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SERIES **VISUAL ARTS AND MUSIC**

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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.

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TWO HUNDRED YEARS OF MUSIC IN THE SLOVENIAN PUBLIC EDUCATION SYSTEM (1816–2016)

UDC 377.36 : 78 (497.4)

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Abstract. *Music education has had a long and rich tradition in Slovenia. 200-years of music education in the public system bring to mind more than 200-years development of various musical schools and institutions in terms of both, the numerous creative individual musicians i.e. the composers, as well as performances, i.e. the singers, the teachers, the instrumentalists, the scientists and their views. Were it not for looking back and encompassing the views of the past, and the vision of the future, today's condition and development would not be as rich. Today's results, in the European frame, mean 14,8 % of elementary school boys and girls in Slovene music schools (Europe over 5 %) or achievements which today show the excellent Slovenian music artists, i.e. the clarinetist Mate Bekavac, the flutist Irena Grafenauer, the mezzo-soprano Marjana Lipovšek, the violinist Igor Ozim, the trombonist Branimir Slokar, the Slovenian Octet, the pianist Dubravka Tomšič Srebotnjak, the tenor Janez Lotrič, two Slovenians in the famous Vienna Philharmonic Orchestra, and the third who is a member of the Berliner Philharmoniker.*

Key words: *tradition, music school institutions, the musicians, composers, the singers, the pedagogues, the instrumentalists, the scientists, Vienna Philharmonic Orchestra, Berliner Philharmoniker*

INTRODUCTION

In Slovenia, the beginnings of music education as we see it today can be found at the beginning of the 19th century. During the time music education in convent and church schools, and in Jesuit colleges had not been compatible since the 12th century on[1] and

[1] This existed include of the Middle Ages study of the seventh free arts (*septem artes liberales*) which are responsed in the music treatises (i.e. Boethius's treatise *De institutione musica* which had been spreading

there was a need of capable musicians at the Ljubljana cathedral where the first public music school was founded in 1807. The Austrian composer Leopold Ferdinand Schwerdt (cca.1770–1854) taught choral and figural singing, the organ, the strings and wind instruments. When it was closed due to the arrival of the French, Schwerdt set up a private music school (1810–1812) at St. Jacob's Church. For the education of singers and instrumentalists and the music ability of candidates for teachers (the first Slovenian) public music school at the Ljubljana elementary school was founded in 1816 and was active until 1875. The suggestion for its foundation was put forward in 1814 by the gubernatorial i.e. the government. The music lessons would also be attended by the student-teachers.

Fig. 1 The Franciscan monastery keeps a volume of the Latin manuscript text entitled
Compendium cantus choralis / Choral Song Compendium edited at the end
of the 18th and the beginning of the 19th century. In the text allotted to instructing the
singers, we can find the foundations of the theory of the Gregorgian chant.

This development of the first Slovenian public music school in Ljubljana has already had its origins in the second half of the 12th century cloisters where music was taught in the framework of general education. From the 13th century further on, it was taught in the cathedral and parochial schools, too. Sources have confirmed that the Cistercian cloister in Stična already had a music school of lower degree in the 14th century. Higher level general school existed since 1418 at St. Nicholas's church in Ljubljana (today St. Nicholas's cathedral), just as it had in Ribnica and in Dolenjska. Protestants also had a significant contribution to music development in Slovenia, and so did the Jesuits. During the 16th and the 17th century we can see the growth of the secular (the folk and art) music. Town pipers

together with development school system; there was the Guido Aretinus's treatise *Micrologus and Prologus in antiphonarium*; in Novo mesto Franciscan monastery are kept the volume by the Latin manuscript text titled *Compendium cantus choralis / Choral Song Compendium* by the end of the 18th or by the beginning of the 19th century. In the text evident alloted to the instructing the singers, we can find the foundations of theory of the Gregorgian choral, *Gradus ad Parnassum* of Johann Joseph Fux /1725/, the Prans' Minorites who used the singer text-book *Il cantore ecclesiastico*: *Breve, facile ed esatta notizia* … of father Giuseppe Frezza Dalle.

played an important part in the music development and for nearly 70 years the greater concert and art performances were taken care of by the noblemen, the music lovers who joined Academia Philharmonicorum (1701–1769). In 1794 the people of Ljubljana founded the Philharmonic Society (the German association Philharmonische Gesellschaft), and the first of them in the then monarchy. Its honorary members were Franz Joseph Haydn (1800), Ludwig van Beethoven (1819) and Niccolo Paganini (1824).

Fig. 2 The lyceum in Ljubljana, cca. 1850, Franz Kurz zum Thurn u. Goldenstein, the waver drawing in Chinese ink, white tempera, R-486, photo Tomaž Lauko (The National Museum of Slovenia / Narodni muzej Slovenije). The public music school at the Imperial Royal main school in Ljubljana in the lyceum building took an active part from 1816 on until it joined the school of the Philharmonic Society in Ljubljana in 1875. The building of the former Augustin cloister the Carniola government at the time of the government of the emperor Joseph II reconstructed for the schools needs. From 1789 to the earthquake of 1895, in that building were to be found all of the most important educational institutions in Carniola. Among them the first public music school connected to other schools (drawing and music schools) and the apprentice courses for teacher training i.e. the gymnasium and the lyceum.

THE CRISIS OF THE 18TH AND THE 19TH CENTURY,
FOUNDING THE FIRST PUBLIC MUSIC SCHOOL

By the end of the 18th and the beginning of the 19th century the quality of music dramatically fell. Good orchestra members and singers were missing in the Provincial Theatre, the Cathedral chapel and the Philharmonic Society. Therefore the latter thought of founding a music school. It was mainly for this purpose that the Cathedral Chapel applied for a music school. The first music school in Slovenia was set up between 1807

and 1810 after two unsuccessful attempts of 1800 and 1803. The court chancery ratified in 1805 the means for (one) music teacher but the selection process lasted nearly two years. Finally the teacher Leopold Ferdinand Schwerdt, "Compositeur und Meister der Tonkunst" was appointed in the cathedral. He started teaching on July 17, 1807 and it seemed that the school improved a lot. Yet the chapel was obliged under the French occupation to cancel its school, which was the first public music school in Slovenia, in January 5, 1810. This lasted for only four years. And again back to our true, first public music school at the Ljubljana elementary school. With the reinstatement of the central led school system an enlightened state authority in the second half of the 18th century created the basis for the development of all kinds of degrees and education. Its specific classes included singing, violin, piano, the organ, and the basso continuo. For children from 8 to 14 the education lasted four years but after three years they would qualify for public academies. So the court, one year after the French departed, recognized on December 11, 1815 the general, gubernatorial in Ljubljana as the highest state political-administration organ in Carniola, to open the public music school at the Ljubljana elementary school and it could advertise for employing a music teacher. First they searched for a site for a public music school in Ljubljana which would give the student teachers free elementary music knowledge during their 6-month terms. The gubernatorial issued a proposal in November 15, 1814 calling the Philharmonic Society in Ljubljana to get ready by January 30, 1815 and prepare a frame plan with 11 articles. The first plans of July 31, 1815 were researched, partly corrected and completed by a specific board. Based on them and other remarks the then higher school-inspector and cathedral canon Anton Wolf, the head-master of the figured main school Janez Eggenberger and the director of the Philharmonic Society in Ljubljana Janez Krstnik Novak published 33 articles on February 15, 1816 in the Organized Statutes of the Public Music Instruction in Ljubljana. It was confirmed by the gubernatorial in Ljubljana by March 29, 1816. The central organization court commission in Vienna ratified the project of the organization of the public music instructions on December 11, 1815, and then it did not only permit the initiating of the public music lessons in the lyceum building, but also confirmed the building and other expenses to costs such as 724 florins and 33 kreutzers[2] for the preparation of the class-room and for purchasing the necessary equipment for teaching and instruments for music education. Moreover it confirmed the systematized payment for one teacher of music to the level of 450 florins and as an appendix 50 florins more for the reward to teach the student teachers in the main pilot school. The substance of the public instructions for teaching music would be free of charge education for poor pupils and students, and a decision was made that children of rich parents should pay the school-fees which were to be used to buy musical instruments and other school materials. "In the public music schools ordinary children would not be admitted, just pupils from other public education institutions."[3] An advertisement for the position of a teacher in the public music school in Ljubljana was posted in Klagenfurt, Graz, Vienna and Prague newspapers. The conditions required that the music teacher complied with ethical requirements, and could teach singing and organ-playing and had a knowledge of more musical instruments. Among the 21 candidates there was the well known Austrian romantic composer Franz Schubert, at that time an assistant teacher at the school of his father in Vienna. Yet, he was not accepted

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[2] I.e. an Austrian copper coin.
[3] See in *Dostopno in plemenito* (*The Accessed and Nobled*), 2016, 27.

