also be taken into account when considering the work from any point of view. The proposal to apply the method of Charles Peirce's "Theory of Signs" is to help to elucidate the meanings that this type of dialogue produces and which are hierarchically arranged and positioned within the pyramidal structure. Accordingly, the theme of the paper aims at showing the relationship between the soloist and the orchestra, showing what their function is within the concerto, as well as how their roles have changed throughout the change of epochs in history and the meaning this type of dialogue conveys.*

Key words: *concerto, soloist, orchestra, dialogue, Peirce's "Theory of Signs"*

INTRODUCTION

If one looks at the development of primitive communities and their evolution through different historical periods until today, one will come to know that the relationship between the individual and the collective is a fundamental dimension by which societies differ. The dichotomy between individualism and collectivism, deeply rooted in the development of social life, reflects an anthropological aspect that is also reflected in the

art of music. This opposition, which is manifested through the relationship between the soloist and the orchestra within the concerto, is one of its main genre features.

Accordingly, the theme of the paper has the aim to show the relationship between soloist and orchestra, to show what their function is within the concerto, how their roles have changed through the change of epochs in history and what meaning this type of dialogue generates, as indicated by the chapter titles who consider each segment of the theme separately (individualism versus collectivism, *tutti-solo* through the centuries, the function of soloist and orchestra in concerto, the meaning of dialogue as described by Charles Sanders Peirce's "Theory of Signs"). The signification of the opposition will prove very important for the production of meaning that shows the anthropomorphic expression of a balance, which is based on contrast, but whose elements together establish the balance. This way of perceiving the binary opposition individualism - collectivism can be methodologically presented through the cognitive theory of Candace Brower based on the schemes of bodily experience. However, in musical discourse, the meaning of the antithesis between soloist and orchestra will be presented through the analytical-interpretive "Theory of Signs" by Charles Peirce, which will serve as a methodological proposal for defining signs and showing the functions that different types of signs acquire within the concerto.

1. INDIVIDUALISM VERSUS COLLECTIVISM

Certain animal species live in packs, while others live alone. This type of existential experience has also been reflected by the human species since the beginning of the primitive communities, and this principle was adopted as a foundation for the conception of all social activities and the way social groups function both in the past and today. If you look at a wide range of human groups, different habits of people such as living in a group, within a wider or immediate family, within tribal communities or leading an individual life can be seen (Hofstede 2001, 209-210). Thus, "in human life and history there is no more ancient and universal experience than the antithesis of the individual and the crowd" (Keefe 2005, 13), that is, "the fundamental dimension on which societies differ is formed: the relationship between the individual and the collectivity" (Hofstede 2001, 210). This structures the anthropological expression of a balance – it is based on contrast, but together they establish a balance. "Individualism and collectivism are not opposites, just as women are not opposites to men. They are complementary constructions, and understanding one helps to understand the other. Consequently, it is difficult to find a purely individualistic or collectivist culture on the cultural level, given that cultures are often found to have elements of both of these constructions."[1]

As Triandis (Harry Charalambos Triandis) states, individualists function independently of the group, have their own independent goals and emphasize the presence of rationality in the creation of their social relations as their main character trait. In contrast, collectivists function by adapting to other people in the group, their goals are compatible with groups, their social behaviors are guided by norms and they are relative in social exchange with other people. Self-awareness from an individualist perspective does not include other people, that is, the Self is independent of others, while self-awareness from a collectivist

---

[1] Dharm P. S. Bhawuk, Individualism and Collectivism, *Wiley Online Library*, 2017 https://onlinelibrary.wiley.com/doi/full/10.1002/9781118783665.ieicc0107, accessed 05.09.2020. at 19:15

perspective includes other people, namely family members, friends and people from the workplace.[2]

This way of perceiving the binary opposition individualism-collectivism can also be presented through the cognitive theory of Candace Brower on the basis of patterns of bodily experience that exemplify space, time, force and movement (Brower 2000). Based on this theory, an individual or a collective will be aware of their body and position in a space bordered by an outline that divides the territory into internal and external parts. This type of individualism and collectivism can be interpreted in two ways: an individual space enclosed by the collective or, conversely, a collective space bordered in relation to the individual (Fig. 1).
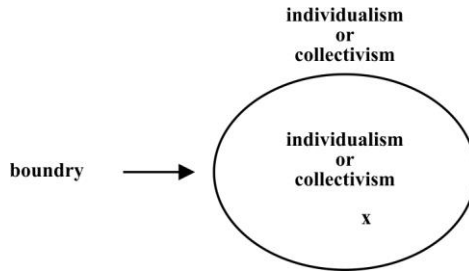
Fig. 1 Representation of individualism and collectivism through the CONTAINER scheme taken from Candace Brower with modifications (Brower 2000, 328)

On the other hand, another scheme for individualism and collectivism that "reflects the alternation of processes or states related by binary opposition can be applied: up versus down, tension versus relaxation, in versus out, departure versus return. Thus, maintaining a consistent relationship between stability and tension is important for the use of the center-verticality-balance scheme" (Brower 2000, 330). In order to establish balance within the already mentioned dichotomy, this scheme can be applied, because in one of the two constituents, tension or relaxation will prevail, and in the other, the opposition element. Although these mental schemes provide orientation in listening to music, they can also significantly contribute to the understanding of the collective and individual aspect of society, as well as the way it functions (Fig. 2).
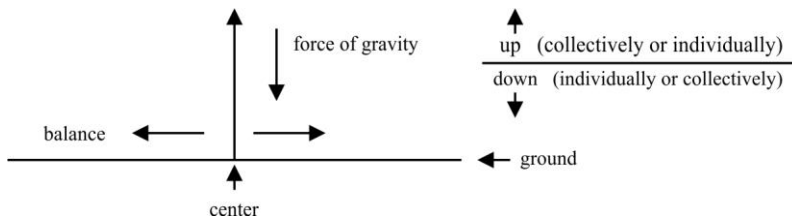
Fig. 2 Representation of individualism and collectivism through the center-verticality balance scheme taken from Candace Brower with modifications (Brower 2000, 330)

---

[2] The same.

This dichotomy, which is deeply rooted in the conception of society, has the function of a kind of thread that transcends all time constraints and survives despite all the changes that have taken place throughout history. For this dichotomy, it is not only important that it is based on the individual-collective contrast, but also on the fact that its functioning and organization are influenced by social norms and constrains that prevail over a given time. Accordingly, it is necessary to take into account the various institutions and the ways in which they are organized in order to gain a complete insight into the discourse that influences the conception of opposition elements (Hofstede 2001, 210). "This is indicated by the fact that certain changes in life habits are noticeable in different types of societies (hunting, agricultural societies, and so on)" (Ibid., 210). This is a consequence of contemporary modern industrial society which redirects the state of development and thus contributes to a fast way of life and because of that people disintegrate into immediate families. Life in a collective, as well as the life of an individual, is reflected in the art of music. We will explain that in the further course of the paper.

2. *TUTTI-SOLO* THROUGH THE CENTURIES

The anthropological aspect based on the opposition individual - society, which is deeply rooted in folklore and the life of the people, can be seen in everyday life, from the primitive social communities to the present day ones. This is reflected in all aspects of life and music.

If we look at the development of the primitive social communities, it can be noticed that the people who were engaged in hunting showed individual musical expression, while the people who were engaged in agriculture were characterized by collective performance of music. In the Paleolithic, music did not exist as an independent category, but singing existed as an integral part of certain life processes. At the core of early music, collective activity stood out, while later "soloists" stood out. As time went by, the polarization individually-collectively reflected on the art of music and led to the fact that it could be noticed within the concerto genre. This interaction, which is manifested through the change of soloist and orchestra, is one of its main genre characteristics (as well as in the genres of vocal music in which there is responsorial singing, antiphonal singing and so on). This is also shown by the definition of "The New Grove Dictionary of Music and Musicians" for the term concert: "it is an instrumental work that maintains contrast between an orchestral ensemble and a smaller group or a solo instrument, or among various groups of an undivided orchestra."[3] If we look at the origin of the word "which derived from the Latin *concertare* and which signifies competition, discussion"[4], it can be noticed that the etymology of the term describes precisely this dichotomy.

On the other hand, "through the history the word 'concert' came into use in the 17th and 18th centuries to denote contexts where people performed music together. Until the middle of the 19th century, 'concert' could mean either private or public occasion, in a home or in a hall. Wolfgang Amadeus Mozart, for example, often spoke of a 'Konzert' in his letters to describe evenings of informal, domestic music-making where all present were performers. Since about 1840 the term has been used only for public and non-theatrical events, but in a wide variety of

---

[3] Arthur Hutchings/r, Michael Talbot, Cliff Eisen, Leon Botstein, Paul Griffiths, Concerto, in: Laura Macy (ed.), *Grove Music Online*, http://www. oxfordmusiconline.com/grovemusic, accessed 11.05.2021. at 10:10
[4] William Weber, Concert (ii)., in: Laura Macy (ed.), *Grove Music Online*, http://www. oxfordmusiconline.com/ grovemusic, accessed 03.09.2020. at 15:05

contexts, either formal or informal. In the middle of the 20th century the term was extended to presentations of jazz, rock and popular music generally."[5]

If we go back to the term "concerto", the origin of this word means competition, discussion. This is symbolically depicted by a separate setting of the protagonists on the stage, the competition of soloists with the orchestra represents an anthropomorphic element thanks to a competitive type of interaction[6] or represents their complementarity. The duality between the protagonists also reflects subjectivity, the struggle of the individual against the collective, the outside world. On the other hand, the concerto can be approached from another perspective, which views the orchestra as a group of individuals where each has its own personal expression (Elliott Carter) (Keefe 2005, 13). Thus, the basic anthropological opposition, as the foundation of existential experience, became the basis for the concerto, which proved to be flexible and suitable for exploring and emphasizing the duality between soloist and group of instruments, i.e. between individualism and collectivism.

The relationship between the soloist and the orchestra is very often connected with the ancient tragedy with Koch (Heinrich Christoph Koch), i.e. with the drama precisely because of the presence of interaction between the protagonists, as it is compared to the narrative (Ibid., 13-14). The solo-orchestra interaction is dramatic in nature for Donald Tovey, as the concerto itself is "a highly dramatic and poetic art form. The solo should first be inclined to enter into dialogue with the orchestra - the speaker should conciliate the crowd before the he breaks into monologue" (Ibid., 13).

Although the concerto is *par excellence* a form for showing the relationship between the soloist and the orchestra, it is also suitable for exploring social and musical events (Ibid., 19). By definition, "a modern concert makes music the center of social attention. This was an innovation, because until the 17th century, it was assumed that music accompanied other social activities, because simply listening to music, formally and regularly, was unusual. A concert is therefore significantly different from ceremonies or services and from entertainment in which the role of music is secondary".[7] It is shaped by social influences and represents a medium for researching the social aspect, value norms, that is, it is suitable for researching the entire spirit of the time because the features of the concert always reflected the taste of the *zeitgeist* of that time (Keefe 2005, 19). "The New Grove Dictionary of Music and Musicians" also writes about this, stating that the concert developed from informal occasions when music coexisted with other social activities. Courts offered music after dinner, taverns sponsored musicians in their spaces, and cathedrals presented works by original composers in services where music was present. Concerts arose from such performing traditions in a gradual process during the 17th and early 18th centuries. Although the performance followed the service, it

---

[5] The same.

[6] Johann Gottfried Walther speaks of the 'rivalry' between concerto protagonists and Augustus Frederick Christopher Kollmann (1799) suggests that the concerto is capable of representing the kind of confrontation witnessed in C. P. E. Bach's famous trio sonata, 'A Conversation between a Cheerful Man and a Melancholy Man'. Other eighteenth-century critics, in contrast, paint pictures of collaboration, Johann Joachim Quantz (1752) explaining that each orchestral participant 'must regulate himself in all cases by the execution of the soloist, . . . always do his share' and yield to the soloist's tempo when he or she 'gives a sign to that effect'. (Keefe 2005, 10)

[7] William Weber, Concert (ii)., in: Laura Macy (ed.), *Grove Music Online*, http://www. oxfordmusiconline.com/ grovemusic, accessed 03.09.2020. at 15:05

was defined as a separate event and until 1700 the choir and orchestra were sometimes involved.[8]

The individualistic attitude towards music completely exposed all musical forms, including court and chamber music. On the one hand, with the increase in the number of both concert audiences and performers, the first signs of a split between orchestral and chamber music appeared. Many instrumental works from the second half of the seventeenth century could still be performed either individually or collectively, by several instruments. However, during this century, more and more music was actually based on the change of soloist and orchestra, thus preparing the way for numerous concerto forms (Abraham 1986, 377–378).

Accordingly, if we look at the development of the concerto, which is based on a conversation between two performing bodies and which is an important genre trait given that this dichotomy extends from ancient times to the present day, regardless of changes in history, can be noticed that two stylistically different types of concerto were formed, the Baroque and the Classical concerto. The Baroque concerto is characterized by the stylistic complex concerto grosso, which is based on the competition of a smaller group of instruments (concerto) with a larger group. This later led to the development of a solo concerto from a concerto grosso which meant the highlighting of one solo instrument, not more than one. The solo concerto, developed in the eighteenth century and based on the interaction of the soloist/s with the orchestra it provides space for the emphasis on technical skills.[9] However, "the strict division between the soloist, orchestra player and leader was not necessarily what late eighteenth and early nineteenth-century composers had in mind" (Campbell 2009, 1).

In the eighteenth century, the dialogue between the soloist and the orchestra was conceived in such a way that, in addition to emphasizing the interaction, it was important to emphasize the virtuosity of the protagonist. For that reason, writers at the end of the eighteenth and nineteenth centuries very often equated the participants in the dialogue with acrobats and their tricks in order to further emphasize the dynamism that the form of the concerto contains in its basis through comparison (Keefe 2005, 8). "Two of the earliest writers on the concerto form, Johann Joachim Quantz (1752) and Joseph Riepel (1755), encourage judicious inclusion of small-scale tuttis in solo sections – as well as describing large–scale ritornello–solo alternation – thus implicity aknowledging lively solo–orchestra interaction" (Ibid., 16).

Although the concept of `concerto` changed in the nineteenth century due to the tendency for the concerto to take on symphonic dimensions, it still depended on the conversation between the soloist and the orchestra (Ibid., 10). During this period, it was also important to emphasize virtuosity, which was always an integral part of the concerto, but which in the 19th century also had to do with the concept of genius. However, in this discourse, technical ability had indications to surpass other musical components. It is this compositional-technical aspect that was criticized both in the nineteenth and later, in the twentieth century. "On the whole, however, recent scholarship is marked by a greater receptivity to the aesthetic virtues of virtuosity than in earlier scholarly eras. A good case in point is Joseph Kerman's careful broadening of the concept to include *virtu*`, with its constituent bravura, mimetic and

---

[8] The same.