because of his youth, he was only 19 years, therefore they selected Franz Sokol. He played the piano and the organ very well, and the clarinet and violin excellently. He came to Ljubljana from Klagenfurt, Austria. If we mention Sokol, we should also mention that Gašpar Mašek and his son Kamilo Mašek, Anton Nedvěd and others came to Ljubljana. From the school of Ljubljana graduated some of the important Slovene musicians, among them Jurij Fleišman, Fran Gerbič, Andrej Vavken, Vojteh Valenta and others. Nedvěd was a mentor in the Ljubljana teachers` college from Josip Pavčič to the tenor Anton Razinger, opera singer of global reputation, Franc Pogačnik Naval and others. Earnest evidence that this first public music education was organized in Ljubljana is given in the founding definitions of the First Public Music School in Slovenija – the Organized Statutes, which had 33 articles (February 15, 1816).[4] The public music school at the Ljubljana elementary school ceased to exist in 1875 due to the changing conditions and the foundation of the teachers`college (June 21, 1875). The Carniola government school council informed the Philharmonic Society in Ljubljana that the public music school at the Ljubljana elementary school would be associated to the music school of the Philharmonic Society in Ljubljana. The government in August 14, 1875 delivered all of the music funds and the inventory of the public music school. By this the public music school ceased to exist.[5]
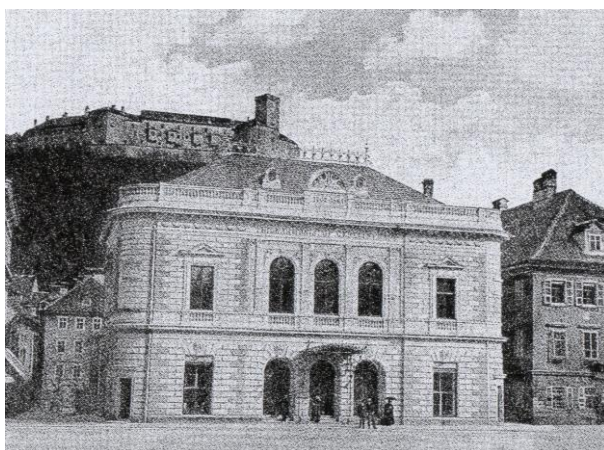
Fig. 3 When in 1887 the building of the Class Theatre / Stanovsko gledališče was destroyed the (German) Philharmonic Society bought the building-ground and it began the building of today's Slovenian Philharmonic / Slovenska filharmonija. The building was finished in 1898. The projects were made by the architect
Adolf Wagner from Graz (Austria).

There were more music schools preceding the separated schools of the Philharmonic Society in Ljubljana: the violin (1821), the singer (1822) and the school for strings and wind instruments (1826). The Society successfully founded the permanent school institution just after its reorganization (1862). When in 1875 the public music school at

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[4] Ibid. 32–37.
[5] Ibid. 39.

the Ljubljana elementary school came under its protection the lessons included all of the orchestral instruments, the piano, singing and theoretical subjects. In the School of the Philharmonic Society which began to play an active part by 1919 music was taught by excellent teachers i.e. the violinist Gustav Moravec, the pianist, the composer and the conductor Josef Zöhrer and the violinist and concert master Hans Gerstner. Although this school was later indicating to German tendencies, it did not reject the important influence of Slovene music culture development.

The development within more than 200 years of public music education in Slovenia in the aforementioned Music School at the Philharmonic Society in Ljubljana (1821–1919) continued. It followed in parallel the Music School of the Ljubljana Musical Society (1882) and shortly after them more music schools in other important towns in Slovenia, like Novo Mesto, Celje, Gorica, Kranj and Trst emerged. Most of the merit for its development lies with Matej Hubad and Fran Gerbič. At the same time, music development in the church was taken care of by the Cecilian Society, which founded the Organ Schools of Ljubljana, Celje, Maribor and so on. In the swing of national movement in the second half of the 19th century the requirements for Slovene musicians was evident. With the manifest intention to increase the number of able organists and church chorus-masters the Cecilian Society / Cecilijansko Društvo in 1877 founded in Ljubljana the organ school. Choral and figural singing, the organ, the piano, the harmony, the counterpoint and music history were taught there. Important (Slovene) musicians, among them Janko and Anton Ravnik, Blaž Arnič, Anton Jobst, Anton Dermota and Jože Gostič graduated from this school which was lead by Anton Foerster (1909), Stanko Premrl (1941) and Venčeslav Snoj (1945).

In 1971 it was relocated as organ courses at the Faculty of Theology in Ljubljana lead by Jože Trošt, and Gregor Klančič. A similar school was the private organ school in Celje (1899) relocated to Maribor and in 1941 and directed by the Lavant diocesan, in its turn relocated in 1977.

To perform its own arrangements the Ljubljana National Reading / Narodna čitalnica was opened in 1861 with its own music school teachers: Anton Foerster, Anton Nedvěd, Vojteh Valenta, Leopold Belar, Anton Stöckl, Jurij Šantel. Similarly the Dramatical Society/ Dramatično Društvo had professional theatrical singers organize a special department for singing where they formed the choir and the teachers Anton Hajdrih, Anton Foerster, Vojteh Valenta and Anton Stöckl drilled the soloist singers.

The most important of all was the Music Society/Glasbena matica,[6] which in 1882 opened its own music school, and by 1919 with the endeavors of Slovene professional musicians, too.[7] It had at first only a department for piano and for violin, and by 1887 it opened the department for wind instruments and brass instruments. It soon grew larger than its competitive rival, the school of the Philharmonic Society in Ljubljana. The Musical Society became the centre of Slovene musical education.

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[6] Ibid. 67–70.
[7] Ibid. 45.

Fig. 4 Matej Hubad (1866–1937), Slovenian composer, pianist, organist, singer and music pedagogue. From 1894 on, when he was the art leader of the Music Society and its school in Ljubljana, he led the society to excellent high level. He achieved that with the contribution of the music school of the Music Society in 1919 proceeding from the conservatory, which was nationalized in 1926.
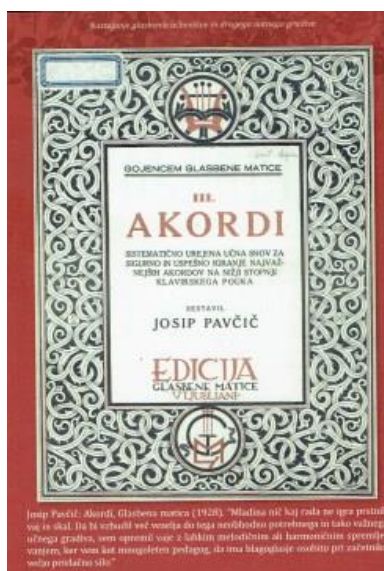
Fig. 5 Josip Pavčič, *The Accords* (*Akordi*), the title page.
The Music Society, Ljubljana, Glasbena matica, 1928

In 1927 in Ljubljana work began with the music school "Harmony" / "Sloga" whose head-master was Heribert Svetel. Similar to the school of Music Society it existed until 1945.[8] By 1932 at the State technical middle school an interest in the Governor School for Music-instruments in Ljubljana was stirred. The main initiators and the teachers were the player Mihael Mušič and the composer and painter Saša Šantel. Students in the 3rd year of schooling were primarily educated in making strings and some plucked instruments.[9]

In Maribor the music schools Musikverein (1825), Männergesangverein (1872) and Philharmonic Society (1881) were founded. The Slovenes gained their own singing school in Maribor (1900) based on the suggestions of Hinko Druzovič after dissolving of the Philharmonic Society of Maribor. The music school was founded by the Maribor Music Society. This was a public subvention between 1933–1936 and had Ubald Vrabec as a head-master. Later it was reformed as the private music school of the Maribor Music Society with Marjan Kozina and Oton Bajde as head-masters. It existed until 1941. The railway music society had a music school of their own between 1931–1941, the Drava and it was led by Hinko Druzovič. During World War Two Steirisches Musikschulwerk founded Musikschule für Jugend und Volk. The music schools of this society were in Ptuj, Celje and Kranj. In Celje the music school was revived in 1832, when the Lavantin Music Society was founded. The German music school took an active part in 1879 in the framework of Musikverein. In 1908 the Ljubljana Music Society established the Slovenian music school in Celje. During the First World War it was not active but by 1919 it was established again within the frame of the Celje Music Society of Slovenian music. In Ptuj the first music school of Musikverein was founded in 1878 and later, in 1883, the Ptuj Reading/Čitalnica opened the Slovenian music school which was active for only four years. In Ptuj, between 1919 and 1920 there were the German and Slovenian town music schools which developed successful activities and the music school in 1922 opened the Ptuj Music Society.

In Novo Mesto the Music Society was organized as a branch establishment and the music school was led by Ignacij Hladnik. It ceased to exist after six years and then Hladnik had a private music school.

In Kranj the branch music school of the Music Society 1909–1914 was active.

Later on, music schools were founded in Idrija and Cerkno (1923), Ljutomer (1927), Kočevje, Litija and Novo Mesto (1937).

Trieste followed the model of Ljubljana by founding the first public music school in Goriza in 1820, an institution to be continued until 1842. Gorizia had a Slovenian music school only in 1902. It was founded by the Singing and Music Society, led by Josip Michl. In 1909 it became a branch establishment of the Ljubljana Music Society and it existed up to the First World War. Similarly the school of the Music Society existed from 1909 to 1927 in Trieste. In 1945 it was renewed and extended into middle and higher levels and they organized more establishments in the neighboring area, and in Veneto Slovenija/Italy.

In Carinthia the Slovene music school was set up after the Second World War, and an improved, more organized pattern was established in 1978 when in Pliberk it began under the frame of the society "Unity" / "Edinost" which took an active part in the music school. There followed branches established in other places such as Podjuna, Rož and Klagenfurt, where since 1984 was a residence of the societies of organized music education. In the school year 1987/88 this school had 22 departments with 285 pupils.

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[8] Ibid. 73.
[9] Ibid.

The School of the Music Society in Ljubljana gave birth in 1919 to the first Music Conservatory offering the first higher degree in music education. This meant a significant evolution of Slovene music schools, and generated the first Yugoslav State Conservatory which offered degrees at lower and elementary level, as well as middle and higher music school. Matej Hubad was the principal. Reorganized in 1939, it grew into the Academy of Music with middle and higher education degrees in the departments for composition, conducting, solo song, piano, organ and music scene art. Anton Trost was appointed rector of the institution. In 1946 today's Academy of Music was founded and was lead by rector, academician Lucijan Marija Škerjanc who in 1957 went over to the University of Ljubljana as a regular member. Thus in regards to its name there were minor tremors, the Academy of Music, of course could not avoid the changes its titles.

In 1962 the Department of Musicology at the Faculty of Arts of the University of Ljubljana was founded and cancelled its History Department at the Academy of Music. Nevertheless, in 1966, the independent Department of Music Pedagogue arose.[10]

In 1953 the Music High School with Vida Jeraj Hribar as headmaster became independent from the Academia of Music. It joined the Ballet High School into the College for Music and Ballet Education which was renamed in 1983 as the Music and Ballet High School. Today the school is known as the Ljubljana Music and Ballet Conservatory. Since 2009 it is led by Matija Tercelj, Franci Okorn, Igor Karlin, Tomaž Buh, Dejan Prešiček.

The Music and Ballet Conservatory plays an active part in Maribor, too. It was revived in 1945 and it changed names several times as it included ballet education. Thus, it became the Music Educational Centre, 1962, the Music and Ballet Educational School, 1978, the Music and Ballet High School, 1983, and finally Maribor Music and Ballet Conservatory in 2010 having for headmasters Oton Bajde, Vlado Golob, Stane Jurgec, Majda Jecelj, Zorana Cotič, Anton Gorjanc, Helena Meško.

During all this time music manuals and other music literature were issued and published. For the period during the two Wars (1919–1941) significant freedom of school courses was granted. It seems that the teachers did not have to obey unitary methodical principles, each of the teachers completed their own method of work for their own subject and they taught according to the model of their own study years. Therefore the music teachers and composers composed and designed the plans for the music for elementary and middle degree education and with this they enriched the subjects and the teaching plans with domestic music pieces. The main publisher of this literature was the publishing house of the Ljubljana Music Society but some of the works were published by the authors, too. Most of the musical literature was for the piano, the violin, music theoretical subjects, singing and other separate instruments. Among the authors we can find Lucijan Marija Škerjanc, Josip Pavčič, Emil Adamič, Matija Tomc, Vasilij Mirk, Emil Komel, Saša Šantel, Karol Pahor, Karel Jeraj, Fran Korun Koželjski, Fran Stanič, Adolf Gröbming, Hinko Druzovič, Oton Bajde, Srečko Koporc, Mirca Sancin. The Music Society had its own store of music in Ljubljana. There the pupils, the students, the teachers and the amateurs of music could buy music sheets. It also received and honored orders from Austria, Germany, Czechoslovakia, France and Yugoslavia. The shop which is on the corner of the Ljubljana Philharmonic Society building in Ljubljana, Kongresni trg (today No. 10) has been working since November 1922, and has also housed the antiquary of used music and instruments.[11]

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[10] Ibid. 80.
[11] Ibid.75–76.

The music played in the music classes of the schools in Slovenia was heard during the time of the renaissance. In 1848 the Vienna Ministry of Education issued a proclamation by which it ordered a new subject. It expected lessons in music and the method of music education, but unfortunately it was not carried out. There followed the subject for the teacher's course in the year 1864 which dictated the subject for organ and it was allotted 12 hours per week out of the 29 classes. From 1869 on singing became an object of studies, too. *Music with the separate regard to church music* was a subject for teacher education. In ordinary schools the children were drilled to develop hearing and pure voice by the turn of the century. They learnt the songs by heart and then the musical script. The courses for teaching dictated purposes such as: creating music hearing, blessing of the heart and resuscitating patriotic and religious feelings. The number of weekly hours oscillated from one half hour to one hour, divided into two parts. At the end of the First World War the school system was slowly changing by the year 1919. The *Law of National Schools* was then published, together with the temporary school programs for elementary and town schools, gymnasiums and teacher colleges. After the Second World War (1945) until today, the courses and the teaching curriculum were changed 8 times. The first subject was initially named *Singing*, and from 1959 on it became *Music lesson*. In 1973 it was *Music education*, and in 2011 it changed to *Music art*. The National Education Institute of Slovenia published in 1975 the course for teaching subjects in elementary schools which in terms of the weekly number of classes allotted to music education did not make any changes. On those days the benches resounded with pioneers' and patriotic songs, or songs about nature. The curriculum of 2008–2014, which was available for the 9 year elementary school for music, included in the first 3 years (the 1st – the 3rd year) two hours of music, in the 4th and in the 5th classes one hour and a half, and in the other classes (the 6th – the 9th) one hour weekly. Priority was given to the sensitive intelligence, the development of critical judgment and the valuations of music, the development of sensibility and tolerance to different music cultures. The main creator of the system is the Slovenian music pedagogue Prof. Dr. Breda Oblak (b. 1937) involved in initiating creative teaching of music education, improving the didactic principles of teaching music in the elementary schools, and the skills of the teachers for the experimental program of music education in the elementary school. She designed and published quite a few manuals, handbooks and recorded materials, as well as the didactic collection for music education. The Publishing House of the National Education Institute Slovenia / Založba Zavoda RS za šolstvo, has published the most important part of all of them in the last 20 years and it is also related to the specialist and professional review *Music in School and Kindergarten / Glasba v šoli in vrtcu* (1995 →), a sequel to the previous magazine *The Turtle-Dove / Grlica* (1953–1988).[12]

From 1951 the music teachers of the elementary school started to teach in the Higher Pedagogical School / Višja pedagoška šola in Ljubljana, 1964–1987 as the Academia of Pedagogue / Pedagoška akademija of the music department. That department has been included since 1964 in the Faculty of Pedagogical / Pedagoška fakulteta of University of Maribor / Univerza v Mariboru.

During the Second World War the music's `Muse` therefore music schooling has not kept silent. At the end of this World War, April, 1945, in the liberated territory in Črnomelj (Slovenia) the first elementary music school (Križnar 1992, 30) was founded.

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[12] Ibid. 59–65.

Fig. 6 The juvenile choir of the Maribor High School (1945)

After 1945 all of the private music schools were closed. The number of public music schools increased very quickly and today they exist in all larger places and communities. Some of them later joined the centers for music education (Maribor, Koper, Domžale ...) and on the basis of these schools were founded numerous branches of music schools. Today in Slovenia, there are 69 elementary music schools (54 public and 15 private), which implement the public valid instruction programs in the area of music and dance, two conservatories and art music schools. Among the private music schools there are those with special methods of teaching: the music educational of Edgar Willems the method system (in Ljubljana, the Music Center Edgar Willems; 2006 → and in Bled the Music Center DO-RE-MI; 2014 →), the Walfdorf Music School (Ljubljana; 2007 →), the Private Institution Music School Avsenik (Begunje in Gorenjska; 2012 →) a. o.[13]

Above all, in addition to its music education activities, the Association of Slovene Music Schools promotes numerous national and international activities. Each year they organize a state competition for young Slovenian musicians and ballet dancers (TEMSIG), meetings of school orchestras. They offer prizes and awards of "Fran Gerbič," which since 1991 has been an active member of the Educational Music Union (EMU).

The Slovenian music schools include 14.8 % of the young people, comparable to only 5 % in European schools. For this we can praise the centuries of development of music education at home and abroad and the latest results of our musicians i.e. the clarinettist Mate Bekavac, the flutist Irena Grafenauer, the mezzo-soprano Marjana Lipovšek, the violinist Igor Ozim, the trombonist Branimir Slokar, the Slovenian Octet, the pianist Dubravka Tomšič Srebotnjak, the tenor Janez Lotrič, and the two Slovenians who are in the famous Vienna Philharmonic Orchestra and a third, a member of the Berliner Philharmoniker.

All these considered and with our great respect, we have evinced in 2016 a number of events that have not been mentioned yet: the concert of the students from 54 music schools in honor of 25-years of the independence of the Republic of Slovenia and the anniversary of 200-years of Slovenian public music education (June 24, 2016), the 3rd

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[13] *Dostopno in plemenito* (*The Accessed and Nobled)*, 2016, 91–93.

International Piano Competition "Aci Bertoncelj" (Music School "Fran Korun Koželjski,"
Velenje, November 28–29, 2016), the festive concert of 200-years of Slovenian public
music education (Ljubljana, Cankarjev dom, November 11, 2016), the international
scientific symposium *Slovenian Public Music Education – A View into the Past and
Vision for the Future* (Ljubljana, Academy of Music, November 16, 2016).

Fig. 7 The Ljubljana Conservatory for Music and Ballet in the new building
where the lessons began in the school year 2008/2009

Fig. 8 Map of Slovenian music schools in 2016

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DVESTA GODINA MUZIKE U JAVNOM OBRAZOVNOM SISTEMU SLOVENIJE (1816–2016)

Muzičko obrazovanje u Sloveniji ima dugu i bogatu tradiciju. Na 200 godina javnog muzičkog obrazovanja podseća više od 200 godina utemeljenja i razvoja, brojnih muzičkih škola i institucija kao i delatnost brojnih individualnih muzičara – kompozitora i izvođača (pevači, nastavnici, instrumentalisti, naučnici). Sadašnje stanje i razvoj muzičkog školstva u Sloveniji nije moguće razumeti bez sagledavanja stavova iz prošlosti i vizije budućnosti. Današnji rezultati, prikazani u evropskom kontekstu, govore da 14,8% slovenačkih dečaka i devojčica osnovnoškolskog uzrasta pohađa muzičke škole (u Evropi preko 5%), a tu su i dostignuća izuzetnih savremenih slovenačkih muzičkih umetnika kao što su klarinetista Mate Bekavac, flautiskinja Irena Grafenauer, meco-sopran Marjana Lipovšek, violinista Igor Ozim, trombonista Branimir Slokar, Slovenački oktet, pijanistkinja Dubravka Tomšič Srebotnjak, tenor Janez Lotrič i Slovenci članovi čuvenih orkestara – Bečke i Berlinske filharmonije.