[9] Arthur Hutchings/r, Michael Talbot, Cliff Eisen, Leon Botstein, Paul Griffiths, Concerto, in: Laura Macy (ed.), *Grove Music Online*, http://www.oxfordmusiconline.com/grovemusic, accessed 11.05.2021. at 10:10

spontaneous qualities" (Ibid., 11). In addition to virtuosity, the emphasis was placed on the symphonic dimension of the work, which was developed in the twentieth century (Ibid., 11).

The differentiation of the soloist/s from the orchestra, with the help of which the contrast and conflict are emphasized, as well as the mutual complementarity, survives and remains a genre feature within the concerto that is also connected with social significance. This is explained by Nicky Losseff's explanation of the broad musical and social significance of confrontation and opposition in concerto, which is supported and supported by a long tradition based on interaction and explained through anthropomorphism in the twentieth century (Ibid., 12-13).

As Quanz and Ripel described the interaction between the protagonists in an eighteenth-century concerto, their role was taken over by Tovey and Rosen who described an identical situation in the twentieth century. This procedure shows that the relationship between soloists and groups exceeds all time limits and exists in the most diverse contexts, receiving and absorbing the characteristics that the spirit of time of different epochs brings along. Accordingly, this surviving dialogue is subject to change depending on the context, that is, the relationship between soloists and groups changes accordingly. Similar to eighteenth and nineteenth-century writers, these two authors draw attention to the interdependence of the form and interaction of soloists and orchestra and their relationship (Ibid., 17). "Tovey explains that the first movement arrangement of an opening ritornello section for the orchestra followed by a section higlighting the soloist is musically and affectively intuitive, since it brings out the force of the solo in thrusting the orchestra into the background" (Ibid., 17).

The opposition between the soloist and the orchestra has primarily the function of emphasizing the dialogue in music and it has been manifested from the primitive communities until today. The applicability of this element in music, as well as the manifestation of virtuosity characteristic of the concerto, shows the reconstruction of past performance practices. It was realized thanks to the knowledge of Baroque conventions and tastes of the audience which revealed the intellectual and artistic potential of music and which contributed to a better understanding of the context with the possibility of following the modifications that occurred over time, i.e. the possibility of monitoring the dialogue between soloists (Ibid., 226). What their function was in the concerto and in what way the soloist and the orchestra had different roles depending on the epoch in which they manifested themselves, will be explained in the next segment of the paper.

3. FUNCTION OF SOLOIST AND ORCHESTRA IN CONCERTO

"The explicit use of 'concerto' as a title is not in itself evidence of a conservative disposition: composers are just as likely to employ it to dramatize the distance of their own concepts from those of tradition as to suggest strong sympathy with that tradition" (Ibid., 162). The dialogue between the protagonists has become the focus of controversial topics such as the interaction between the soloist and the orchestra and the perception of the function of the orchestral accompaniment and the nature of the music assigned to the soloists. "Theoretical and critical debate on these topics influences and is influenced by compositional practice, thus making a highly significant contribution to the continued vitality, transformability and popularity of the concerto genre" (Ibid., 7).

As already mentioned, the dichotomy exemplifies the form of the concerto, and the functions of the elements that form the opposition pair can be traced back to the creation

of Antonio Vivaldi's Italian concerto. In this context, textural and thematic differentiation is achieved by virtuoso demands placed on the soloist/s. On the other hand, Johann Sebastian Bach did not accept this dichotomy as a necessary feature of the genre and instead continuously sought integration between solo and tutti elements and their close exchange of materials (Ibid., 56). In relation to Vivaldi and Bach, C. P. E. Bach's attitude towards dialogue was such that the soloists were given episodes of long duration in shifts with relatively unobtrusive comments by the orchestra (Ibid., 67). Apart from composers, an author like Donald Tovey took a similar view on the treatment of tuttis, who believed that "tuttis do not function exclusively, or even primarily, as structural pillars around which concerto movements are built, but as contrasting sonorities."[10]

Since the role of these entities depends on the musical discourse in which it manifests itself, the soloist on keyboard instruments has the function of performing a continuo in the tuttis and the function of the soloist outside the tuttis.[11] Apart from the style of the epoch, the role of the elements is also influenced by the personal style of the composer. Mozart's concertos can be an example in which Koch recognizes three functions of a soloist: "within the large solo sections of his concertos, orchestral outbursts are often accompanied by a soloistic continuo that does not literally duplicate the orchestral basses, projecting a solo personality even in these apparently accompanimental sections. In this respect Mozart's works look forward to concerto styles of the nineteenth century where continuo function disappears."[12] Taking into account the treatment of protagonists in the seventeenth and eighteenth centuries, it can be concluded that the element that connects the Baroque and Classical concerto is the treatment of a soloist who did not "rest" during the orchestral performance and it is a practice that included all solo instruments which were current in that period. In contrast to this principle, which was dominant in the seventeenth and eighteenth centuries, the practice of performing was changed in the nineteenth century. It is reflected in the "pausing" of soloists while orchestral tuttis last.

The roles of the protagonists, as already mentioned, are connected with the dialogue in this period (18th and 19th century), but also in general, so the form of the concerto can be interpreted as a narrative within which the orchestra tells the story. In it, as in sonata form, the opening orchestral segment exhibits the initial material, the solo segment contrasting material, so that versions of their stories are synthesized at the very end, which is analogous to the exposition, development and reprise (Keefe 2005, 18). "The rich hermeneutic potential that derives from the synergy of form and interaction in the Classical concerto – and from analogous synergies in earlier and later works as well – will no doubt provide enlightening and provocative interpretations of concertos" (Ibid., 18). However, in 1847, the theorist Adolf Bernhard Marx considered that the form of a concerto no longer differed from the sonata form. Tutti/solo alternation is now just a matter of orchestration, not structure (Ibid., 101). Marx is, as Jane Stevens writes, the first to understand "the solo and orchestra solely as cooperative elements working out a single, symphonic form, with the opening tutti performing a merely introductory and decidedly subservient, role" (Ibid., 101).

Analogous to Koch's interpretation, which states what the roles of the orchestra and soloist were in the context of an eighteenth-century concerto, and on the example of

---

[10] Cliff Eisen, The Classical period, in: Laura Macy (ed.), *Grove Music Online*, http://www. oxfordmusiconline. com/grovemusic, accessed 03.09.2020. at 18:20
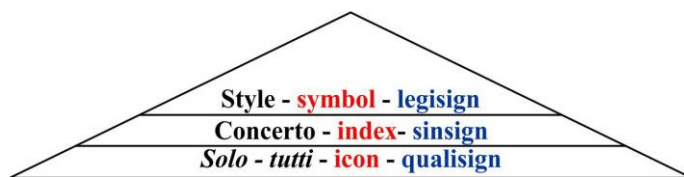[11] The same.
[12] The same.

Mozart's concertos, Pyotr Ilyich Tchaikovsky presents an uncompromising interpretation of the solo-orchestra opposition in a nineteenth-century piano concerto. Considering that the tone of the piano makes it impossible to merge with the tone of the orchestra, he identifies that the piano can be effective in only three situations: (1) alone, (2) in contrast to the orchestra, (3) as an accompaniment or background of the image (Ibid., 11).

Unlike the practice of the nineteenth century, the kind of discourse that is central to eighteenth-century concertos based on the exchange of material between protagonists and one of the main features of late seventeenth and eighteenth-century concertos, manifests itself in the twentieth century. "The essence of the concerto, that of a soloist playing with an ensemble, was one of the 20th century's most inexpugnable inheritances."[13] The practice of joining the solo piano section to the segments in which the orchestra performs is already noticeable with Igor Fyodorovich Stravinsky. This tendency towards concertos in which equality between soloist and orchestra is now manifested, is noticeable, apart from Stravinsky's compositions, in Anton Webern's compositions, within the concerto genre which provided solo opportunities for each section (J. S. Bach's Brandenburg Concertos No. 1 and No. 3). A significant feature of the concertos after the Second World War was based on the dramatic conception of the relationship between soloists and ensembles, with each side depicting "characters". They form a peaceful dialogue, lively discussion or independent development. However, in the 1970s, the word "concerto" lost all residual formal meaning and was used to denote a piece with one or more soloists. Many other composers in this period even stopped using the name "concerto" and found other names for concerto works that have little in common with concertos of earlier periods (some of such examples are Stravinsky's "Movements for Piano and Orchestra" (1958-9), Messiaen's many pieces for piano and ensemble, Boulez's work "Domaines" for clarinet and six instrumental groups (1961-8), and so on).[14]

4. THE MEANING OF THE DIALOGUE SHOWN THROUGH PEIRCE'S "THEORY OF SIGNS"

By considering all the characteristics and modifications of the concerto dialogue through the centuries, a hierarchy of universal elements that form a kind of pyramidal structure can be implemented. It can be represented by Peirce's typology of signs as follows (see Fig. 3):

Fig. 3 The hierarchy of elements influencing the conception of the concerto presented through a pyramidal structure

---

[13] Paul Griffiths, The 20th century., in: Laura Macy (ed.), *Grove Music Online*, http://www. oxfordmusiconline.com/ grovemusic, accessed 03.09.2020. at 15:05
[14] The same.

The interaction between the soloist and the tutti, i. e. the orchestra, in addition to having its roots in the primitive social communities, also depicts the universal existence between the individual and the collective, and its reflection on musical discourse is exemplified through the concerto. Using Peirce's "Theory of Signs" (Short 2007), the relationship between soloist and orchestra can be called a qualisign representing the concerto (as well as responsorial and antiphonal singing). As the solo and tutti segments are picturesquely indicated in the score, which faithfully depicts their differentiation, in the same way this dialogue is shown on the stage, which is reflected in the clear separation of the soloist and the orchestra. Accordingly, the *solo-tutti* relationship acquired the status of an icon precisely because of the similarity between the sign and the object.

Qualisign, i. e. icon, is a genre feature of the concerto, which is therefore at a higher hierarchical level in relation to the *solo-tutti* dialogue. For this reason, the concerto assumes the function of an index, which "is a sign which refers to the Object that it denotes by virtue of being really affected by that Object on the fact that that object is actually under the influence of the object" (Monelle 1992, 198). Without the presence of interaction between the protagonists, the concerto would not have been identified. In accordance with the presented chronology, the *solo-tutti* represents a qualisign sign or a token of the type, which is represented by the concerto.

The qualisign, which refers to the dichotomy of *solo-tutti*, the sinsign, which denotes a concerto, function thanks to the norms, constrains and universals of the style or spirit of the time. It has acquired the status of a symbol defined as "a Representative character consists precisely in its being a rule" (Monelle 1992, 199). "The symbol is dependent on an agreed or cultural nexus" (Monelle 1992, 199), which gives the style the status of a legisign.

In accordance with the application of Peirce's "Theory of Signs", two relations between three different levels can be observed. Qualisign, or *solo-tutti*, is a token of the type, which is a sinsign and signifies the concerto. In addition to this connection, the token-type relationship can also be identified between the sinsign and the legisign, i.e. style, as a regulator of the pyramidal structure. Accordingly, the double relationship between different levels defines the hierarchy between the characters and positions the style as a mechanism that directs events to the other two levels, and the relationship between soloist and orchestra stands out as an indispensable element for the formation and survival of the concerto (Fig. 4).
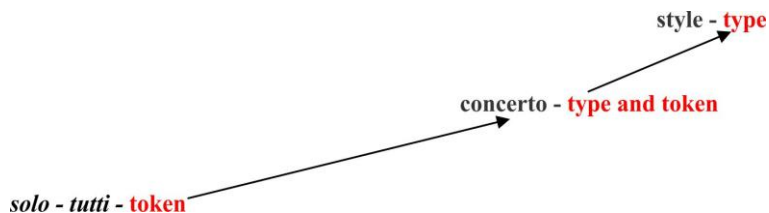
Fig. 4 Representation of the double relation between different hierarchical levels

CONCLUSION

The development of a dialogue between the individual and the collective, i.e. between the soloist and the orchestra, has the function of a kind of genre line that survives despite all the changes that have taken place throughout history, but which is still subject to

modifications. Its functioning is influenced by the norms and constrains of the spirit of the time, which intersect the time continuum, forming smaller temporal wholes, i.e. historical epochs. During the review of the historical cross-section, one could notice the development, as well as the changes that took place within the epochs and which were reflected in the concept of the concerto, i.e. in the dialogue between the soloist and the orchestra. Thus, the opposition between the protagonists became the focus of controversial topics such as the interaction between the soloist and the orchestra and the perception of the function of the orchestral accompaniment and the nature of the music assigned to the soloists. Since the role of these entities depends on the musical discourse in which it manifests, the soloist mainly had the function of performing a continuo in *tutti* and the function of a soloist outside of *tutti*. However, their function changed depending on the epoch, which is indicated by the fact that soloists in the nineteenth century were important in emphasizing virtuosity and overcoming other musical components. After all the modifications, the essence of the concerto in the 20th century lies in the legacy from previous centuries, which refers to the alternating performances of the soloist and the ensemble. It is also true that in the first half of the 20th century equality between the soloist and the orchestra was manifested, with each section being provided with solo opportunities. After the Second World War, there was a current dramatic conception of the relationship between a soloist and an ensemble, while in the 1970s the word "concerto" was used to denote a work with one or more soloists. However, in addition to the style of the epoch, the role of the entity was also influenced by the personal style of the composer, which must also be taken into account when considering the work from any point of view.

The proposal to apply the Charles Peirce's method of "Theory of Signs" helped to elucidate the meanings that this type of dialogue produces and which are hierarchically arranged and positioned within the pyramidal structure. Thanks to Peirce's analytical-interpretive model, two relations were formed between three different levels that set the style (legisign) at the top of the pyramid as a kind of regulator for the concerto (sinsign), or for dialogue between soloist and orchestra (qualisign). This shows that the interaction between the soloist and the orchestra, which has survived throughout the centuries, is still subject to change and that depends of the context. The relationship between the soloist and the orchestra changes accordingly, which is indicated by the fusion of genres such as chamber-concerto, concerto-symphonic and chamber-symphonic works.

REFERENCES

Abraham, G., (1986), *The New Oxford history of music. Vol. 6, Concert music: (1630-1750)*, Oxford University Press, London.
Brower, C., (2000), "A Cognitive Theory of Musical Meaning", *Journal of Music Theory*, Vol.44, No. 2: pp. 323-379.
Campbell, C., (2009), "The Violin Concerto Soloist's Orchestral Role, from Mozart to Beethoven", *Performance practice review*, Vol. 14, No. 1: pp. 1-21.
Hofstede, G. H., (2001), "Individualism and Collectivism"*,* In: Hofstede, G. H. (ed.) *Culture's consequences: comparing values, behaviors, institutions, and organizations across nations*, SAGE, Oaks, Calif, 209-278.
Keefe, S. P., (2005), *The Cambridge Companion to the Concerto*, Cambridge University Press, Cambridge.
Monelle, R., (1992), *Linguistics and Semiotics in Music*, Harwood Academic, Chur, Switzerland.
Short, T. L., (2007), *Peirce's Theory of Signs*, Cambridge University Press, Cambridge.
Stevens, J. R., (1974), "Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form", *Journal of the American Musicological Society*, Vol. 27, No. 1: pp. 25-60.