Ključne reči: *tradicija, muzičke škole, muzičari, kompozitori, pevači, pedagozi, instrumentalisti, naučnici, Bečka filharmonija, Berlinska filharmonija*

PRESCHOOL TEACHERS AND THEIR LEVELS OF INTEREST IN DEVELOPING MUSICAL COMPETENCIES

UDC (371.13/.14:78):373.211.24

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Abstract. *As a contribution to creating a supportive environment in preschool institutions which could simultaneously foster the development of not only knowledge and skills, but also of the child's entire personality, it is expected that preschool institutions, with the assistance of creative, efficacious and highly motivated teachers, should provide for such an environment through their programs. The ongoing changes in the educational system are aimed at supporting various creative activities for children, and they require that the preschool teacher should daily conduct activities which stimulate the child's creative expression, performance, and research. Teachers play a primary role if we want to achieve so complex goals and tasks of preschool education with specific emphasis on the implementation of musical activities. This is why continuous professional training and improvement of musical competences are important for preschool teachers.*
By April 2016, in order to learn the degree to which preschool teachers are interested in improving the knowledge needed to implement the planned musical activities, the authors conducted a study concerning preschool teachers with various levels of professional experience and formal education. The goal of the study was to test to what extent preschool teachers were interested in professional improvement in the domain of music, and whether additional professional training provided them with more satisfaction in preparing and implementing musical activities. The conclusion is that preschool teachers are interested in professional advancement in music. Most think that they can further their skills and didactic competencies in the field through organizing professional seminars which could provide additional quality in early music education, strongly boosting further development of competencies with children.

Key words: *musical activities, musical competencies, professional advancement, preschool teacher.*

INTRODUCTION

Starting from the fact that the preschool teacher – the one who organizes and implements various activities in preschool institutions – is expected to work with children using the maximum of his or her professional knowledge and skills, one should stress the need for continuous support for this teacher in order to develop pedagogical and methodological competencies. It is well known that the concept of competence has been used since ancient times, and that it has been interpreted in many ways, which accounts for the various definitions in use at present. Essentially, the concept of competence (lat. *competere* – befit, be in charge of, strive for) can be interpreted as the "presence of a disposition for successfully carrying out an activity" (Pedagogical Lexicon, 1996, 242). In the domain of general education, the competence concept has been used only in recent times. In this paper, competence is viewed in line with the definition of the National Education Council of the Republic of Serbia, which states that "competences represent the set of required knowledge, skills, and values held by the teacher."[1] This means that the central role in education is played by the teachers, since they directly influence the process of learning and development in children. "The competences are determined against learning goals and outcomes and they should ensure professional standards about what kind of teaching is considered successful" (Standards of Competences for Teaching Professionals and for their Professional Development, 2011, 2). Although stress mainly falls on the general, subject-independent competencies, Svalina (2015) is of the opinion that it is important to simultaneously discuss specific competences pertaining to a particular field, i.e. narrow professional competences. Experience has shown that the given aspects are increasingly seen as equally important for the development of teaching competences. This means that, apart from the professional competence related to the particular subject, in the teaching process the teacher should equally employ his or her professional, pedagogical, psychological and didactic skills, i.e. the competence relating to the teaching methodology.

In the context of standardization of education, but also in the broader economical and social context, competencies have become "a new standard for drafting curricula and syllabuses of professional advancement" (Ćatić, 2012, 176). In order for one to strengthen professional competencies, Đurđanović (2015) stresses the importance of numerous seminars offered for professional advancement, the need to become actively involved in the implementation of these seminars, as well as in various research projects, which would undoubtedly provide a strong impetus to the emergence of a more innovative and interesting teaching process.

Professional advancement organized within various institutions is not only conducted in different ways, it is also differently regulated in the educational systems of various countries from a legal point of view. Keely (after Anđelković, 2015) finds the purpose of the teaching profession as being a constant objective in training and advancement, an obligatory element, regardless of the fact that the educational systems of some countries are not ready to support it. In his view, teacher advancement should be fostered throughout their careers. For this reason, it is also important to view teacher advancement from the viewpoint of improving the quality of the educational system (Pešikan, 2010), where one needs to start from the national strategy for teacher advancement, with clearly defined categories of seminars, in

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[1] In Serbia, in preschool institutions the term used is *vaspitač* (literally, *educator*) rather than *nastavnik* (*teacher*).

which, given time, teachers themselves would find the ways to define their own advancement paths. Likewise, Hrvatić and Piršl following Lončarić & Pejić Papak, 2009, 485, state that "the profession of a teacher should be viewed as a continuum that includes both initial education and further professional advancement, based on the principles of lifelong learning". It is therefore important to create an environment supporting the strong need for constant teacher training and advancement, such that it should continuously encourage teachers to take up new endeavors that would in their turn increase desire to gain new knowledge and improve current capacities. These targets would in the end satisfy the primary goal of such professional advancement. Teacher training cycles (Kostović, 2008) additionally draw attention and raise awareness of the problem, supporting positive changes in teachers' thinking and behavior. According to a study conducted in Serbia (Kundačina & Stamatović, 2012), teachers are mostly motivated to voluntarily participate in professional training programs.

MUSIC ACTIVITIES IN PRESCHOOL INSTITUTIONS

The modern preschool institution is expected to provide a favorable environment in which every child will feel confident, free, and accepted. At the same time, it should be an environment in which children can cooperate with peers and adults, they can communicate with one another, and they can also become active in an environment supporting and cherishing their different capacities and creative potentials.

To adapt working with children to conditions in which teachers act, and to children's needs and capacities, each preschool institution makes its own preschool program, based on the *General Preschool Curriculum Requirements*.[2] This program "enables one to introduce more creativity, flexibility, and spontaneity into educational activities and to make these activities more versatile and adaptable to children in the given environment" (Kamenov, 2007, 13). If teachers add a personal touch to their work it will result in their increased satisfaction, and in turn provide a sense of additional confidence and respect among colleagues. At the same time this provides for a favorable atmosphere resulting in good cooperation among the personnel of the preschool institution. It also represents a good starting point for cooperation beyond the limits of the single institution, an environment where colleagues feel the need to exchange experience and support one another to participate in various forms of additional professional training.

Full coverage of contents available in the syllabus, as well as the simultaneous fostering of various skills – among them musical skills – in preschool curricula is the primary task of preschool teachers. This means that through these teachers' professional, involvement, and high-quality work children's musical dispositions and skills can be highly improved. In preschool institutions, the teacher is the first person whose skills, knowledge, positions, attitude to music and valuation of music can contribute to the child's musical learning and development, as well as to forming the child's attitudes towards music, singing and playing. Finally, it will contribute to the child's developing a habit to listen to music. Children are encouraged to respond to musical stimuli by dancing, to observe pre-conceived motion to music. These experiences put the children into new situations in which they get familiar with music and start exploring it in an active way. As an integral part of all daily activities, music

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[2] *Educational Bulletin*, No. 14/06

not only contributes to pedagogical goals, but also represents a source of pleasure and positive emotions for the child (Radoš, 2010). Therefore, we expect that future preschool teachers should act as professionally trained individuals who will successfully guide children toward various musical activities. These activities can contribute to the development of both aesthetic experience and musicality in general.

In order for the music teacher to enable the child to establish their own criteria for assessing music and discovering the richness of various sounds, and in order for the teacher to support the child's natural dispositions for participating in various musical activities and to ensure preconditions for the development of the child's musical sensibility, this teacher needs capacities, skills, knowledge, and possession of musical competences. Training that students, future preschool teachers receive during their initial education, in terms of either professional skills or teaching methodology, typically does not include courses providing competencies to recognize, identify and work with potentially musically gifted children. This fact additionally illustrates how necessary it is to provide conditions for excellent and continuous professional advancement of preschool teachers through which these individuals would also be professionally trained to recognize the signs of potential musical talent, and through which they could improve their musical skills for preschool work.

RESEARCH METHODOLOGY

As a particular domain, music education consists of numerous creative activities that contribute to shaping the child's identity, to boosting their self-esteem, and to developing cultural awareness. In order to successfully carry out musical activities, preschool teachers need to be musically literate, and also need to have gained certain singing and playing skills during their initial education. In addition, they need to have continuously improved these skills during their professional careers.

Following a research interest in the topics above, the present study has the goal to look into the attitudes of preschool teachers – to see whether they are interested in additional professional advancement in the domain of music, and whether additional professional training provides them with more satisfaction in the preparation and implementation of musical activities. The subject of our interest has also been to determine whether, during the implementation of musical activities, there are differences in the interest in professional advancement in the domain of music between preschool teachers with significant professional experience and "beginner" preschool teachers.

Such a set up has resulted in several goals of the study, where we wished to determine:
(1) the level of interest in implementing musical activities in the work with preschool children;
(2) whether the participants need additional professional training in the domain of music so as to be able to implement musical activities;
(3) to what extent the participants are interested in additional professional training in the domain of music;
(4) whether the participants are happy to attend additional professional courses/seminars in the domain of music;
(5) whether the participants use the knowledge gained in the seminars in preparing and implementing musical activities in preschool institutions.

The test hypothesis is the following: `It is assumed that preschool teachers are interested in professional advancement in the domain of music. Likewise, additional professional training provides them with increased satisfaction in preparing and implementing musical activities.`

The paper used a descriptive-analytical method, with both quantitative and qualitative aspects. The instrument took the form of a Questionnaire[3], while the data we have obtained have provided an insight into the current condition on the given sample and in the given location. The data have been processed using standard descriptive statistical methods, using the software package *SPSS Statistics 20*, statistical description and inference.

The research sample was random, and data have been collected from 147 participants from preschool institutions from the territory of the Republic of Serbia, as follows: Niš (119 or 81%), Belgrade (15 or 10.2%), Zemun (5 or 3.4%), Svrljig (4 or 2.7%), and Paraćin (4 or 2.7%). In terms of gender, all participants were women (100% valid sample, or 147 persons). In terms of professional experience (Table 1), most participants have been employed for up to 10 years (75 or 51%, group 1), while fewest participants had more than 30 years of professional experience (13, or 8.8%, group 4).

Table 1 Participants viewed by the length of professional experience

	Frequency	%	Valid %	Cumulative %
Up to 10 years	75	51.0	51.0	51.0
10 to 20 years	38	25.9	25.9	76.9
20 to 30 years	21	14.3	14.3	91.2
More than 30 years	13	8.8	8.8	100.0
Total	147	100.0	100.0	

The instrument contained 40 statements, and the participants were asked to decide how much they agreed with each, on a four-degree Likert scale: 1 - *Yes*, 2 - *Mostly yes*, 3 - *Mostly no*, and the total negation, 4 - *No*. For these claims, *Cronbach's Alpha* reliability coefficient has been calculated ($\alpha = .825$). It shows good reliability and internal coherence of the scale for this sample, thus satisfying the reliability criterion. The questionnaire was handed out to the participants. It was explained to them they what the purpose of the study was, and they were given formal instructions on the way to fill out the questionnaire. The procedure took fifteen minutes.

INTERPRETATION OF RESEARCH RESULTS WITH DISCUSSION

In the process of preschool education, conditions should be met, such that they can encourage the full development of the child. If one wishes to ensure unhampered and appropriate development of musical abilities, one should plan those types of musical activities that correspond with the psychological and physical development level of children, with the preschool education tasks defined in the syllabus, but also with the capacities of the preschool teacher. In the preschool period, musical activities are "related

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[3] The questionnaire was independently created by the authors of the present paper. For the purposes of the research, it was titled *Musical Activities in Preschool Institutions (MAIPI)*.

to other activities and domains much more than during any subsequent period, so that music is not only a source of musical images and reflections but also a means for developing a creative identity, providing the child with the prerequisites for cognitive, social, and emotional growth" (Vidulin, 2016, 225). It is therefore expected that contemporary music pedagogy should put its goals in concord with the developmental capacities of children and the features of a particular age group, so as to establish a system based on activities whose goal is to develop musical capacities, knowledge and skills (Cvetković & Đurđanović, 2014).

When asked whether they were interested in using musical activities in their daily work, and allowed to select one of the four responses - *Yes*, *Mostly yes, Mostly no, and No* - the participants answered as follows (Table 2):

Table 2 You are interested in using musical activities in daily work

	Frequency	%	Valid %	Cumulative %
No	2	1.4	1.4	1.4
Mostly no	8	5.4	5.4	6.8
Mostly yes	71	48.3	48.3	55.1
Yes	66	44.9	44.9	100.0
Total	147	100.0	100.0	

Most participants (137 or 93.2%) show an interest in the use of musical activities. To be more specific, 66 or 44.9% are interested, and 71 or 48.3% are mostly interested in using musical activities in their daily routine. The statistics shows that 8 or 5.4% participants are mostly not interested, while 2 (1.4%) participants are not at all interested in implementing musical activities in their daily work. To attain or encourage this type of interest, it is important that all preschool teachers have an opportunity to become practically and procedurally acquainted with the teaching methodology used for presenting musical contents.

In Serbia, the new curricula for preschool teacher education contain numerous music courses. An overview of the contents of those courses reveals that most are aimed at getting explicit (at a declarative level) but not implicit (at a procedural level) knowledge. Some music courses have been conceived in a less than encouraging way in terms of the possibility to gain musical skills. On the contrary, some others contain elements of high quality, yet it remains an open question whether – due to the small number of classes – attending even such courses can ensure a sufficient level of musical competences for future preschool teachers.

Interest in the use of musical activities in daily work can be observed in isolation, i.e. viewed by various environmental factors, conditions and teaching aids available, levels of the preschool teacher's professional competences, but also the length of his or her professional experience. As for the difference in terms of interest in using musical activities in daily work based on the duration of professional experience (Table 3), statistics suggests that in the first group of participants (up to 10 years of experience), most agree with this claim – 71 or 94.6%. A positive attitude and likewise high levels of interest in using musical activities has been shown by the participants from the second group, with 10 to 20 years of experience: 35 of them, or 92.1%. The same interest – in the use of musical activities – has been reported by 18 participants with an experience of 20 to 30 years (85.5%). Finally, all 13 participants (100%) from the fourth group – that with over 40

years of professional experience, agree with the statement. Based on the Chi square value obtained (x^2 = 7.236) there is no statistically significant difference in distributions of responses (p = .613). This entails that both participants with the shortest experience (up to 10 years) and those with the longest (more than 30 years) are aware of the advantages of the teaching process in which musical activities are used every day. Thus, the participants are happy to apply such activities in the process of preschool children's education. The test results regarding the studied phenomenon suggest that there is no statistically significant difference in the levels of interest in using musical activities in daily work, based on the length of professional experience.

Table 3 Differences in Levels of Interest in Using Musical Activities in Daily Work, Viewed by the Length of Professional Experience

			You are interested in further professional advancement in the domain of music				Total
			No	Mostly no	Mostly yes	Yes	
Work experience	Up to 10 years	Total	0	4	37	34	75
		% Work experience	0.0%	5.3%	49.3%	45.3%	100.0%
		% You are interested in using musical activities in daily work	0.0%	50.0%	52.1%	51.5%	51.0%
		% of total	0.0%	2.7%	25.2%	23.1%	51.0%
	10 to 20 years	Total	1	2	16	19	38
		% Work experience	2.6%	5.3%	42.1%	50%	100.0%
		% You are interested in using musical activities in daily work	50.0%	25.0%	22.5%	28.8%	25.9%
		% of total	.7%	1.4%	10.9%	12.9%	25.9%
	20 to 30 years	Total	1	2	9	9	21
		% Work experience	4.8%	9.5%	42.9%	42.9%	100.0%
		% You are interested in using musical activities in daily work	50.0%	25.0%	12.7%	13.6%	14.3%
		% of total	.7%	1.4%	6.1%	6.1%	14.3%
	More than 30 years	Total	0	0	9	4	13
		% Work experience	0.0%	0.0%	69.2%	30.8%	100.0%
		% You are interested in using musical activities in daily work	0.0%	0.0%	12.7%	6.1%	8.8%
		% of total	0.0%	0.0%	6.1%	2.7%	8.8%
Total		Total	2	8	71	66	147
		% Work experience	1.4%	5.4%	48.3%	44.9%	100.0%
		% You are interested in using musical activities in daily work	100.0%	100.0%	100.0%	100.0%	100.0%
		% of total	1.4%	5.4%	48.3%	44.9%	100.0%

$$\chi^2 = 7.236; \ df = 9; \ p = .613$$

Based on a similar study conducted in Croatia (Vidulin, 2016), the author stresses that the most important condition for implementing musical activities, which simultaneously contribute to the development of children's musical skills, can be met by providing for a continuous development of musical competences on the part of preschool teachers. This author finds the room for improving teachers' competences in "carefully conceived professional seminars in music teaching methodology and musical art, which would become a constituent part of life-long learning", whose results would ensure "more confidence for teachers in playing music, knowing musical works, and promoting teaching methodological skills" (Ibid, 221). The fact that students with a lower level of musical capacities also enroll in preschool teacher training institutions is important when additional professional training is planned - both institutionally and individually.

Table 4 You need additional professional training in the domain of music

	Frequency	%	Valid %	Cumulative %
No	3	2.0	2.0	2.0
Mostly no	15	10.2	10.2	12.2
Mostly yes	68	46.3	46.3	58.5
Yes	61	41.5	41.5	100.0
Total	147	100.0	100.0	

The lack of confidence experienced by some preschool teachers in carrying out some musical activities comes from the fact they are aware of the their insufficient musical competences. This in turn influences their positions on the need for additional training. Based on the statistical data (Table 4), we find that most preschool teachers (129 or 97.8%) who participated in the present study consider professional training in music necessary. This result is encouraging, yet it also suggests that there is a need to better interlink between the Council for the Promotion of Education, the local communities and every stakeholder involved with preschool education so as to provide for a more intensive organization of professional seminars in which preschool teachers could gain additional competences in music education. Only a small percentage, 12.2% or 8 participants, report that they do not need additional professional advancement in the field of music.