Other sources:

Bhawuk, D. P. S., (2017), "Individualism and Collectivism", *Wiley Online Library*, [Online]. Available: https://onlinelibrary.wiley.com/doi/full/10.1002/9781118783665.ieicc0107, accessed 05.09.2020. at 19:15
Eisen, C., "The Classical period", In: Laura Macy (ed.), *Grove Music Online*, http://www. oxfordmusiconline. com/grovemusic, accessed 03.09.2020. at 18:20
Griffiths, P., "The 20th century.", in: Laura Macy (ed.), *Grove Music Online*, http://www.oxfordmusiconline. com/grovemusic, accessed 03.09.2020. at 15:05
Weber, W., "Concert (ii).", in: Laura Macy (ed.), *Grove Music Online*, http://www. oxfordmusiconline.com/ grovemusic, accessed 03.09.2020. at 15:05
Hutchings/r, A., Talbot, M., Eisen, C., Botstein, L., Griffiths, P., "Concerto", in: Laura Macy (ed.), *Grove Music Online*, http://www.oxfordmusiconline.com/grovemusic, accessed 11.05.2021. at 10:10

RAZVOJ, FUNKCIJA I ZNAČENJE DIJALOGA SOLISTE I ORKESTRA U OKVIRU KONCERTA PRIKAZAN KROZ PIRSOVU TIPOLOGIJU ZNAKOVA

Dihotomija između individualizma i kolektivizma, duboko ukorenjena u razvoju socijalnog života, odražava antropološki aspekt koji se reflektuje i na muzičku umetnost. Ova opozicija, koja se ispoljava kroz odnos soliste i orkestra u okviru koncerta, jedna je od njegovih glavnih žanrovskih crta koja opstaje uprkos svim promenama koje su se odvijale kroz istoriju, ali koja je ipak podložna modifikacijama. Ipak, na ulogu ovih entiteta osim stila epohe uticao je i lični stil kompozitora, što se takođe mora uzeti u razmatranje prilikom sagledavanja dela sa bilo kog stanovišta. Predlog da se primeni metoda tipologije znakova Čarlsa Pirsa pomogao je rasvetljenju značenja koje ova vrsta dijaloga proizvodi i koja su hijerarhijski raspoređena i pozicionirana u sklopu piramidalne strukture. Shodno tome, tema rada ima za cilj da prikaže odnos soliste i orkestra, da prikaže kakva je njihova funkcija u okviru koncerta, kako su se njihove uloge menjale kroz smenu epoha u istoriji i kakvo značenje ova vrsta dijaloga proizvodi.

Ključne reči: *koncert, solista, orkestar, dijalog, Pirsova Tipologija znakova*

Original scientific paper

THE EFFECT OF MUSICAL GESTURES ON AN AUDIENCE: EXAGGERATED OR DEADPAN GESTURES

UDC 159.925.8:78

Aleksandar Kodela

Student of Master Degree, University of Ljubljana, Faculty of Arts, Slovenia

Abstract. *In the last two decades the scope of scientific papers related to the study of musical gestures increased enormously thanks to the development of data collection technology. The aim of this paper was to contribute to this topical area of psychology of music through the study of musical gestures during performance, i.e. to explain and systematise the visual experience of the audience when a performer made exaggerated or deadpan gestures during performance. This study was based on the questionnaire research method where examinees rated the performance of two performers by using a scale from 1 to 5. During his performance the first performer made exaggerated gestures, while the other made deadpan ones. The results that we obtained proved that exaggerated gestures disturbed visual experience of the listeners regardless whether they were formally educated in music or not. The results also showed considerable achievements in the domain of musical gestures and could be largely used for both pedagogical and performing purposes.*

Key words: *gesture, movement, expression, piano performance, perception*

INTRODUCTION

Music need not be performed more than books need be read aloud,
for its logic is perfectly presented on the printed page, and the performer,
for all his intolerant arrogance is totally unnecessary, except as his interpretations
make the music understandable to an audience, unfortunate enough not to be able to read it in print.

(Schönberg & Newlin 1980, 164)

At the beginning of the twentieth century the way in which we experienced music changed forever. Earlier, with their active listening, perception and experience, listeners were part of the musical performance. At the beginning of the twentieth century the appearance and use of numerous devices for sound recording and reproduction consequently led to increasingly great differences between what we heard and saw in the musical sense. Today, blended visual and aural experience is no longer necessary; only aural aspect is also possible. This certainly does not imply that the auditory aspect is more important during performance. On the contrary, some research pointed to visual experience as important (by some opinions the most important) part of musical performance (Davidson 1993, 1994; Laberge 2016; Wanderley et al. 2007).

In order to perform music, the human body is not necessarily involved in physical engagement with the musical instrument and correct interpretation of a musical piece only; it is also capable of transmitting expressive and affective content of a musical piece similar to what the composer himself experienced (Kršić Sekulić 1990). In her pioneer research in musical gestures, Davidson (1994) conducted a survey where the participants, divided in three groups had the task to recognise visual intensions of performers by watching the video of musical performance. For the visual aspect she used the point light method developed by Johansson (1973), where the complete visual image of a performer was not seen, as could be expected; only the points of light that corresponded to significant parts of the body (shoulders, head, hands etc.) were visible instead. The first group of participants could see the video only; the second could hear it, while the third group could both see and hear the performance. The results of the survey show that the group who only saw the movements of performers was more successful at decoding expressive intentions in comparison to the groups that watched and/or listened the recording of the same performance. With the results of this research Davidson proved that the visual aspect was not only an important part of musical performance, but also that it better transmitted expressive intentions of performers in comparison to auditory or aural-visual aspects (Davidson 1994). By investigating movements during musical performance and their application in musical education Émile Jaques–Dalcroze emphasised that a body movement was decisive in the process of combining musical elements and focusing on musical expression (Ačić et al. 2019)[1].

The research of David McNeill (1992) drew special attention to the study of gestures. McNeill modified original classification of gestures of Ekman and Friesen (1969) and presented his classification based on ideas of other authors. He classified human speech gestures as lexical (gestures which served to illustrate the action that elaborated the re-occurring speech), deictic (where the upper part of the body was used to indicate action, person or object), emblems (conventionally and culturally conditioned, used as substitutes for words), metaphoric gestures (similar to lexical, however, by contrast representing an abstract property of an object), and beat gestures (in tune with the rhythm of speech, used to emphasise something). McNeill et al. (2002) also found that gestures of speech and movement originated from a mutual semantic source. Speaking of comparison between speech and music Robert Finley indirectly compared monotonous speech with deadpan gestures and emphasised that during the performance of a musical piece such gestures created only a simple reproduction of the score, therefore without expressive nature (Todorović 2006). From the above stated research we could conclude

---

[1] He used this statement as a starting point for development of Eurhythmics method.

that music is a means of communication like speech, and that musical performance and public speech have a lot in common.

Bearing in mind everything stated, our attention will be further focused on the significance of musical gestures. At the early stages of research in musical gestures while watching the performance of famous Canadian pianist Glenn Gould, F. Delalande (1988) managed to classify musical gestures into the categories of effective, accompanying and figurative. By Delalande, effective gestures involve those connected with sound production on the instrument (e.g. finger pressure on the keyboard, hand movements during bowing over strings etc.) Accompanying or supporting gestures "follow" effective gestures, and are in fact movements of the body (e.g. movements of shoulders, head, and facial expressions) that occur during the performance, but, by contrast to effective gestures, are not connected with sound production. Delalande used the term figurative gestures for the third group. These are sound gestures experienced by an audience through the produced sound (e.g. a change in articulation of tones, melodic variances, etc.). In contrast to effective and accompanying, they do not correspond directly to physical gestures. As it will be seen later, the accompanying gestures are of special importance in this paper.[2]

Before the 1990s the visual aspect of musical performance was not widely studied in the psychology of music. However, remarkable development of technology and better approach to data collection (e.g. camera motion capture systems) led to an increased number of studies that were focused on the visual aspect of musical performance in the last twenty years (Thompson 2007).

Investigating facial expressions during vocal performance, Livingstone et al. (2011) found out that the examinees were successful at recognising certain emotions that were visible on the faces of performers during a show.[3] In that way the authors proved that facial expressions of performers were a significant element during the performance of a vocal or vocal-instrumental piece.

While studying gestures and musical expressions of pianists, Laberge et al. (2016) investigated their effect during a performance. They concluded that pianists could play expressively as long as they are limited by a "quantity" of their gestures.

Why do pianists make various gestures during their performance? There are a few possible explanations for various types of movements used by pianists. First, by their gestures during a performance pianists can express a reaction to the produced sounds (or more simply – react to sounds they produce on the instrument). However, there are analogous movements of self-stimulation, which we can, for example, notice in speech as well. Performers often use movements that make them "feel comfortable in the social context of performance and/or enjoy musical sounds they create on the instrument" (Davidson & Correia 2002, 253).

During a performance it is important how much a performer uses musical gestures. In his study Thompson found that with the increased level of expression, pianists increased the scope of their movements in shoulders, head and wrists. This indicates that more accompanying gestures imply higher musical expression.

Some research shows that during their performance, popular music performers use specific body movements which are the function of song lyrics. They often involve a

---

[2] During performance, accompanying gestures can be compared with paralinguistic gestures in speech.
[3] The interviewed people involved in the research were more successful at recognising emotions of happiness, and sorrow, while they were less successful at recognising neutral emotions on the faces of performers.

conscious attempt of a performer to include an audience in the performance (Davidson & Correia 2002).

Style and use of musical gestures are also dependent on the cultural context of the performer's background. Gellrich (1991) concluded that many gestures were in fact culturally rooted together with their meanings. Apart from culture, performers may take over the gestures from their teachers, peers or even from people they see on television (Davidson & Correia 2002).

The fact that an audience that is inexperienced in listening to music completely relies on the visual aspect of performance speaks in favour of gestures. However, in her paper, Davidson (2002) points out that exaggerated gestures are not welcome during performance. She emphasizes that "too many movements might create an overly exaggerated performance and too few movements might make the performance appear stilted. One may recall, for example, that although grand flourishing gestures were fashionable in nineteenth-century musical performance, Liszt was referred to by Glinka as an "exaggerator of nuance" (Davidson & Correia 2002, 258).

The primary aim of this study is to indicate whether enormously expressive communication with specific gestures in the performance of a musical piece may produce better or worse effects on the audience. Numerous aspects of body movements of performers are identified previously in this text. We think that pronounced gesticulation does not leave an audience with good impression, since it predominantly diverts a listener's attention from sound to the visual aspect of musical performance. We will discuss the following questions further:

1. How does an audience rate exaggerated and deadpan gestures of a performer?
2. Does an audience think that gestures have significant effect on complete experience of a musical piece?
3. Can exaggerated gestures establish better or poorer communication with the audience?

In order to obtain reliable answers to these questions we conducted a survey where the participants had the task to estimate the performance of pianists with exaggerated and deadpan gestures based on two videos.

METHODOLOGICAL FRAMEWORK FOR RESEARCH

The organisation of research was based on quantitative approach, where data were obtained through a questionnaire with closed-ended survey questions. The questionnaire consisted of 10 questions, and the estimated answering time was 3-4 minutes. The examinees were first shown two video interpretations of the same piece (Claude Debussy – *Clair de Lune*). The first performer was Fazil Say, who played the piece with exaggerated gestures, while the second performer Victor Borge interpreted the same piece with deadpan gestures.

Then the survey questionnaire was tested to estimate whether the examinees found the questions and the offered answers clear enough. The comments helped with improving the contents and the methodology of the questionnaire. The questionnaire was in three languages (Slovenian, Serbian and English). It was posted on the Internet platform Google Forms and then on social network Facebook (students' groups, organisations, etc.). Also, the questionnaire was sent to people who were estimated as fitted for the research through Viber and Whatsapp applications. The data were obtained from 27 May – 8 June 2020.

The total of 964 examinees participated in the research, out of whom 386 (40%) had no formal musical education (Figure 1), 237 (24.6%) completed primary, 125 (13%) completed secondary music school, while 216 (22.4%) examinees completed higher musical education.

Musical education

216 (22%)

386 (40%)

125 (13%)

237 (25%)

- No   - Lower   - Secodary   - Higher
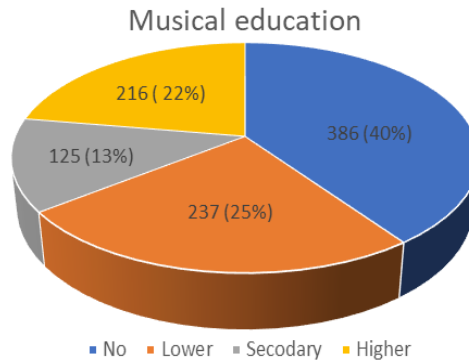
Fig. 1 Data analysis and discussion

In order to obtain the examinees' rates of sound, visual and complete experience of the first and second performances of the piece with exaggerated and deadpan gestures, a five-item rating scale with responses ranging from 1 (bad) to 5 (excellent) was offered. Figure 2 shows that the majority of the examinees rated sound experience of the first performer as very good (N=336, 34.9%) or excellent (N=333, 34.5%) while only 17 examinees (1.8%) rated the sound experience of the first performer as bad.

Sound experience

	1	2	3	4	5
First	17	52	226	336	333
Second	11	50	214	365	324
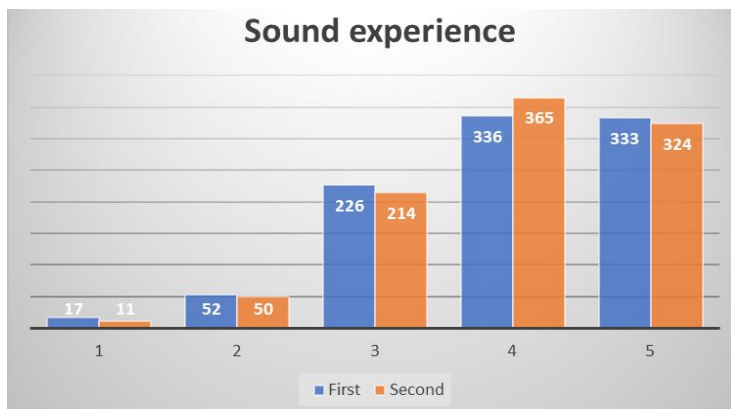
- First   - Second

Fig. 2 Sound experience of the first and the second performers

Figure 2 shows that the majority of examinees rated the sound experience of the second performer as very good (N=365, 37.9%) and excellent (N=324, 33.6%). A smaller number of the interviewed (N=11, 1.1%) rated the sound experience of this performer as bad. If we compare mean rates for sound experience of the first and the second performers, we can conclude that both are similar (M_1=3.95 and M_2=3.98). Considering the rates for visual experience of the first and second performers we can find bigger

differences in responses of examinees (Figure 3). A much greater number of examinees rated the visual aspect of the first performance with low rates – bad (B=150, 15.6%) and not very good (N=180, 18.7%) in comparison to the second performance where only 38 examinees (3.9%) thought that visual experience was bad or not very good (N=110, 11.4%).
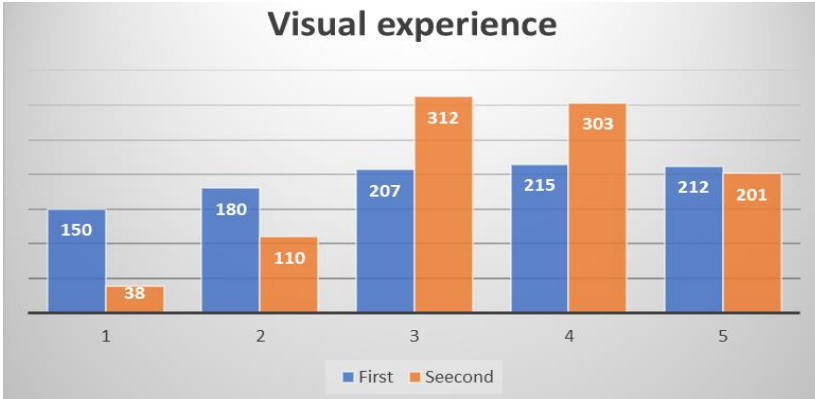
Fig. 3 Visual experience of the performers

Considering mean rates for visual experience, the examinees rated the visual experience of the second performer as better (M_2=3.54) in comparison to the first performer (M_1=3.16).

The next figure shows rating results for complete experience, i.e. overall musical experience while listening and watching the first and the second performances. Complete experience for the first performer was rated mostly as very good (N=319, 33.1%), good (N=268, 27.8%) or excellent (N=220, 22.8%). The experience of complete performance of the second performer was mainly very good (N=396, 41.1%), excellent (N=243, 25.2%) or good (N=239, 24.8%). Bad experience of complete performance of the first performer was rated by 28 examinees (3.9%), while of the second by only 19 (2.0%).

Fig. 4 Complete musical experience of performers

In order to investigate whether there were any differences in the experience of examinees between those with and without formal musical education, the obtained results were checked by using t-test for independent samples (Table 1).

Table 1 Results of t-test for comparison of experience of the examinees with and without musical education

	Musical education	N	M	SD	t	*P*
Sound experience 1	Yes	578	4.05	0.92	3.920	**.000**
	No	386	3.80	1.03		
Sound experience 2	Yes	578	4.02	0.90	1.963	**.050**
	No	386	3.90	0.98		
Visual experience 1	Yes	578	3.02	1.38	-3.921	**.000**
	No	386	3.38	1.33		
Visual experience 2	Yes	578	3.61	1.03	2.529	**.012**
	No	386	3.43	1.11		
Complete experience 1	Yes	578	3.58	1.08	-.312	.755
	No	386	3.60	1.10		
Complete experience 2	Yes	578	3.86	0.93	2.069	**.039**
	No	386	3.73	1.00		

The results of the test showed significant differences in rates of examinees with and without musical education related to rating of sound and visual experience for both performers, as well as for rating of the complete experience for the second performer. In comparison to other examinees, professional musicians rated more highly sound experience of the two performers, visual experience of the second performer and complete experience of the second performer. On the other hand, in comparison to musicians the examinees without musical training rated more highly visual experience of the first performer.

One of the questions related to "communication" i.e. relationship with the audience that was established by performers. Figure 5 shows that a greater number of examinees think that the first performer established better communication (N=577, 60.4%), while 379 (39.6%) examinees opted for the second performer.
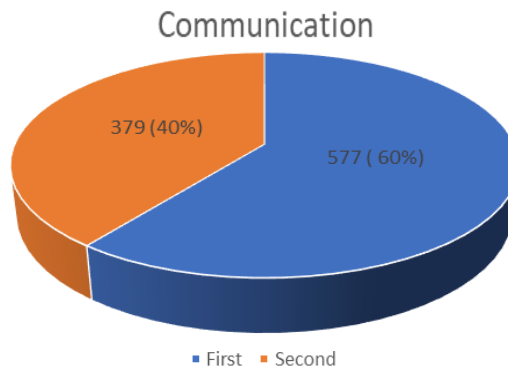
Fig. 5 Communication of performers

Considering exaggerated gestures, characteristic for the first interpretation of the piece, the examinees expressed their opinion whether this model of visualisation was spontaneous. Figure 6 shows that greater number of examinees think the gestures were not spontaneous (N=553, 57.6%), while 407 examinees (42.4%) think the gestures were spontaneous.
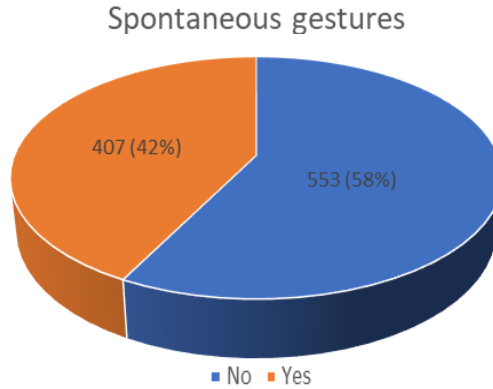
Fig. 6 Spontaneous gestures of the first performer

Figure 7 shows the distribution of answers related to the effect of gestures on complete experience. Most of the examinees (620, 64%) think that gestures affect the experience, 200 (20.7%) have opposite opinion, while 144 examinees (14.9%) do not have a clear attitude.
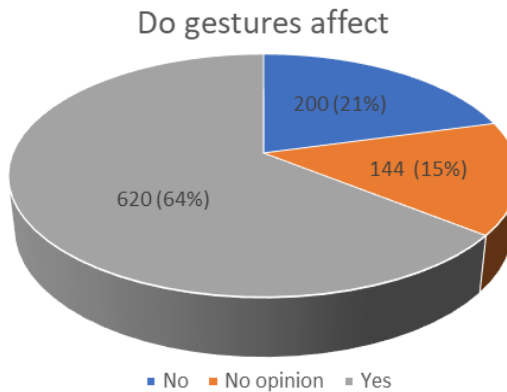
Fig. 7 Do gestures affect complete experience

Considering the last three questions in the questionnaire, we examined whether the answers related to communication with the audience, spontaneity of gestures in the first performance, and the attitude about the effect of gestures on complete experience of a musical piece differed between the examinees with and without musical education. These differences were investigated by using the Chi-Square test (Table 2).

Table 2 The results of the Chi-Square test in investigating the differences in experience between the examinees with and without musical education.

			Musical education		Chi- Square	p
			Without	With		
Communication	First	N	238	339	.707[a]	.400
		%	62.0%	59.3%		
	Second	N	146	233		
		%	38.0%	40.7%		
Spontaneous gestures	No	N	205	348	4.997[a]	.025
		%	53.2%	60.5%		
	Yes	N	180	227		
		%	46.8%	39.5%		
Gestures affect	Do not affect	N	71	129	2.637[a]	.268
		%	18.4%	22.3%		
	I do not have opinion	N	63	81		
		%	16.3%	14.0%		
	Affect	N	252	368		
		%	65.3%	63.7%		

According to the results of the test, significant differences can be found only in answers related to the spontaneous gestures of the first performer. Although the majority of the examinees, both with and without musical education think that gestures of the first performer are not spontaneous, the percentage is significantly higher (60.5%) in the examinees with musical education in comparison to the examinees without musical education (53.2%). If we consider the subgroup of examinees with higher musical education only, we will notice even bigger differences, since 68.1% of them (147) think that the gestures during the first performance were not spontaneous. Answers to the other two questions for examinees with and without musical education were consistent. This can be seen in Figures 8 and 9.

Fig. 8 Communication of performers
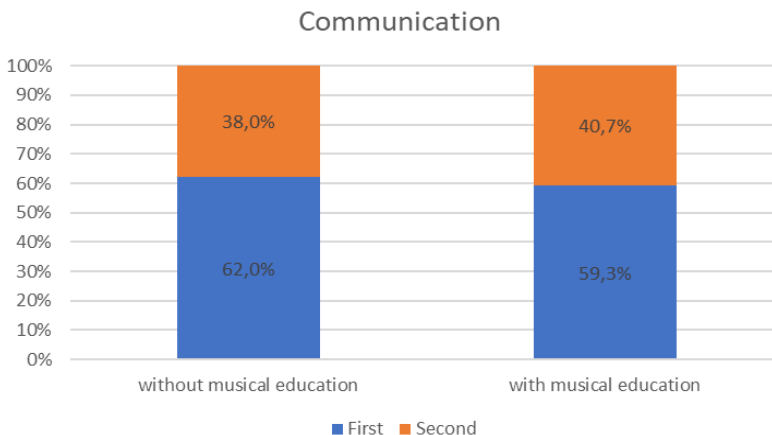
Do gestures affect experience
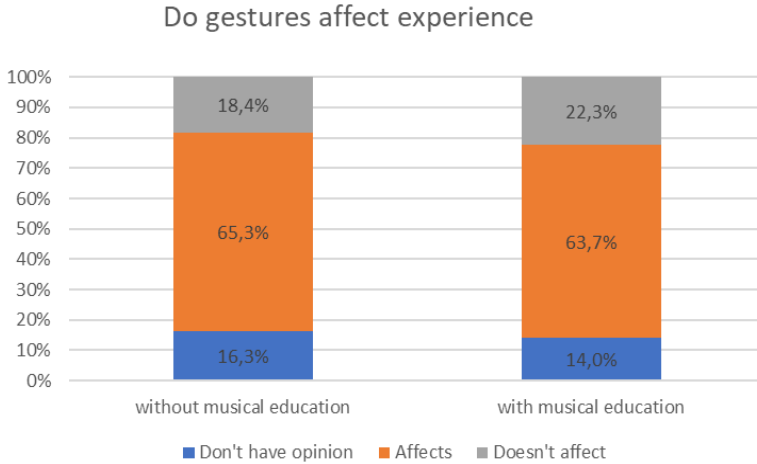
Fig. 9 Do gestures affect complete experience

CONCLUSION

In our paper we concluded that musical gestures were far from being negligible as part of musical performance; rather, they were very significant for the complete experience of a musical piece. We presented studies where numerous researchers of musical gestures reported their findings, and what they came to know. We stated that a study of this area of psychology could be conducted by using various research methods, that various aspects could affect specific gestures as well as reasons why performers made them during their performance.

In our research numerous answers were obtained by listeners related to perception of exaggerated and deadpan gestures. According to the analysis of responses, the examinees rated sound experience of both performers mainly as very good or excellent, hence we found approximately equal rates of sound experience ($M_1=3.95$ and $M_2=3.98$). Somewhat greater differences could be found in the rates of visual experience, since the visual experience of the second performer was rated as better ($M_2=3.54$) in comparison to the first performer ($M_1=3.16$). In further data processing, complete experience was rated, i.e. musical impression while listening and watching the interpretation of the piece by both first and second performers. The results of answers for the first performer were as following: very good (N=319, 33.1%), good (N=268, 27.8%) and excellent (N=220, 22.8%), while for the second performer they were very good (N=396, 41.1%), excellent (N=243, 25.2%) and good (N=239, 24.8%).

One of the parameters in our research considered identification of differences in the answers of examinees with formal musical education in comparison to those without it. Educated musicians rated more highly the domains of sound experience of the two performers, visual experience of the second performer and complete experience transmitted by the second performer, while the examinees without musical training assessed with significantly higher rates the visual experience of the first performer.

A significant parameter in responses of the examinees was related to the "communication" that performers established during their performance. According to the results of research, the

first performer with exaggerated gestures was obviously more successful in "communication" (60.4%), in comparison to the second performer who hardly had any gestures during his performance (39.6%). According to the answers of examinees, the majority of them thought that gestures were not spontaneous (57.6%) in comparison to those who thought that gestures were spontaneous (42.4%). While analysing the answers to the question whether expressive gestures significantly affected complete experience of a musical piece, we could conclude that the majority of examinees (64.3%) agreed to this statement, 20.7% had opposite attitude, while 14.9% did not have a clear attitude.

By analysing the data related to communication of the performers with the audience, spontaneity of gestures in the first performance and the attitude whether gestures affected complete experience of a musical piece we wanted to identify the difference between answers of examinees with and without musical education. The answers obtained from these two categories of examinees were statistically consistent, except those related to the issue of spontaneous gestures of the first performer. Concerning the statement that the gestures of the first performer were not spontaneous, there was statistical significance in the answers of the examinees with musical education (60.5%) in relation to those without musical education (53.2%). Moreover, 68.1% of the examinees with higher musical education thought that the gestures of the first performer were not spontaneous.

Bearing in mind the fact that in this study, besides gestures, other parameters that appear in the video (younger person in the foreground, older person in the background, better quality of video etc.) can also affect perception of listeners/viewers, we can draw the following conclusions:

a) According to the opinion of the audience, deadpan gestures are more appropriate in comparison to exaggerated gestures during a performance.

b) The audience with formal musical education have worse experience of exaggerated gestures in comparison to the audience without musical education.

c) The use of gestures during performance improves communication with the audience. However, exaggerated gestures disturb visual (and also aural in the audience without musical education) experience during performance, which confirms the initial hypothesis of Davidson (2002).

g) During performance, the audience cannot recognise the spontaneity of gestures.

Further research is necessary in order to clarify the effect of using various gestures during performance. The findings of such research could be compared to the results of this study; thus it could be possible to scientifically identify which gestures the audience would consider most appropriate during the performance.

REFERENCES

Ačić, G., Nedeljković, M., Petrović, V., Milanković, V., Galikowska Gajewska, A., Konkol, G. K., Kierzkowski, M., (2019), "The Influence of Eurhythmics Method (Selected Tasks and Exercises of Dalcroze's Method) on Motor Skills and a Sense of Pulse", In: Petrović, M. (ed.) *Theoretical and artistic in the pedagogy of performing arts*, proceding of the 21th Pedagogical Forum of Performing Arts, Belgrade: pp. 15–24.

Davidson, J. W., (1994) "Which areas of a pianist's body convey information about expressive intention to an audience?", *Journal of Human Movement Studies,* Vol. 26: pp. 279–301.