Table 5 You are interested in further professional advancement in the domain of music

	Frequency	%	Valid %	Cumulative %
No	4	2.7	2.7	2.7
Mostly no	12	8.2	8.2	10.9
Mostly yes	57	38.8	38.8	49.7
Yes	74	50.3	50.3	100.0
Total	147	100.0	100.0	

Given the fact that future preschool teachers may enroll in a preschool teacher training college and in the teacher training / education faculty (university-level teacher training academic program) even without appropriate formal music education, there is a need for their continuous advancement in the domain of music.

Most participants (131 or 88%, Table 5) state that they are interested in further professional advancement (74 or 50.3% selected *Yes*, and 57 or 38.8% *Mostly yes*). Numbers of participants not showing significant interest in continuing musical training are much lower. In all, 16 persons, or 10.9%, opted for responses showing that they are not interested in further musical advancement.

Table 6 You gladly attend seminars in the domain of music

	Frequency	%	Valid %	Cumulative %
No	5	3.4	3.4	3.4
Mostly no	18	12.2	12.2	15.6
Mostly yes	41	27.9	27.9	43.5
Yes	83	56.5	56.5	100.0
Total	147	100.0	100.0	

The future, i.e. desirable development of children's musical capacities during their preschool education, will depend on how happy the teachers are to gain new knowledge on the importance of planning, drafting, conducting, and valuating musical activities. One can only expect progress in implementing musical activities if, next to better work conditions and high quality programs, significant attention has been paid to encouraging preschool teachers to become involved in organized professional training programs. In the present study, 124 participants, or 84.4%, stressed they were glad to participate in educational music seminars (Table 6). There were still 23 persons, or 15.6% participants, who were not happy to attend music seminars. For this reason, it is important to organize strong promotional activities, but also to conceive of seminars professionally, and organize them with a high-quality profile. This will undoubtedly point at the increasing importance and foster the applicability of such seminars.

Having analyzed the interest in further professional music training by the length of professional experience (Table 7), we notice statistically significant differences on the level $p = .007$. From the total number of participants, those with the shortest work experience (up to 10 years) responded positively to the claim in as much as 96% of the cases (72 persons). The second participant group (those who have worked as preschool teachers for 10 to 20 years) expressed an interest in further professional advancement in 84.2% cases (32 individuals). Nineteen participants with the professional experience ranging from 20 to 30 years (group 3) also showed a positive attitude, by circling *Yes* or *Mostly yes* when asked about further professional advancement (90.5%). The fourth group of participants comprised preschool teachers with more than 30 years of experience, where a positive attitude was the least pronounced, as compared with the first three groups. Out of 13 participants in this group, only 8 (61.6%) were interested in further professional advancement in the domain of music. Based on the Chi square value $x^2 = 22.508$ there is a statistically significant difference on the level $p = .007$. Therefore, we conclude that there is a difference in the participants' level of interest in further training in the domain of music, viewed by the length of their professional experience.

Table 7 Differences in Levels of Interest in Further Professional Advancement in the Domain of Music, Viewed by the Length of Professional Experience

			You are interested in further professional advancement in the domain of music				Total
			No	Mostly no	Mostly yes	Yes	
Work experience	Up to 10 years	Total	0	3	34	38	75
		% Work experience	0.0%	4.0%	45.3%	50.7%	100.0%
		% You are interested in further training in the domain of music	0.0%	25.0%	59.6%	51.4%	51.0%
		% of total	0.0%	2.0%	23.1%	25.9%	51.0%
	10 to 20 years	Total	2	4	9	23	38
		% Work experience	5.3%	10.5%	23.7%	60.5%	100.0%
		% You are interested in further training in the domain of music	50.0%	33.3%	15.8%	31.1%	25.9%
		% of total	1.4%	2.7%	6.1%	15.6%	25.9%
	20 to 30 years	Total	0	2	9	10	21
		% Work experience	0.0%	9.5%	42.9%	47.6%	100.0%
		% You are interested in further training in the domain of music	0.0%	16.7%	15.8%	13.5%	14.3%
		% of total	0.0%	1.4%	6.1%	6.8%	14.3%
	More than 30 years	Total	2	3	5	3	13
		% Work experience	15.4%	23.1%	38.5%	23.1%	100.0%
		% You are interested in further training in the domain of music	50.0%	2.0%	8.8%	4.1%	8.8%
		% of total	1.4%	2.0%	3.4%	2%	8.8%
Total		Total	4	12	57	74	147
		% Work experience	2.7%	8.2%	38.8%	50.3%	100.0%
		% You are interested in further training in the domain of music	100.0%	100.0%	100.0%	100.0%	100.0%
		% of total	2.7%	8.2%	38.8%	50.3%	100.0%

$$\chi^2 = 22.508; \ df = 9; \ p = .007$$

One can reach conclusions on the quality of knowledge gained in music seminars, and also on the possibility for teachers to apply this knowledge when implementing various musical activities, by looking into how much the participants are ready to use the knowledge they have gained in the seminars in their daily work.

Table 8 I use the knowledge gained in the seminars in my daily work

	Frequency	%	Valid %	Cumulative %
No	4	2.7	2.7	2.7
Mostly no	15	10.2	10.2	12.9
Mostly yes	58	39.5	39.5	52.4
Yes	70	47.6	47.6	100.0
Total	147	100.0	100.0	

Having analyzed the attitudes of participants towards the use of knowledge gained in professional training seminars in their daily professional routine (Table 8), we find that 128 individuals, or 87.1% do, and 19, or 12.9%, do not apply the knowledge they have gained in their work. With this fact in mind, we may conclude that most participants still use the various approaches to the implementation of musical contents, new knowledge, techniques and skills gained in seminars, in structuring and organizing preschool musical activities.

CONCLUSION

The results of the present study have confirmed that there is an interest among the teachers to use musical activities in their daily work. At the same time, however, the feeling of insecurity accompanying the implementation of musical activities with some teachers has an influence on their attitude. They feel a need for additional professional training in the domain of music. We have also noticed that teachers with shorter professional experience have a more positive attitude towards further musical training than their colleagues with many years of experience. Aware of this situation, and having in view the improvement of teacher training, we stress that it is not enough to plan and enhance their initial education alone. Rather, we need ensure their continued professional advancement, i.e. constant professional development. That will not only enhance their professional competences, but also promote their skills and teaching methodology. Ultimately, it would increase their satisfaction during the preparation and implementation of musical activities.

One can expect progress in the implementation of numerous preschool teaching activities, in our case the musical ones, from teachers who should be ready to use their vision, work habits, motivation, and professional competence to foster the development of both general and, in our case, specific musical competencies the children.

To sum up, if we are prepared to work on strengthening our competencies, as society and as individuals, if we are ready to pay specific attention to the development of children's potentials, and if we are interested in accepting the importance of life-long learning and in being part of such learning, we can confidently expect to successfully develop not only various activities in preschool education, the musical ones in our case, but also in the entire educational system. This will always stand at the basis of the success and future of our children.

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ZAINTERESOVANOST VASPITAČA ZA USAVRŠAVANJE MUZIČKIH KOMPETENCIJA

U prilog potrebi za stvaranjem podsticajnog okruženja u predškolskim ustanovama, kojim se istovremeno može uticati ne samo na razvoj znanja i veština dece, već i na kompletan razvoj detetove ličnosti, očekuje se da predškolske ustanove kako svojim programom, tako i kreativnim, efikasnim i motivisanim vaspitačima, to i obezbeđuju. Promenama u obrazovno vaspitnom sistemu, usmerenim ka podsticanju različitih kreativnih aktivnosti dece od vaspitača se zahteva da u svakodnevnoj praksi sprovode one aktivnosti kojima se stimuliše dečje kreativno izražavanje, stvaranje, istraživanje. Za ostvarivanje brojnih kompleksnih ciljeva i zadatka predškolskog obrazovanja, sa posebnim naglaskom na realizaciju muzičkih aktivnosti od primarnog uticaja su muzički kompetentni vaspitači. Zato je važno njihovo kontinuirano usavršavanje i jačanje muzičkih kompetencija. Polazeći od činjenice da vaspitači mogu upisati visoku školu strukovnih studija za vaspitače kao i učiteljski/pedagoški fakultet (studijski program za obrazovanje vaspitača) i bez adekvatnog muzičkog obrazovanja, postoji potreba za permanentnim usavršavanjem vaspitača za muzičko obrazovanje. U nameri da ispitaju u kojoj meri su vaspitači u predškolskim ustanovama zainteresovani za usvršavanje znanja potrebnih za realizaciju planiranih muzičkih aktivnosti, autorice ovog rada su u aprilu 2016. godine sprovele istraživanje u kome su učestvovali vaspitači različitog radnog iskustva i različitog stepena obrazovanja. Cilj istraživanja je bio da se ispita u kojoj meri su vaspitači zainteresovani za usavršavanje iz oblasti muzike, kao i da li im dodatna stručna usavršavanja obezbeđuju veće zadovoljstvo u pripremi i realizaciji muzičkih aktivnosti. Sprovedenim istraživanjem utvrđeno je trenutno stanje u predškolskoj nastavnoj praksi, povezanost realizacije muzičkih aktivnosti sa stručnim usavršavanja iz oblasti muzike i značajnost razlika u odnosu na godine radnog iskustva. Na osnovu dobijenih rezultata

zaključeno je da su vaspitači u predškolskim ustanovama veoma zainteresovani za usavršavanja iz oblasti muzike i da rado pohađaju stručne seminare. Većina smatra da stručnim seminarima mogu dodatno unaprediti svoje metodičke veštine i kompetencije u ovoj oblasti, čime bi se mogao obezbediti kvalitet u početnom muzičkom obrazovanju i dao snažan podsticaj daljem razvoju muzičkih sposobnosti dece.