Davidson, J., (1993), "Visual perception of performance manner in the movements of solo musicians", *Psychology of Music*, 2, Vol. 21: pp. 103–113.

Davidson, J. and Correia, J.S., (2002), Body movement, In: Parncutt, R. & McPherson, G.E. (eds.) *The science and psychology of music performance: Creative strategies for teaching and learning*, Oxford, Oxford University Press: pp. 237–250.

Delalande, F., (1988), "La gestique de Gould", In: Courteau, L. (ed.) *Glenn Gould Pluriel,* Que´bec: pp. 85–111.

Ekman, P. and Friesen, W. V., (1969), "The repertoire of nonverbal behavior: categories, origins, usage, and coding", *Semiotics,* 1, Vol. 1: pp. 49–98.

Gellrich, M., (1991), "Concentration and tension", *British Journal of Music Education*, 2, Vol. 8: pp. 167–179.

Johansson, G., (1973), "Visual perception of biological motion and a model for its analysis", *Perception & Psychophysics,* 2, Vol. 14: pp. 201–211.

Kršić Sekulić, V., (1990), *Korelacija nastave solfeđa sa instrumentalnom nastavom*, Nolit, Beograd.

Laberge, C.M., Cossette, I., Wanderley, M., (2016), "Hearing the Gesture: Perception of Body Actions in Romantic Piano Performances", In: *Proceedings of the International Conference for Music Perception and Cognition*, San Francisco: pp. 1–5.

Livingstone, S., Palmer, C., Wanderley, M., Thompson, W.F. and Lissemore, J., (2011), "Facial expressions in vocal performance: Visual communication of emotion", In: Williamon, A., Edwards, D. and Bartel, L. (eds.), *Proceedings of the International Symposium on Performance Science 2011*, European Association of Conservatoires, Utrecht: pp. 545–550.

McNeill, D. (1992), *Hand and Mind: what gestures reveal about thought*, University of Chicago Press, Chicago.

McNeill, D., Quek, F., McCullough, K.E., Duncan, S., Bryll, R., Ma, X.F., and Ansari, R., (2002), "Dynamic imagery in speech and gesture", In: Granström, B., House, D. & Karlsson, I. (eds.), *Multimodality in language and speech systems,* Vol. 19, Kluwer Academic Publishers, Dordrecht: pp. 27–44.

Newlin, D., (1980), *Schoenberg Remembered: Diaries and Recollections (1938–76)*. Pendragon Press, New York.

Thompson, R., (2007), *Expressive Gestures in Piano Performance*, Master's Thesis, University of Jyväskylä.

Todorović, D., (2006), "Fraziranje – poetika izvođačkog pokreta", *Zbornik sedmog pedagoškog foruma*, Fakultet muzičke umetnosti, Beograd: pp. 74–81.

UTICAJ MUZIČKIH GESTIKULACIJA NA PUBLIKU: PRETERANE I NEIZRAŽAJNE GESTIKULACIJE

Sa razvojem tehnologije za prikupljanje podataka u poslednje dve decenije izrazito se povećao broj naučnih radova čije je područje istraživanja povezano sa proučavanjem muzičkih gestikulacija. Cilj ovog rada je da to aktuelno područje muzičke psihologije dopuni istraživanjem muzičkih gestikulacija tokom izvođenja, odnosno da protumači i sistematizuje vizuelene doživljaje publike kada izvođač primenjuje preterane ili neizražajne gestikulacije tokom nastupa. Ova studija temelji se na metodi anketnog istraživanja gde su ispitanici na skali od 1 do 5 ocenili izvođenja dvojce pijanista. Prvi izvođač je tokom nastupa imao preterane gestikulacije, dok je drugi imao neizrazite. Rezultati su pokazali da preterana gestikulacija remeti vizuelni doživljaj slušalaca prilikom izvođenja, bez obzira na to da li on poseduje formalno muzičko obrazovanje ili ne. Dobijeni nalazi predstavljaju važan doprinos proučavanju gestikulacije u muzici i mogu naći svoju primernu kako u oblasti pedagogije tako i u oblasti muzičkog izvođaštva.

Ključne reči: *gestikulacija, pokret, izražaj, klavirski nastup, percepcija*

Review article

SPECIFICITIES OF STIMULATING MUSICAL TALENT WITHIN FORMAL MUSICAL EDUCATION

UDC [371.3::784.9]:37.036-057.87

Igor Nikolić

University of Niš, Faculty of Arts in Niš, Serbia

Abstract. *The authors studying gifted and talented persons agree that adequate boosting of their development requires either specialized curricula or adaptation of the existing ones by acceleration and/or differentiation. The paper focuses on the specificities of boosting talent for music, taking into account the organized system of formal music education in Serbia. A special attention is paid to solfege teaching, as it constitutes the basis of musical literacy of future professional musicians. It is presumed that the implementation of the procedures highlighted in the paper, coupled with a special attention paid to the problems of organizing the work with talented pupils and students can lead to a degree of development enabling them to participate in various musical activities with a high level of motivation and no fear of lacking skills. The paper also points to the need to stimulate musical talent according to the pupils' and students' individual abilities, and in line with the specificities of the chosen field of specialization.*

Key words: *musical talent, giftedness for music, formal musical education, solfege, differentiation*

INTRODUCTION

The organized system of specialized musical education in Serbia, including both primary and secondary schools of music as well as art faculties, enables a systematic development of musical potentials to a high level of performing and pedagogical competencies. A satisfactory distribution of primary schools of music (39 in Serbia, according to http://zmbss.org) attended simultaneously with general education programs as well as the School for Musical Talents in Ćuprija, organized as a boarding school, provide a formal framework for talented children to acquire performing skills from an early school age. The fact that the entire primary and secondary (and partially higher) specialized musical education is free (or, more precisely

funded by the Republic of Serbia) is indicative of a conclusion that formal music instruction is more accessible than in many European countries. Namely, Bogunović (2010, 20,21) states that the western educational systems "do not basically have an independent system of music education," but operate a considerable number of 'open' music and art-oriented schools where anyone can acquire performing skills regardless of their abilities, particularly at the basic level of musical instruction. Thus, preparation for the university-level music education is "left in the hands of parents, their financial potentials and private teachers of music instruments."

Formal music education in our country is attended by a preselected population of pupils based on entrance examinations. Yet, it should be taken into account that even the preselected kids have different levels of ability for music, different musical experience, motivation and personal traits. This, coupled with other variables, such as the specificities of the chosen instrument or educational profile, as well as the chosen field of specialization to be professionally pursued, can be indicative of how complex the work aimed at developing musical talent in accordance with pupils' and students' individual needs and abilities can be.

1. WORK WITH TALENTED PUPILS IN THE SYSTEM OF FORMAL MUSICAL EDUCATION

Primary musical education in Serbia is implemented in the form of six- and four-year curricula, depending on the chosen instrument or solo singing program. It is evident that certain instruments require an earlier start and longer instruction in order to attain the needed psychomotor relations, while other instruments and solo singing imply an older age due to the needed maturation. When it comes to stimulating exceptionally capable and talented children, the regulations say that "a pupil who stands out on account of abilities and knowledge can acquire primary musical education within a shorter period than the one formally prescribed by the curriculum and teaching syllabi" (Rules on the Curriculum and Teaching Syllabi for Primary Music Education 2019), with an opportunity to admit pupils of a younger than regular age. So, the rules imply certain forms of acceleration as an option in favor of the individual needs of exceptionally talented children.

It is understandable that not all the pupils attending schools of music are "so talented to expect high performing quality from them" (Radoš 2010, 322), but still the goal that imposes itself is "the improvement of individual development and skills." As far as musical instrument or solo singing instruction is concerned, we take a stand there are no particular organizational impediments to consider the needs and abilities of each and every pupil, being that instruction is individualized. Still, the success of music instrument instruction must be reviewed through the characteristics of both the pupil and the teacher, as well as through their relationship and interaction. Subornik and Jarvin talk about two types of pupils: the ones who easily take instructions, i.e. 'teachable' ones (Subotnik & Jarvin 2005, 354), and others who resist technical and aesthetical suggestions. It is clear that 'teachability' is an important characteristic in the initial phases of music education when pupils must develop skills, knowledge and attitudes. On top of that, the initial stage of learning to play an instrument should be made as inspirational as possible, where the teacher, as "a central 'flywheel' in the motivational cycle of practicing, reward and outcome" (Leman et al. 2012, 68) plays a huge role in stirring motivation.

The literature puts a strong emphasis on the importance of the music teacher's role in the process of development of musical talent. The musicians who have successfully continued to work as performers differentiate between personal and professional qualities

of their first teacher of music, remembering the joyful atmosphere they created rather than their technical skillfulness (Sloboda & Howe 1991, according to McPherson & Williamon 2006, 248). Bloom states that the first music teacher should offer an environment that children read as "the joy of music," evolving in the later phases into a teacher with improved technical skills and finally into a professional whose task is to develop the highest forms of mastery and artistic expression (according to Haroutounian 2008, 14). This partially coincides with our educational system, i.e. with the change of teachers through the primary, secondary and higher education systems. A study of the teachers working with talented individuals in artistic domains revealed some desirable characteristics and modes of behavior (Zimmerman 1997, according to Zimmerman 2004, xxvii): a successful teacher has excellent knowledge of his field as well as of pedagogy, has considerable self-confidence and allows freedom of choice, which are the traits that allow him to take the leader's position and cooperate with others. The findings resulting from the research studies of the teachers of intellectually talented children are applicable as well. It has been shown that exceptionally successful teachers have a higher degree of flexibility regarding their teaching strategies than their less successful colleagues, that they pay greater attention to the individual differences among their disciples and have a more positive attitude toward exceptionally able children and adolescents (Heller, Perleth & Lim 2005, 158). In line with the above, domestic authors conclude "that the basic formula of success in the work with gifted children lies in constant openness and orientation toward personal and professional development" (Grandić & Letić 2009, 240). The mentioned research studies include the teachers of intellectually gifted children and teachers of music (predominantly in instrumental fields). We believe that teachers of all other musical subjects should aspire toward the mentioned traits, particularly the teachers of solfege as a discipline essential for a successful work toward acquiring musical literacy.

One of the forms of stimulating more able pupils of music schools is their more frequent engagement in public performances. Although they have a mandatory number of public performances and reviews in their schools, pupils can be additionally stimulated to participate in some more prominent competitions or concerts. A chance to publicly demonstrate their abilities and skills can be stimulating for their further development (Heller, Perleth & Lim 2005, 161), so that this form of activity can be simultaneously regarded as a way of support and as an indicator of current achievements.

Taking the above into account, certain teaching procedures during individual classes tend to boost the characteristics – factors and indicators of musical talent: musical abilities, motivation, specific knowledge, performing skills, musical creativity, relevant personal traits… Thus organized music instrument teaching generally leads to success in performing, but in practice there are problems of insufficient correlation between music instrument and solfege teaching, as well as cases of inadequate musical literacy of instrumentalists, which aspect will be discussed in the following text.

Aside from the described system of work typical for primary schools of music, it is also important to mention the highly specialized School for Musical Talents in Ćuprija for strings which operates on the basis of a unique ten-year curriculum and teaching syllabus (according to https://www.talenti.edu.rs/). The School is intended for exceptionally talented children who acquire both primary and secondary musical education simultaneously with general education within a ten-year period. It is a boarding-type school that keeps children in a stimulating environment exposed to various musical experiences creating a positive effect to the proper development of musical talent. Aside from its evident success in

developing performing musical talent, the school of this type still opens the issues of children's emotional development, being that from their admission (at the age of six or more) most of the pupils have only occasional physical contacts with their parents. Due to all this, it seems that 'regular' primary musical education, involving periodic attendance of instruction, is a more acceptable solution for the work with a wider population of musically talented children.

2. DEVELOPING MUSICAL TALENT THROUGH SOLFEGE TEACHING

Solfege, as a subject taught at all levels of music education (primary, secondary and higher), serves as a basis for the development of musical literacy of future professional musicians. Adequate organization involves permanent interaction of various teaching fields – melody, rhythm, perception and intonation, musical dictation, theory of music, listening practice and musical creation. The main objective of solfege teaching at the level of primary school of music is to develop pupils' knowledge and skills "involving musical literacy and development of musicality, creativity, motor sensitiveness and a feeling of beauty, in order to enable more efficient understanding of musical text in all its aspects that leads to a more successful correlation with music instrument teaching" (Rules 2019, 312). Such a wide objective testifies of the importance and complexity of solfege teaching which is primarily supposed to ensure musical literacy needed to understand all the elements of musical text and thus facilitate and enable conscious internalization of the work involved in music instrument teaching. Solfege teaching in secondary schools of music is directed toward further development of musicality, creativity and aesthetic criteria, coupled with further building up and permeating of the knowledge and skills acquired in primary music education (Rules on the Curriculum and Teaching Syllabi of Art Education for Secondary Schools of Music 2020).

In spite of a well organized system, the analyses of teaching practice occasionally point to the imbalance between the projected and real outcomes. One of the discussed reasons indicates an insufficient correlation between solfege and music instrument teaching, i.e. non-correspondence of curricular requirements.[1] V. Kršić Sekulić takes a stance that the curriculum should be more demanding in the domain of musical literacy and understanding of the elementary theory, insisting that solfege should ensure a proper insight into the elements present in the instrumental literature being studied, and that "singing and ear training should by no means remain the most important objective of that course" (Kršić Sekulić 1990, 31). Z. Vasiljević shares a similar attitude. She claims that slowing down the work on intoning at the initial stages and lowering of the requirements regarding singing, could provide time that can be significantly used for musical text reading (without intoning), as well as for getting familiar with the position of notes beyond the vocal range, with the elements of rhythm, i.e. with the requirements which can vitalize the correlation of solfege teaching with music instrument teaching. Vasiljević holds the opinion that "coordination with music instrument teaching has a dominant role," and that the development of musical abilities should be "the outcome of the proper teaching process rather than the basic goal" (Vasiljević 1978, 64).

---

[1] For example, the piano classes in the first grade of primary music schools involve playing of major scales with up to four sharps, while solfege classes do not go beyond the keys with one accidental (Rules 2019).

One of the problems of organizing the work with gifted and talented children within the scope of general primary education concerns the concept of age-based groups, i.e. classes of pupils (Blažič & Starc 2011, 44). This problem should not be present in schools of music, being that classes in primary schools of music consist of the pupils of different age who have successfully passed the entrance examination. The specificity of work is connected with the fact that pupils (regardless of their age) have different musical abilities and skills. Teachers are mainly occupied with average pupils and teaching requirements are adjusted to their needs. We witness the fact that there are some extremely talented pupils at all levels of solfege teaching who often stagnate and lose interest if not confronted with additional requirements. At the same time, there are pupils with more modest abilities who cannot cope with the requirements of the regular curriculum. This applies to higher education as well, as there are students capable of taking down most of the musical dictation upon the very first playing of the whole piece, but are still in the same group with their colleagues who have problems putting together a notational record even after multiple phrasal performing. Radičeva is of the opinion that when it comes to group teaching "the requirements should be adjusted to the majority, along with helping those who are lagging behind and providing conditions for faster advancement of the most able students" (Radičeva 1997, 10). So, the requirements should be adjusted to the individual abilities of pupils and students, by implementing some of the principles of internal and external differentiation through carefully designed methodological procedures.

The professional solfege literature mentions the attitude that a group of pupils/ students must be "homogenized in order to establish the baselines" at the very beginning (Beočanin 2004, 43) of both secondary and higher education, and that teachers need to get an insight into their previously acquired musical knowledge and the way each individual's musical thinking actually functions. We hold the attitude that such a process of "normalization" should be applied at the beginning of primary musical education, too, being that a single group of pupils, as a rule, contains the ones with fairly varied informal musical experiences – from those who know a great number of songs and perform easy melodies on their instrument, or even know "the musical alphabet", to those who had very limited contacts with musical practice in the preschool age. If we have in view how much early musical experiences and stimulating environment influence musical development, we presume that the musical abilities of those children also differ in that sense. Moreover, even if primary schools of music would admit only exceptionally able children, which probably is neither possible nor desirable due to their possible further musical development, we still have a fact that the talented (including those with musical talent) do not constitute a homogenous population. For this reason, adequate stimulation of individuals would anyway require application of some form of differentiation.

Aside from the mentioned peculiarities in the organization of teaching, one of the fundamental problems refers to the cases of lower quality and incomplete implementation of solfege teaching in primary and secondary schools of music. The individuals who show excellence in technical aspects of performing, but have not yet achieved adequate musical literacy and show a low level of skills in solfege exemplify this trend. Failures to take down musical dictations can be partially attributed to insufficient experience and lack of musical text writing techniques, while bad performance of melodic examples can have a source in the activation and control of the vocal apparatus, but we believe that it is inadmissible to have a performer applying for admission to the university who performs a *parlato* example in such a way that neither meter nor rhythmic movement can be recognized without an insight into the

score! How will such a student read a new composition during music instrument classes? It is widely known that a certain number of instrumentalists and solo singers learn the examples from music literature by listening and imitating the recordings of other performers, provided that pitches and fingering are adopted from the score, while rhythmic movement (particularly more complex ones) and partially phrasing, dynamics, articulation and agogics are mastered by simple repetition. There is no doubt that a critical listening analysis of someone else's performance is a useful working method, but the practice which is exclusively based on learning by imitation definitely cannot lead to an adequate development of the musical ear, to connecting images and sounds or to the skill of understanding and conscious internalization of the notational record. The solfege literature explicitly emphasizes that "music instrument and solo singing teaching methods do not solve the issue of hearing of the musical text before its performance" (Vasiljević 1991, 6,7) which is the reason why "that fundamental part of music education" should be achieved through solfege teaching. Inadequate and single-directional teaching can definitely lead to undesirable outcomes such as inadequate elementary musical literacy.

A related problem refers to educated performers' excessive reliance on the score which results in difficulties or even inability to perform a musical content that has been received aurally. The reason for this lies in the fact that solfege teaching primarily relies on vocal interpretation and taking down of the musical content upon listening, while in music instrument teaching a musical text is rarely consciously internalized by inner ear. A possible solution is to apply a method which is relatively rarely used in practice – repetition of a dictation on the instrument. Such practice would, besides regular oral and written dictations, lead to the development of performance skills by ear. One can rightfully ask "why we would not use transposing of short motifs with harmonic accompaniment according to the principles of patterns in jazz, instead of merely performing long compositions from the score" (Vasiljević 1985, 169). We believe that such a practice would lead to building up wholesome professional musicians, i.e. musicians capable of successful reading and interpreting musical texts, as well as of performing the fragments experienced aurally or created by inner ear either on their instrument or by solmization.

Besides the tendency to overcome the mentioned problems as much as possible, there is a question how to differentiate solfege teaching requirements in order to additionally stimulate the most talented pupils and students. The professional literature postulates that the curriculum for the talented should be "qualitatively (rather than quantitatively) different from the basic curriculum" (Heller, Perleth & Lim 2005, 161). If applied to solfege teaching, this would mean that those with the highest abilities should not only be given additional melodic examples or dictations as regular practice requires, but should also be confronted with the requirements of higher complexity. Subotnik and Jarvin suggest that the work organized for talented pupils and students should involve a balanced stimulation of analytical, creative and practical skills (Subotnik & Jarvin 2005, 354). The regular solfege teaching particularly in the work with exceptionally talented individuals should, for that matter, combine various types of auditory analyses combined with taking down fragments, as well as visual analyses involving silent imagining of sounds and boosting of creative abilities, where teaching modes will be age dependent, as well as the development of practical skills involving application of the acquired knowledge in the scope of vocal and instrumental performance, i.e. within compositional or pedagogical work. When, on top of all this, one takes into account the possible forms of musical talent manifestation, i.e. the fields of specialty that professional musicians will pursue, it is clear that organizing

the work aimed to boost musical talent must be approached with care, responsibility and in a creative way.

With regard to a wide spectrum of requirements involved in the solfege teaching curriculum, it can be concluded that school does not provide for a sufficient time frame to master all the issues, establish the correlations of the subject and make a full insight into the pupils' individual needs. For this reason we think that an emphasis should be made on pupils' independent work, as much as the specificities of the subject actually allow. Home assignments, as a form of independent work, should at the beginning be limited to the requirements adjusted to the young age, in which context home assignments should involve "writing and reading, and no singing by any means" (Kršić Sekulić 1990, 41). The course of musical development during the period of acquiring literacy skills does not allow kids to have a successful control of their own singing, so the assignments including practicing melodic examples are wrongly implemented through singing with simultaneous performing on an instrument. On the other hand, there are assignments that even young pupils can do independently that have a positive effect on the improvement of solfege teaching. Such assignments include writing of notes, rewriting of musical fragments, grouping of rhythm, uniform reading, solving of theoretical music assignments (recognition and making record of intervals, chords), and the like. Even from the primary music school it is advisable to stimulate pupils to constantly practice independent work – silent singing (by solmization) followed by performing and/or checking on the instrument. Such inner ear training is a very significant type of work, being that during such activities the vocal cords function as if the melody is sung aloud (comp. with Vasiljević 1991, 36). One research study carried out with students of music (Beočanin 2004) resulted in alarming findings regarding the ways of practicing this "internal musical thought." Namely, asked if, how often and in what way they practice silent singing, almost one half of the interrogated students of music answered that they occasionally sing, but not by solmization, while there are students who never do silent singing (ibid. 44, 48).

Possibilities for independent work in the field of solfege grow more versatile with pupils', i.e. students' age. They were discussed in one of the previous papers (Nikolić 2012), elaborating on the possibilities for applying computer technology. It has been concluded that application of computers would be particularly useful in the fields of perception and dictations. Listening to an "audio question" and choosing one out of several offered answers on the computer can activate various types of perception (of single tones or groups of tones, tuning, dyads and chords, intervals, rhythmic figures, meters, harmonic bonds or harmonic plans of musical fragments), with a possibility for reproduction of dictations from the computer in various timbre combinations. It has been concluded that application of educational software gives pupils and students an opportunity to "have an additional independent practice, aside from regular classes, at the place and time of their convenience" (Nikolić 2012, 653), which activities can stimulate even those with poorer achievement, but particularly those with exceptional talent who can and want more.

Preparation for and participation in the available solfege competitions is yet another type of activity that can stimulate talented pupils. Preparations for such activities are carried out within the regular classes through group or individual work, but also in the form of additional individual work. The intense work that usually precedes participation in competitions has a significant effect on the development of various types of musical abilities, concentration and dexterity, while aspirations to make a good impression and achieve a high standing boost motivation for further work in the field.

Musical creativity and improvisation are the fields that can significantly stimulate musical skills and development of musical talent. In one of our previous papers, it has been concluded that musical creativity at childhood age may be "a significant indicator of musical talent, but is not necessarily a characteristic of talented children." On the other hand, valuable creative musical products can, as a rule, be expected only at a later age, "as a result of years of stimulating talent, developing musical skills and specific musical-theoretical knowledge" (Nikolic & Kodela 2016, 85). Being that solfege teaching spans various ages, at the university level one can expect a high level of achievement regarding melody improvisation (by solmization singing), with simultaneous creation and performance of harmonic accompaniment on an instrument. However, it is important to stimulate children's musical creativity from the earliest age by adequate and adjusted activities, as it leads to the "liberation" of musical potentials and development of musical thinking.

Musically talented pupils and students should be stimulated by various procedures beyond the usual notation-based singing and taking down dictations played on the piano. For example, while the development of the harmonic ear mainly relies on perception and taking down harmonic bonds proper (see Olujić 1990), it is useful to present compositions in their full sounding where the harmonic plan needs to be heard and understood "in the combination of different timbers and various textures" (Nikolić 2014, 12). Musical memory is also inevitably developed by written dictations, but it is useful to have additional exercises directed toward this task. This can include repeating of phrases by solmization or on some instrument with the length of the phrase gradually increased, or self-dictations where an example is to be memorized upon a limited number of repetitions, or by postponed reproduction (making a pause between the listening and reproduction of a phrase).

Performing the motifs for perception and dictations on some other instrument as well (not only on the piano) is very useful in solfege teaching in order to improve the feeling for timbre, not to mention the benefits of listening to, analyzing and making a record of the examples from music literature directly from the recordings of original performances, i.e. in their full texture, in the proper tempo and key (for which reason particular attention should be paid to the selection of compositions and their applicability to teaching). The mentioned procedures can be successfully connected with the field of listening to music which was introduced in solfege teaching in primary music schools in the 2019/20 school year and in 2020/21 in secondary schools of music. Such dictation practices not only develop the skill of turning the sound to musical text, but also allow for interactive familiarization with various styles and genres of music, develop critical thinking and aesthetic criteria, thus affecting the development of pupils' musical taste.

The skill of following the musical flow, as an important performing factor, can be stimulated by a task to intone a melody while musical accompaniment is performed by some other pupil or student, or is reproduced from an audio device. In such situations one can overcome the habit of stopping in order to check intonation or going back upon singing a wrong pitch (which happens frequently in sight-singing), as the tempo of performance must be adjusted to the given accompaniment. We would add here that there should be tendency to connect solfege teaching with the music from everyday environment. In that sense, teaching can be enriched with various jingles, music from adds, famous feature or animated films, as well as with the fragments from popular music that pupils and students like to listen to (taking particular care about the suitability of lyrics), which can be sung by solmization, taken down, varied, rearranged for multiple voices, etc.

CONCLUSION

Stimulating musically talented pupils through formal music education is governed by various factors: the level of musical abilities, specificities of the studied instrument, age, motivational factors, pupils' and teachers' personal traits, etc. The above mentioned indicates the complexity of organizing teaching process so as to ensure adequate development of each individual's musical talent. Being that acquiring musical literacy is mainly attained through solfege teaching, particular attention is paid to discussing organizational problems and reviewing specific activities. It is presumed that the procedures mentioned in the paper would make solfege teaching more receptive for average pupils, give additional stimulus and motivation to the ones with a slightly lower profile of musical abilities, and particularly stimulate the ones with exceptional musical talent to continue with the advancement of knowledge and skills in order to boost their talent as far as possible. After everything that has been said, it is clear that formal music education, if properly implemented, should mediate in building up wholesome professional musicians capable of participating in various music activities with satisfaction and motivation and with no fear of the lack of skills thanks to their positive and rich musical experiences.

REFERENCES

Beočanin, J., (2004), "Pogled na neke aktuelne probleme nastave solfeđa kod nas" *Zbornik VI pedagoškog foruma*. Fakultet muzičke umetnosti, Beograd: pp. 43–50.

Blažič, M. & Starc, J., (2011), "Theories of giftedness and teaching practice", *Godišnjak Učiteljskog fakulteta u Vranju, knjiga II*, pp. 37–47. Available: http://www.pfvr.ni.ac.rs/dokumenti/tekstovi/35_1_Godisnjak_2_-_za_sajt.pdf

Bogunović, B., (2010), *Muzički talenat i uspešnost,* Fakultet muzičke umetnosti, Beograd, Institut za pedagoška istraživanja, Beograd.

Grandić, R. & Letić, M, (2009), "Stanje, problemi i potrebe u području brige o darovitim učenicima u našem obrazovnom sistemu", *Daroviti i društvena elita – Zbornik radova 15. okruglog stola*, Visoka škola strukovnih studija za obrazovanje vaspitača, Vršac: pp. 232–243. Available: http://www.uskolavrsac.edu.rs/Novi%20sajt%202010/Dokumenta/Izdanja/15%20Okrugli%20sto/d efault.htm

Haroutounian, J., (2008), "Kindling the Spark: Recognizing and Developing Musical Talent", *10th Asia-Pacific Conference on Giftedness*, Singapore, Available: http://hkage.org.hk

Heller, K., Perleth, C. & Lim, T. K., (2005), "The Munich Model of Giftedness Designed to Identify and Promote Gifted Students", In: Sternberg, R. & Davidson, J. (eds.), *Conceptions of Giftedness*, Cambridge University Press: pp. 147-170.

Kršić Sekulić, V., (1990), *Korelacija nastave solfeđa sa instrumentalnom nastavom,* Nota, Knjaževac.

Leman, A., Dž. Sloboda i R. Vudi, (2012), *Psihologija za muzičare: razumevanje i sticanje veština,* Psihopolis institut Novi Sad, Univerzitet umetnosti u Beogradu, Fakultet muzičke umetnosti, Beograd.

McPherson, G. & Williamon, A., (2006), "Giftedness and talent", In: McPherson, G. (ed.), *The Child As Musician: A Handbook of Musical Development*, Oxford University Press: pp. 239–256.

Nikolić, I., (2014), *Solfeđo: jednoglasni diktati*, Nota, Knjaževac.

Nikolić, I., (2012), "Upotreba računarske tehnologije u muzičkoj nastavi sa posebnim osvrtom na nastavu solfeđa", *Tradicija kao inspiracija, tematski zbornik sa naučnog skupa "Vlado Milošević"*, Akademija umetnosti Univerziteta u Banjoj Luci, Akademija nauka i umjetnosti Republike Srpske, Muzikološko društvo Republike Srpske: pp. 644–654.

Nikolić, I. & Kodela, S., (2016), "Musical creativity – constitutive element or product of musical talent development", *Facta Universitatis, Series Visual Arts and Music*, 2(2): pp. 85–92. Available: http://casopisi.junis.ni.ac.rs/index.php/FUVisArtMus/article/view/2383

Olujić, A., (1990), *Razvoj harmonskog sluha*, Univerzitet umetnosti u Beogradu, Beograd.