Ključne reči: *muzička aktivnost, muzičke kompetencije, usavršavanje, vaspitač*

THE RELEVANCE OF THE VISUAL ARTS AND DESIGN CURRICULUM IN EDUCATION AND PRACTICE

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Abstract. *The paper deals with the issue of the role and relevance of visual arts and design as a subject, in the context of the planning and development of a viable and an articulate education course curriculum. It has been the focus of the attention and the discourse amongst professionals and educators alike, for these past few years. The above mentioned role, context and relevance are best exemplified by pointing out the context that is embedded in the methodological and technological content, and the implications for industry, a role which is predicated by the actions, the principles and the purpose of the circumstance under review. The paper states that this context refers to the debate which surrounds the use of a specific language format, one that will eventually determine the interpretation of such a language / subject matter that is under deliberation. Furthermore, we emphasize the issue of relevance or relevancy which implies or signifies the appropriateness of the need and urgency of an articulate course curriculum development for a discipline such as that of the visual arts and design. The paper points out to the need to harmonize 'teaching' with what is being taught (i.e content) and the 'preaching' or the 'theory'. Unfortunately, there is a serious gap between theory and the practice. The paper also stresses the need for a different attitude towards a unique conceptual framework that is driven by technology, commerce and industry.*

Key words: *relevancy, contextuality, task-based curriculum, competency – based curriculum, indirect/direct approaches*

INTRODUCTION

The issue of context, role and relevance of visual arts and design both as a profession, and discipline, in the context of the planning, and developing a viable and articulate education course curriculum needed for the successful sharing of its principles and

practice, has for a longtime been the focus of attention and discourse, amongst professionals, practitioners and educators.

This is a debate between the content of its technological prerequisites on the one hand, and the context of its role in industry and the requirements demanded by economic exigencies for the socio-economic development and development of the society on the other. This role and its relevance is best exemplified and well spelt out by the emphasis of such a context. They are embedded in the actions taken together with the principles employed and the purpose of the given design in question.

Steadman (1979) defines the word "context" as a discourse or deliberation which surrounds the use of a specific language form or format, as a unit which helps or enables the encoders to determine the interpretation (decoding) of such a language/subject matter under deliberation. Pautler (1976), describes the issue of relevance in the same vain as meaning or referring to "the relationship of a subject matter or something that relates to the matter under review or under discussion". So the issue of relevancy of industrial design curriculum according to Halfin (1975) implies the appropriateness, or the need and urgency for a well articulated course curriculum development in arts and design for technological/educational needs of the society at large and the industry in particular. This refers to its social, economic, and cultural relevance to the new millenium way of life.

Hence, the contextual relevance of a visual arts and design course curriculum and its role in education, coupled with its practice as a profession and its place and value in industry, cannot be overstated. The onset of the new digital and technological age in a fast-paced world has had its implications not only on us in this part of the world, but on humanity all over the world. Consequently there is an immense pressure on governing bodies of schools/universities and educational policy formulators, to effect changes in relevant subjects matter and curriculum that is not only current and timely, but also seen to be very relevant to the future life's roles of individuals in society (Keller 2012). As a consequence, there have been all kinds of debates among students, teachers and education practitioners on the one hand and parents/society on the other, for a change in the aspects of curriculum content and its development. This has been required by the urgency for rethinking the area of technology inclusion in the academic content of what is being taught in schools. This need is predicated upon the academic reality and relevance for children to be allowed to acquire competencies, skills and such worthwhile academic endeavors that will in the future make the children become self reliant and independent from society and government (Brown 2001).

 Therefore there is serious consideration to be put forward for the complete restructuring of the curriculum and academic content of whatever is presently being taught today in our schools. According to Harahan (1978) this restructuring should be "consciously tailored towards a new technologically driven, commerce/industry and product-based, educational strategy or policy objective", that will not only turn out graduates with that "spark" and energy for new innovativeness in the new millennium, i.e technology, commerce, and industry – based on economics, which will produce future individuals with a mind effectively adapted to the new ways of doing things (Norman 2009).

VISUAL ARTS AND DESIGN, A MUST FOR EDUCATION IN AN ARTICULATED CURRICULUM

Arguably true, according to Bordens (2003) who agrees to the fact that, there is a general understanding and recognition across the Industrial/Commercial World that innovative design education, when considered as a subject, profession, or a trade, can deliver many of the highly prized skills and qualities of the individual, skills such as flexibility and originality which are vital to human survival in the modern era. Indeed the very nature of the "high-tech" society we find ourselves in today, demands an internationally – oriented global approach in the attempt to develop a well articulated course curriculum that will ensure continuity of a design–led approach for industrial education. Such an approach will be vital to the future growth and improvement of quality and standards of manufactured goods/products for overall economic growth and success. Implemeting a new and well articulated curriculum for Industrial Design may not be for technological institutions alone, we recommended that they be introduced into traditional universities curriculum and research organizations, too. This will play a major role in ensuring continuity and developmental standards of a design–led educational system aimed at solving technological, industrial and efficiency questions/problems (Crisp 2011). At this point it is important to attempt a picture of what the subject of industrial design is about. An attempt will be made to explain what the first steps that might be taken are, in order to ensure the development of an effective course curriculum development.

PHILOSOPHY AND CONTEXT OF VISUAL ARTS AND DESIGN PROGRAMME

According to Halfin (1976), exposure, scope, and general development of a curriculum for visual arts and design programmes in universities and technological institutions should be aimed at (or tailored towards) producing creative, innovative, and skilled manpower. They should be capable of upholding, sustaining and initiating skills acquired through the students` theoretical exposure to the rudiments of the profession and thereafter be able to apply those skills to the practical development of society, thus enhancing the sense of values and needs of the community.

Thus, elaborating a unique philosophy and ideology for the development of a course curriculum for Visual arts and Design in tertiary institutions should be carefully aimed at fully exploiting the wealth of potential of the new technological era. It should ensure its translation into new products through the application of the latest in technology, innovations and new inventions in the field a computer science and IT compliant technologically-driven world of manufacturing goods and products by using "high tech" i.e smart technology of engineering/manufacturing (Burkill 1994).

When putting into practice the above, one should be mindful of the fact that the involvement of different schools in the process of exploitation of visual arts, applied arts and design methods and making use of its technological potentials, in the resolution of design and aesthetic problems inherent to manufacturing should be total.

The general philosophy, purpose and inherent values in the proper planning and preparation of programmes for the development of curriculum for this course should first and foremost be geared towards promoting and developing general awareness of people involved. Secondly it should be aimed at inculcating a purposeful art and design-led, and design-approach consciousness thereby paving the way for an awareness campaign targeted

at both the manufacturers of products and the product consuming public, thus helping to promote the much desired technological reawakening of society at large.

Thirdly, applying and using whatever innovations of the new and more reliable methods of curriculum development to be employed, must be based upon tangible philosophy and objectives. The developer of such a program should be able to interpret national, state, individual student philosophies and other human engagement objectives. This kind of course/program philosophy and objectives must also be consistent with the school and departmental goals, targets and objectives. This philosophy and objectives must take into consideration the curriculum aspects that concern the students` background, the learning process, the facilities, materials, and techniques of instruction. It should also take into account the various curricula methods and approaches which reflect contemporary technological and scientific trends and developments in the industry.

Fourthly, the initiative for the development of a new course curriculum of visual arts and design must take on-board the current post-modern eclecticism in which quality is almost a by-product of stylistic erudition. Fine arts or art-based courses as they are taught in schools today and in the post-modern context, struggle with the loss of craft component disciplines, after going through many decades of modernist orthodoxy. So the time has come for a major paradigm shift of position both at the policy-making levels, and at the implementation levels (Maeda 2006).

GENERAL AND SPECIFIC OBJECTIVES OF A VISUAL ARTS AND DESIGN CURRICULUM

General objectives

The issue of restructuring a course programme for any field of study, according to Biggs, "must first and foremost clearly spell out the objectives of what the programme intends to achieve; in terms of end-results or expected societal roles to be performed by these graduates/graduands" (2007). To this end the issue of developing a curriculum for an industrial design course programme might be seen to be a rigorous one and therefore requires competencies that, one thinks, do not abound readily. This is because most of what the present educators implement are some programmes of teacher–learner education that provide instructions in units or course development systems only (in most cases) and not on core curriculum development proper. So the serious issues of an efficient and articulate curriculum are seldom raised. The understanding of the objectives of curriculum development is not just about doing things differently, it is about doing something based on an agreed social objective, purpose and need. Therefore serious attempts should be made to be able to keep up with changing times and events with the rest of the world technologically (Bruner 2007).

The issue of developing an arts and design curriculum requires a well grounded knowledge in the discipline as well. The developer must be abreast with the knowledge and understanding of the student/learner capabilities and how the learning and learner environment works. The curriculum developer needs to know more about change or changes, about the processes and the various factors that influences such changes. Therefore the main focus and objective of a well articulated course curriculum development must attempt at invoking the three principal elements of curriculum development. The need for a more balanced effort to handle and deal with the following three principal elements of a curriculum development follows as such:

(i)   the CONTENT of the area of specialization
(ii)   the SOCIETAL FRAMEWORK in which the program intends to function
(iii) the HUMAN or PERSONAL needs assessment /component

The above three elements of the principles and practice of curriculum development weave delicately into the opinions of Devore who stated that "there exist serious gaps between theory and practice in the delivery of Training programmes" (1980). For example in the area of content of specialization, one would have expected to see into the curriculum content subjects such as Computer Technology, CAD/CAM, CAD/CAF, CGI or other computer-centred disciplines, such as Automobile/Transportation design, Machine/Tools design, Fabrics manufacture, Product Design, Graphic design, Textile Design, Ceramics Tech, Ergonomics, Styling, Design / Material science and Technology, Structural technology, Merchandising, Commerce / Business management, Law and marketing, and a whole range of other fine arts and science related courses. The inclusion of the content of the above subject areas would ensure a broad based platform that will engender the goal of the focus for an economy based upon technology, commerce and industry. This will bring about the achievement of the unifying themes of the "science of efficient human action and behavior" in industrial/economic self-reliance.