Plan i program nastave i učenja za osnovno muzičko obrazovanje i vaspitanje, (2019), Službeni glasnik Republike Srbije – Prosvetni glasnik, br. 5/19.

Pravilnik o planu i programu nastave i učenja umetničkog obrazovanja i vaspitanja za srednju muzičku školu, (2020), *Službeni glasnik RS*, br. 88/17, 27/18 – dr. zakon, 10/19 i 6/20.

Radičeva, D., (1997), *Uvod u metodiku nastave solfeđa*, Akademija umetnosti, Novi Sad.

Radoš, K., (2010), *Psihologija muzike*, Zavod za udžbenike, Beograd.

Subotnik, R. & Jarvin, L., (2005), "Beyond Expertise: Conceptions of Giftedness as Great Performance", In: Sternberg, R. & Davidson, J. (eds.), *Conceptions of Giftedness*. Cambridge University Press, pp. 343–357.

Vasiljević, Z., (1991), *Metodika solfeđa*, Fakultet muzičke umetnosti, Beograd.

Vasiljević, Z., (1985), *Teorija ritma sa gledišta muzičke pismenosti,* Univerzitet umetnosti u Beogradu.

Vasiljević, Z., (1978), *Metodika nastave solfeđa,* Univerzitet umetnosti, Beograd.

Zimmerman, E., (2004), "Introduction to Artistically and Musically Talented Students", In: E. Zimmerman (Ed), *Artistically and Musically Talented Students*, Corwin, pp. xxiii-xxxiv

https://www.talenti.edu.rs/ - Škola za muzičke talente Ćuprija.

http://zmbss.org – Zajednica muzičkih i baletskih škola Srbije.

SPECIFIČNOSTI PODSTICANJA MUZIČKOG TALENTA U OKVIRU FORMALNOG MUZIČKOG OBRAZOVANJA

Među autorima koji se bave proučavanjem darovitih i talentovanih osoba postoji konsenzus da je za adekvatno podsticanje njihovog razvoja neophodno organizovati posebne obrazovne programe ili prilagoditi postojeće primenom akceleracije i/ili diferencijacije. U radu su prikazane specifičnosti podsticanja talenta u domenu muzike, uzimajući u obzir organizovan sistem formalnog muzičkog obrazovanja u Srbiji. Posebna pažnja posvećena je nastavi predmeta Solfeđo, s obzirom na to da on predstavlja osnovu muzičkog opismenjavanja budućih profesionalnih muzičara. Pretpostavlja se da primena postupaka na koje je ukazano u radu, uz usmeravanje pažnje na probleme organizacije nastave sa talentovanim učenicima i studentima, može da dovede do stepena razvoja koji bi omogućio pojedincima da motivisano učestvuju u različitim muzičkim aktivnostima bez straha od nedostatka veštine. U radu se takođe ukazuje na potrebu podsticanja muzičkog talenta prema individualnim mogućnostima učenika i studenata, kao i prema specifičnostima odabrane oblasti specijalizacije.

Ključne reči: *muzički talenat, muzička darovitost, formalno muzičko obrazovanje, solfeđo, diferencijacija*

Original scientific paper

VISUAL REPRESENTATIONS OF NATIVE AMERICANS IN COLONIAL AMERICA

UDC 316.647.8+7.038.53(=81/=82)

Ana Kocić Stanković

Faculty of Philosophy, University of Niš, Serbia

Abstract. *The article[1] presents some of the most common visual representations of Native Americans from the colonial period and the Age of Exploration of the Americas. Visual representations were a part of a broader colonial discourse and were based on the representational practices applied by the dominant Western European culture. After establishing a broader theoretical framework based on the post-colonial and cultural studies insights, the author singles out and analyzes several visual representations of Native Americans. The emphasis is on the Noble vs. Ignoble Savage stereotypes and tropes and how they are reflected in visual arts.*

Key words: *Native Americans, colonial America, stereotypes, visual representations, Cultural studies*

INTRODUCTION

Colonial Americas were the scenes of the first encounters between the Old World and the New World and between (Western) Europeans and Native Americans. Those encounters produced long-lasting representations and images of Native Americans disseminated in high and popular culture and by means of scientific, legal and political discourses. Visual representations of Native Americans often accompanied written narratives and made, perhaps, an even more lasting impression on the European perception of the New World inhabitants. Those images were rooted in stereotypes, prejudices and projections of the Europeans and constituted the discourse of discrimination which was a part of the imperialist agenda.

[1] The article relies on some of the findings presented in the unpublished thesis of the author *The Collective Representations of Minority Groups in the Culture and Literature of Colonial America*, defended at the Faculty of Philosophy, University of Nis in 2017 (https://nardus.mpn.gov.rs/handle/123456789/8312).

This paper focuses on visual representations of Native Americans from the early period of the Americas – the Age of Exploration and the Colonial Era. Two notable stereotypes – that of the Noble and the Ignoble Savage – are presented and analyzed as two dominant modes and tropes of representation. As visual representations follow the general narrative and the predominant forms of representation, it is first necessary to identify and explain some of the main practices of representation and their underlying mechanisms.

1. REPRESENTATIONS OF NATIVE AMERICANS IN THE COLONIAL DISCOURSE AND EARLY AMERICA

Various practices of representing minority group members by the dominant culture constitute the policy of representation. The most common practices in this process are stereotyping and Othering, two concepts that many cultural theorists find very similar as they both involve creating symbolic boundaries between groups and are rooted in the power relations of a society (Pickering, 2001: x-xi).

1.1. Stereotypes

Hall (1997, 257-70) identifies several characteristics of stereotyping including: reductionism, Othering, symbolic exclusion, projection, fetishization, all with the purpose of promoting power inequality among groups. Reductionism pertains to the tendency to reduce an entire group to a single set of defining characteristics, usually negative ones (Hall 1992, 308). Those characteristics are represented as fixed and inborn, and, therefore, impossible to change (*Ibid.*). The usual process is to single out any type of negative behavior observed with some members of minority groups and directly ascribe it to the whole group as a general characteristic, while at the same time, such behaviors of dominant group members are treated as isolated incidents (Shohat and Stam 1994, 183). Stereotyping, thus, helps create symbolic boundaries, effectively stigmatizing and discriminating against those who are perceived and represented as deviant and unacceptable Others (Hall 1997, 257-70).

Another feature of stereotypes is their duality, i.e. representation of minority group members within an "either/or" binary paradigm. A stereotype is often split into two defining characteristics, a good one and a bad one, and they represent mirror images of each other and reduce an entire group to a single defining trait (Hulme 1986, 49-50). Images of Native Americans in colonial and later American literature often exhibited duality – e.g. the tropes of "noble" and "ignoble savage" which were complimentary to each other. An explanation for this mode of representation may lie in the projection of dominant groups' fears, fantasies and negative traits onto the culturally constructed Other (Gilman 1985, 17). These early stereotypes of Native Americans proved to be extremely resilient to change and were disseminated in the later period through some classics of the American literature, popular culture, Hollywood movies, pulp fiction, comic books and even advertisements and commercials (Churchill 2000, 179-85).

Spurr's (1993) and Kocić's (2016) taxonomies of literary tropes of colonization, such as "idealization", "appropriation", "technological superiority", "debasement" and "cultural superiority/inferiority" identify the three main characteristics of the modes of representing colonial Others, namely: reductionism, hierarchical division and debasement. Images of Native Americans often employed the reductive strategy of ascribing characteristics noticed with some members of a particular tribe to all members of all tribes without taking into

account cultural differences (Berkhofer 1978, 25-7). The natives were often judged by Western European white standards, and always came short. Such criteria usually involved hierarchical division, i.e. the artificial creation of sharp differences between the English colonists and the natives, always favoring the dominant group and representing colonial Others as technologically, civilizationally and culturally inferior. Such binary divisions and tropes of representation fixed the natives into the positions of pupils, immature children or ignorant and poor barbarians. Furthermore, a common practice in the representation of the natives was debasement – a term coined by Gayatri Spivak to denote Othering by ascribing the features of barbarity, bestiality, cruelty, cannibalism and extreme violence to those denoted as Others (Ashcroft *et al*. 2007, 156-8).

1.2. Common Tropes of Representation of Native Americans

A common trope often found in literature and art of conquest and exploration of early America is that of a "Noble Savage" residing in the "Garden of Eden" with the descriptions of intact nature, a bounty of natural resources and of natives' simple lives, uncorrupted by modern society and its "sins" (Hall 1992, 300-5). The concept of the "Noble Savage" as a human "Natural State" was first mentioned by Michel de Montaigne in his essay "Of Cannibals" in the early 17th century. De Montaigne notices and criticizes the modern man's proclivity to mark as "wild" and "barbaric" anything that is not in accordance with the Western European cultural, social and political practices. This "Natural State" is also perceived as civilizationally inferior in comparison with Western Europe. The "Noble Savage" character was first introduced into the English literature by John Dryden, Rousseau analyzed him from the sociological perspective and it quickly entered classical and popular literature and culture, often as an alternative to one's own civilization (Hall 1992, 311-4).

The negative mirror image of the Noble Savage stereotype was the "Ignoble Savage", a degraded, wild, cruel, sometimes even inhuman native, a threat to civilization. This concept was developed by European political philosophers in the 17th and 18th centuries and its basic premise was that the colonial natives were on a lower level of civilizational progress and represented a so-called "childhood of civilization", as termed by John Locke (Hall 1992, 300-5). Many reports from the exploration period mention cannibalism and extreme barbarity explained by a lack of rational capacities in natives. Such representation practices effectively dehumanized the natives and reduced them to mere animals. These reactions of the Old World to the New World were translated into the "pejorative paradigms" which represented Native Americans as savages and monsters, fruits of Western European imagination and fantasy (Vaughan 1995, 53-4). Thus, the original Enlightenment idea of a "Noble Savage" and his limitless potential gave way to the 19th-century racist doctrine which emphasized "natural", i.e. unchangeable differences among peoples of different origins and established a hierarchical division based on the notion of civilizational superiority/inferiority (Antlif i Lejten 2004, 284-5). Western literature, culture and art positioned white Europeans and Americans as the desired end of civilizational development, whereas the natives were fixed in the permanent position of "natural" inferiority and backwardness.

2. IMAGES OF NATIVE AMERICANS IN COLONIAL AND EARLY AMERICA

**2.1. Visual and Literary Representations of Native Americans
         in the Period of Discovery and Exploration**

Since the Age of Discovery, Native Americans were perceived and represented as a single group, regardless of numerous differences among tribes and nations. The first images and representations were the result of the encounters between European explorers and native tribes from South America but they were instrumental in the process of generating knowledge about any other inhabitants of the New World. The functions of the first written accounts of those encounters were mapping the new continents, describing and labeling people, animal and plant species and spreading Western European civilization. A detailed analysis of visual and literary representations reveals their duality: on one hand, the natives were represented as peaceful and hospitable people of impressive physique, and on the other, as treacherous, belligerent and terrifying savages who would have to be conquered by force. Both these modes of representation were a product of a reductionist, stereotyping, binary and exclusive practice of representation.

Columbus' letters and diaries are the first documents and texts in which Native Americans were described as timid and peaceful tribes, technologically and culturally inferior. It is a well-known fact that Columbus was the first one to use the misnomer "Indians" to refer to the entire group of people – a practice continued by all European explorers and settlers. Columbus (6-8) describes "Indians" as good looking, timid, gullible and naïve. Furthermore, he draws attention to their lack of weapons and advanced technology and claims that they would not pose any threat to the European conquest, especially because they perceive Europeans as superior beings. Promoting Spanish imperialist policy, he claims: "that they might be led to become Christians, and be well inclined to love and serve their Highnesses and the whole Spanish nation, and that they might aid us by giving us things of which we stand in need, but which they possess in abundance" (Columbus, p.8). We can see that Columbus' letters served manifold purposes: from positioning the natives as inferior in their descriptions to supporting a larger Western European discourse of conquest by assuming symbolic power of representation.

Many European artists, engravers and painters often found inspiration in travelers' stories from the New World and produced the first visual images to accompany the imperialist narratives. Theodor de Bry (1528–1598) was one of the best-known engravers famous for his depictions of the New World, its explorers and its inhabitants. His engraving entitled *Columbus Landing on Hispaniola* from 1594 (Figure 1) contains many of the common tropes of representing Native Americans from the early colonial period. The engraving is visually divided into two portions – the left side depicts the Spanish explorers and the right one the members of the Arawak tribe. The first thing that can be observed is that the Europeans are fully clothed whereas the natives are almost naked – only their intimate parts are covered with a cloth. The figure of Columbus is the center of the figure – his confident posture and the spear he holds suggest technological dominance and are in line with the conviction he shows in his *Letters*. In addition, numerous, impressive-looking Spanish ships and their well-armed soldiers are contrasted with the natives who are shown dancing and running in the background. The implication is that the newcomers are far more impressive, better equipped and better organized – their goal and purpose are well-thought of and precisely executed. On the left, a couple of Spanish soldiers immediately erect a cross as a symbol of their religious mission in the New

World – spreading Christianity among heathens. The Spanish soldiers are in full armor which signals their conquering intentions. On the other hand, the natives are represented as timid, peaceful and offering gifts to the newcomers. The expressions on their faces clearly show that they are in awe of the Spanish and that they are willing to give their natural riches without resistance. The figures of the natives in the background show them dancing, i.e. not doing anything to transform their natural surroundings. This was an important message conveyed by Columbus' and the colonial narrative: the allegedly superior civilization was entitled to put natural resources of the New World to good use, whereas the natives were represented as lazy, timid and technologically backward. Technological backwardness also implied cultural and civilizational backwardness, which promoted Christian missionary work.

Fig. 1 *Columbus Landing on Hispaniola,* Theodor de Bry, 1594. (Public domain)
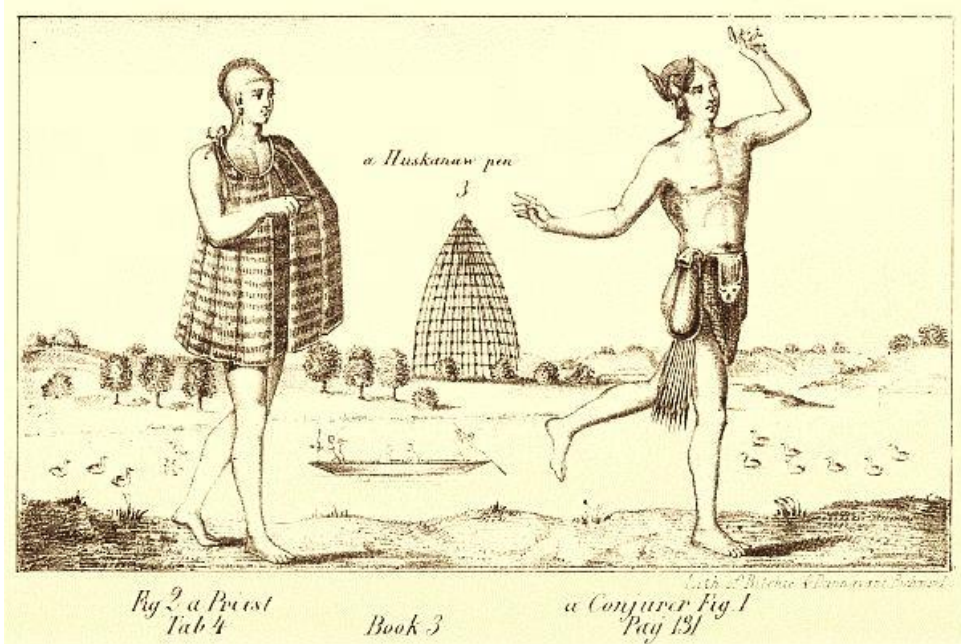
2.2. The Noble Savage Stereotype

In the early period of colonization, when it seemed that the natives would not put up much resistance to the European conquest, the predominant image of the natives was that of peaceful savages. As already mentioned, the trope of the Noble Savage was a common representation and the instances of this representation practice can be found in early histories written by English colonizers. One such example is Robert Beverley's *History of Virginia* from 1705. Beverley claims that Native Americans seemed just and friendly at

the beginning but later on turned out to be treacherous liars and he warns his contemporaries that "faith is not to be kept with heretics" (p. 44). Beverley describes the physical appearance of the natives in line with the Noble Savage stereotype: he compliments and praises their impressive physique, their athletic build and, especially, the beauty of their women. He insists that he never noticed any physical deformity among Virginian natives and their offspring and perpetuates the images of "Sons and Daughters of Nature". These representations portray Native Americans in a favorable, but nonetheless reductive light.

Beverley's book also contains the illustrations by the English artist John White – visual imagery that follows the narrative. In those figures, Native Americans are represented similar to the ancient Greek and Roman figures of gods and heroes. Figure 2 is an example of that representation practice: two figures, a priest and a conjurer, resemble ancient Greek and Roman statues, well-built, with European facial features. Native Americans are represented through the Noble Savage trope as Beverley claims them to be mythically connected to the classical European cultural heritage. Their surroundings are also represented as friendly, abounding in natural beauty and resources. The implication is that the New World represents "Paradise on Earth", a promised land, which was a common trope in European promotional literature of the Exploration Period.

The purpose of such texts and representations was to promote further settlement and colonization so the New World was portrayed as welcoming, mild, rich and friendly, and its inhabitants as primordial children of civilization. However, it can be said that such modes of representation were more of an expression of Western European projections and fantasies than realistic images. In other words, illustrations from Beverley's book contain common stereotypical tropes of representing Native Americans: reductionism, idealization and fantasy.

Fig. 2 *A Priest and a Conjurer*, John White (c. 1540-1593)
(Source: Robert Beverley, *The History of Virginia,* 1705. Book 3, p. 131)

2.3. The Ignoble Savage Stereotype

A precursor and inspiration for Beverley's *History* was John Smith's *The General History of Virginia, New England and the Summer Isles* first published in 1624 republished, corrected and edited many times since and often contested in terms of its veracity (Read, 2005: 21; Olsen-Smith, 2008: 54-5). One of the most often quoted passages from American colonial history, the one describing the encounter of Captain John Smith, a famous English explorer and adventurer and, arguably, the savior of the first English colony Virginia, and the Powhatan tribe, has often been read and analyzed in terms of its portrayal of Native Americans. Captain Smith describes the scene as a horrifying experience where he, captured by the natives, was ordered to put his head between two stones, which he understood as a sacrifice ceremony. Chief Powhatan's daughter, princess Pocahontas threw herself between Smith and the members of her tribe and protected him. Smith described her as his protector and savior and thus gave rise to numerous legends of Pocahontas, many of them still popular today. Later on, many anthropologists interpreted the described scene as an initiation ritual claiming Smith's life was not really in danger (Read, 2005). This scene can also be interpreted in the light of white-Indian relations that followed: misunderstandings on both parts caused by a lack of cultural understanding and leading into conflicts.

Smith's descriptions of Native Americans can be classified into two types: "the good and the bad Indian"; in other words, his images show dual nature. His descriptions of the natives depend on their (in)hostility towards Europeans so those working in favor of the English (later Americans) are described as good, and those opposing the European settlement are described as bad (Jehlen, 1994: 165-7). For example, Smith (2018) describes Pocahontas' brother through the trope of the Noble Savage as "the most manliest, comeliest, boldest spirit", whereas chief Powhatan is described as the Devil incarnate, i.e. the Ignoble Savage.

Smith's history book was accompanied by illustrations, engravings of the English artist Robert Vaughan. Figure 3 shows a set of Vaughan's engravings depicting Smith's adventures among the Powhatan tribes, including the already mentioned episode with Pocahontas. It is first necessary to mention that Smith's history was considered to be an important source of knowledge about the New World, and that it was written and published at the time of establishing the first English colonies in North America, when the natives outnumbered the English settlers by far. This disbalance of power in terms of numbers is visible in Vaughan's illustrations: in all of them except one captain Smith is alone and surrounded by many Powhatan people. Moreover, the figures of Native American chiefs and priests are proportionally much bigger than Smith's figure. The purpose of such representations is to convey the idea of a brave English soldier who single-handedly fights off much stronger attackers. The upper middle figure shows Captain Smith and the Powhatan tribe members around the fire. Fire could be interpreted as a symbol of hell's fire, as well as the figures of Native Americans with animal horns on their heads – a common representation of the devil. Captain Smith is, of course, fully clothed, sitting among them with his hands extended in front of him. This gesture could mean surrender, but also his honesty – the fact that he does not have anything up his sleeve. It is clear that Smith is completely at the mercy of the Powhatans and that is amplified by the three figures marked "A Conjuror", "Their Idol" and "A Priest". These three figures seem to be looming over Captain Smith – just like the natives were considered to be a looming threat to the English colonization. Chief Powhatan

is represented as an idol, the supreme deity of the heathens and the whole scene is framed to create a sense of fear, anxiety, claustrophobia and impotence in viewers. In other words, those who observe the figure identify with Captain Smith and his own sense of fear and insignificance. The Natives, on the other hand, are represented singing, dancing and rejoicing – their savagery is amplified by their nakedness, their primitive weapons, the food they are eating and their customs.

The scene of Smith's alleged rescue by Pocahontas (the third figure at the bottom) is even more frightful and claustrophobic. Captain Smith is clearly represented as an innocent victim of fearful savages, bound and helpless, tiny and insignificant compared to the figure of Chief Powhatan who is, significantly, seated by the hellish fire. Only the figure of Pocahontas is tinier than Captain Smith which is supposed to emphasize her bravery, but also the savagery of her fellow tribesmen. The European colonizer is in the position of the victim, whereas the power of the Powhatan tribe, at the time of the publication of Smith's book still very solid, is epitomized in the powerful figures of ferocious savages. The fact that there are so many natives and Smith is helpless and completely at their mercy also perpetuates the ignoble savage stereotype.

Fig. 3 *Ould Virginia A Description of Part of the Adventures of Cap. Smith in Virginia,* Robert Vaughan, 1624 (Public Domain)

The early colonial history of British North America was filled with conflicts and bloodbaths perpetuated by both the colonists and the natives. Another visual representation of the Ignoble Savage stereotype is an engraving by the Swiss artist Matthäus Merian from 1628 (Figure 4). The engraving shows a massacre committed by the Powhatans over early Virginians which happened in 1622. Merian relied on De Bry's depictions of Native Americans and his engraving is entirely based on the stories and figures of the New World of other artists. The Powhatans came to Jamestown on the pretext of starting peace negotiations and were received by the Virginians. However, once they entered Virginian homes, they grabbed tools and weapons they could find and slaughtered an entire village. While it is probably true that the early history of Virginia was full of such events with both sides committing atrocities, this visual representation includes several stereotypical characteristics of Native Americans. Firstly, they are represented as treacherous because they abused the hospitality of their English neighbors and broke the truce. Secondly, they are represented as very cunning and conniving, and finally, they are depicted as ruthless and brutal killers who show no mercy or regret. These representations exhibit all traits of the Ignoble Savage stereotype. A stark contrast between the unsuspecting and shocked expressions on the faces of Virginians and their brutal killers whose postures reveal readiness for an attack can be clearly observed. The engraving also shows women and children begging for mercy amidst the leftovers of the feast in honor of the truce. Similar to the illustrations from Smith's book, this engraving also presents the English as innocent and helpless victims. According to the historians, the true motive for the attack was the fact that the English settlers stole the food that the Powhatans stored for winter (Vaughan, 1979). An implicit message of this visual representation is that peaceful cohabitation with the natives is impossible as they cannot be trusted to respect any agreement, custom or rule of warfare pertaining to the civilians. The cruelty and mercilessness of their facial expressions supports this claim.

Fig. 4 *The 1622 Massacre of Virginia Settlers*, Matthaeus Merian, 1628 (Public Domain)

CONCLUSION

One of the most important cultural outcomes of the "clash" of cultures that happened in the New World was the lasting perceptions and representations of Native Americans. Two cultural groups, the Europeans and the Native Americans, each with their specific cultural, religious and social beliefs and habits formed opinions and attitudes towards each other. The Western European civilization used its advantage in terms of technology and written language and literature and dominated the new continents economically, culturally and politically. It turned out that the images of Native Americans created and disseminated during the Age of Discovery and the early Colonial Era grew into permanent stereotypes, prejudices and beliefs. What is more, indigenous cultures quickly became marginalized and many of them permanently forgotten. As the colonies and their political power and their territories and inhabitants grew, the representations of Native Americans changed. The initial fascination with the native inhabitants of the New World was replaced by hostility, distrust and hatred epitomized in the predominant stereotypes and visual representations. The trope and the stereotype of the Noble Savage morphed into the Ignoble Savage trope and later into the myth of the Dying Indian. Thus, it can be said that the predominant visual image of the Native American from the analyzed period is that of a bloodthirsty savage and killer.

REFERENCES

Antlif, M. i P. Lejten, (2004), „Primitivno" U Nelson, R. i Šif, R. (ur.), *Kritički termini istorije umetnosti*, Svetovi, Novi Sad: pp. 275–293.

Ashcroft, B., Griffiths, G. and H. Tiffin, (2007), *Post colonial studies: the key concepts*. [e-book], Taylor & Francis e-Library, London and New York.

Berkhofer, R. 1978. *The White Man's Indian: Images of the American Indian from Columbus to the Present.* Vintage Books, USA.

Beverley, R., (1705), *History of Virginia.* Available at: http://www.gutenberg.org/files/32721/32721-h/32721-h.htm [05/01/2021]

Churchill, W., (2000),"Literature as a Weapon in the Colonization of the American Indian", In: Hartley, J. and Pearson, R. (eds.) *American Cultural Studies: A Reader*, UK, OUP, Oxford,: pp. 179–185.

Columbus, C., (1493), *Select letters of Christopher Columbus, with other original documents, relating to his four voyages to the New world*. Available at: http://www.archive.org/details/selectlettersofc00colurich [05/01/2021]

Gilman, S., (1985), "Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine, and Literature", *Critical Inquiry*, Vol. 12, No. 1, "Race", Writing, and Difference (Autumn): pp. 204–242.

Hall, S, (1992), "The West and the Rest: Discourse and Power", In: Hall, S.and Gieben, B. (eds.) *Formations of Modernity,* Polity, Cambridge: pp. 275–332,

Hall, S., (ed.), (1997), *Representation: Cultural Representations and Signifying Practices.* SAGE Publications & Open University, London.

Hulme, P., (1986), *Colonial Encounters: Europe and the Native Caribbean 1492-1797,* Methuen, London.

Jehlen, M., (1994), "The Literature of Colonization". In: Bercovitch, S. (ed.) *The Cambridge History of American Literature,* Vol. 1: 1590-1820, UK, CUP, Cambridge: pp. 11–168.

Kocić, A., (2016), *The Collective Representations of Minority Groups in the Culture and Literature of Colonial America*, Unpublished PhD thesis. https://nardus.mpn.gov.rs/handle/123456789/8312

Montaigne, M. de, (2006), *Project Gutenberg's The Essays of Montaigne, Complete* [e-book]. Available at: http://www.gutenberg.org/files/3600/3600-h/3600-h.htm [28/ 06/2019].

Olsen-Smith, S., (2008), "Captain John Smith". In Hayes, K. (Ed). *The Oxford Handbook of Early American Literature*, UK, OUP, Oxford: pp. 47–67.

Pickering, M., (2001), *Stereotyping: the politics of representation.*, UK, PALGRAVE, Basingstoke, Hampshire.

Read, D., (2005), *New world, known world: shaping knowledge in early Anglo-American writing*. University of Missouri Press, Columbia and London.

Shohat, E. and R. Stam, (1994), *Unthinking Eurocentrism: Multiculturalism and the Media*. Routledge, London.

Smith, J., (2018), (1624). *The General History of Virginia, New England and the Summer Isles*, 1612–1624, Available at: https://www.gutenberg.org/files/56347/56347-h/56347-h.htm [05/01/2021].

Spurr, D., (1993), *The Rhetoric of Empire*, Duke University Press, London.

Vaughan, A. T., (1979), *New England Frontier: Puritans and Indians, 1620–1675*, University of Oklahoma Press, Norman, Oklahoma.

Vaughan, A. T., (1995), *Roots of American Racism: Essays on the Colonial Experience*., Oxford University Press, New York.

VIZUELNE PREDSTAVE O INDIJANCIMA
U KOLONIJALNOJ AMERICI

U članku su predstavljeni neki od najčešćih vizuelnih prikaza američkih Indijanaca iz perioda istraživanja, osvajanja i kolonizacije Amerike. Vizuelne predstave bile su deo šireg kolonijalnog diskursa zasnovane na praksama predstavljanja dominantne većine – zapadnoevropske kulture. Nakon uspostavljanja validnog referentno-teorijskog okvira zasnovanog na uvidima studija kulture i postkolonijalnih studija, autorka izdvaja i analizira nekoliko primera vizuelnih predstava američkih Indijanaca. Posebna pažnja se posvećuje stereotipima i tropima Plemenitog i Krvoločnog Divljaka i načinima na koje su oni predstavljeni u vizuelnoj umetnosti.

Ključne reči: *Američki Indijanci, kolonijalna Amerika, stereotipi, vizuelne predstave, studije kulture*