Specific objectives of a visual arts and design curriculum

A Curriculum for Visual Arts and Design, according to Devore (1980), should be structured to reflect the following specific objectives:

- Provide specialized, technology-based professional education aimed at producing highly skilled professionals in arts, applied arts and design, capable of understanding, interpreting and synthesizing problem situations, providing solutions and answer to complex technical/technological problems in the field of Technical Aesthetics, Product Design, Prototype and Industrial Goods Design.
- Develop the students ability in special skills acquisition in Art and Design, coupled with other design related fields as well as acquaint them with the appropriate technological "know-how", and skills that they can apply effectively when there comes the need for the application of these skills which should be tested on their encounter with problem-solving exercises in industrial design and other related problems, usually associated with defective designs.
- Develop students` understanding and highlight awareness of the place of social-cultural norms and values of their immediate environment. Design in technology and aesthetically related economic problems. The way it affects the manufacturing and industrial sectors versus the general market economy of our society, relating this to the contemporary classroom skills for broader understanding and effective use of their theoretical educational experiences.
- Develop students` ability to understand the elements and principles of visual arts and design as well as design methods and methodology, and be able to synthesize appropriate information, to produce effective designs and prototypes as end results.
- Develop students` ability to provide, on graduating, appropriate solutions to the technological, economic and aesthetic problems of society.
- Develop students` ability to relate to their clients and their community. This will enable them to communicate better their intended creations innovations or inventions with the

sole aim of positively influencing attitudinal/behavioural change and taste in product consumership (sales and purchase). This is an appropriate medium and tool for effectively influencing change in societal norms and values.

VISUAL ARTS AND DESIGN CURRICULUM: DEVELOPMENTAL APPROACHES

According to Halfin, in order to develop curriculum "one must be able to determine what skills the students who complete such a course should be able to perform and under what condition they should be able to perform such skills and how well they should be able to do this" (1976). Most curriculum developers have adopted the "INDIRECT" or "DISCIPLINE" approach.

In other words the structure and content of acknowledged disciplines that has been found to work even under the most sever of conditions, is recommended to be used in the design of such curricula. Further still the other commonly used method is the indirect or the so called "cut-and-paste" approach. The advantage of this approach is that one takes the best elements of a variety of similar curricula and puts them together to form another one or to form a new one.

A third approach, which is also the indirect approach, employs the design of a program based on a combination of past educational and life experiences. As it can be seen above, all of the indirect approaches provide useful information, yet they are not finely tuned to deal with the students` present and future roles/needs. So, what is needed or required is the "DIRECT" approach. This is an approach that ensures that relevant content that is in tune with the industrial/technological reality of the time is included. Suggestively supporting this view O'Brien (2008) said that the immediate and future needs of the students must be analyzed to determine the areas of competences they need in order to acquire such skills. As both students and societal needs must be analyzed to determine the skills and capabilities needed by students, that is relevant to such societal needs and problem resolution. Frynier (1973) in his work suggested that a curriculum developer should also analyze what knowledge, skills and attitudes, as well as individual needs are required in order to maintain the standards, and by so doing, optimize themselves and society at large.

To support the above, it should be noted straightway that the trend of adopting either or both the "REAL TASK" or "COMPETENCY" based types of curriculum development, does not have a "hard and fast rule". In order to provide information the "TASK-BASED" curriculum development requires the synthesis of the task, analysis and research by psychologists, educators. A holistic approach to the curriculum designed is used on a large scale.

Halfin (1975) further attests to the fact that the "TASK-BASED" curriculum development as its first step "is aimed at identifying the life roles to which the curriculum will be directed i.e. the present and future roles of students are considered. The specific roles and competencies within these roles that are relevant to the curriculum are clearly highlighted". In the process of developing the curriculum the developer must identify specific roles, and these roles are broken down to more specific elements called TASKS. A task therefore could be said to be the smallest unit of activity within a role. This task should involve activity, time, and purpose in relation to the role and should culminate with a logical ending point. Sources of information for identifying tasks may include, the developer's own personal experiences, or that of persons who

are knowledgeable or competent in each of the life roles that are selected. Literature on the various roles could be used. If the life roles are emerging ones, stimulating the roles may be of help. Tasks so identified should be stated in action form.

It is also vital to consider the next step, that is to " VALIDATE TASKS". This means to check the analysis process carried out in the previous stages of development. It involves several techniques, for example, the survey of the actual person's real life role, or observation of the person carrying out such roles. This is to determine if the tasks identified are appropriate. Simulation could also be of use. Others stages still worth mentioning include determining such tasks and their viability, as well as the need to be included in the curriculum. There is also the detailing of tasks. It implies, identifying the steps required for performing each task, the sequences for achieving the tasks, the critical points to be encountered in completing such tasks, and the attitudes needed for successful completion. The cognitive processes, such as problem-solving, analysis and evaluation should be identified and linked with the appropriate steps. Manipulative skills and knowledge also need to be identified. It is also very necessary to design the behavioural objectives such as what the person should be able to do, and under what conditions they should be carried out, what quality of the performance is expected and so on and so forth (Halfin 1976). Finally the course program should be designed. First and foremost its design should be based on turning to account all the tasks, data and behavioural objectives. In the long run it is important to properly evaluate the resultant curriculum. This relates to the prior steps taken in the developmental process. The evaluation information should be collected as one progresses through the developmental processes. Consequently a follow-up of the impact of the course which was developed is easy to determine. The strengths and weaknesses of such an endeavour and the ensuing curriculum can be evinced.

Therefore, the `secret` in the problem of teaching courses for industry and technology is closely related to "what to teach". This is relevant and uniquely necessary if the needs and wants of the society are to be met. As for what is taught as subject content, this must be related to the functional requirements of modern day living which are needed for establishing the parameters that will ensure meaningful economic development brought about by constantly changing priorities, planning and the decision-making process.

In the same context "how to teach" what is to be taught must also be viewed as a prime professional responsibility that searches for maximum involvement of the individual learners and their responses to the relevant content of the curriculum. Professional expertise and experience on the part of the educator are required. They should be able to integrate the sociological, political, technological, economic and psychological factors which affect and motivate society to develop instructional materials and teaching models that would suit any given ideal society or situation.

Consequently what is taught or shared and learnt in the process would become concrete through the practical demonstration of the effectiveness of such an integrated process in the teacher-learner situation. This could be interpreted in the form of functional, potentially viable working models or prototypes both for further training and for the manufacturing industry as a whole.

CONCLUSION

The issue of the approaches for the development of a curriculum for general education in conjunction with its use, adaptation and applications in various fields in general, and in visual arts and design in particular, has always been thorny since the beginning of education and our relationship with the environment (Obasuyi 2004).

More issues that readily come to mind are those of the need, relevance and role of the subject matter, of timing and of how stringent and suitable these needs are for society. Others problems are generated by issues such as skills acquisition, academic knowledge and the power to function effectively in various fields of specialization and in all other areas of professional endeavour. All these and more have always kept busy the minds of educators and curriculum developers over time.

With this scenario and the urgent need for economic self-reliance in mind, we should bring forth the need for general reappraisal of the educational curriculum objectives as far as the Visual Arts and Design programmes in tertiary institutions, are concerned. All this considered, we find it appropriate to point out to the following issues:

- curriculum development is not just about doing something differently, but about doing something based on an agreed set of social needs, on their function and relevance which are based on a specific purpose and objective.
- this need calls for, and requires experts who are highly specialised in this field and have a vast knowledge of the need to know more about change and the change process.
- Three vital elements of any curriculum development program must be highlighted:
- the content of the discipline
- the societal framework which the program would function
- the personal needs component of the given discipline

Be that as it may various studies have revealed that there is a need to harmonise the "teaching" with the "preaching" and that there exists a serious gap between theory and practice on the one hand, and the need and resolution to solve existing problems on the other.

To make a long story short, and given all of the aforestated reasons, the time has come to focus on the unique basis of the conceptual framework and core of the visual arts and design disciplines. They are about skills acquisition, education, technology and industry. This is contextualized by a broad based reservoir of concepts, principles and the unifying themes of the "science of efficient human action or behaviour" by which technology drives industry, which in its turn has industrialised and revolutionized the way we think and do things. The world has never been the same again ever since the invention and design of the "WHEEL".

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RELEVANTNOST KURIKULUMA VIZUELNIH UMETNOSTI I DIZAJNA U OBRAZOVANJU I PRAKSI

Rad ispituje problem konteksta, uloge i relevantnosti vizuelnih umetnosti i dizajna kao discipline naspram konteksta planiranja i razvoja održivog i jasnog nastavnog plana i programa koji je u središtu pažnje i razmatranja među profesionalacima i pedagozima tokom poslednjih nekoliko godina. Uloga, kontekst i relevantnost najbolje se mogu ilustrovati njihovom istaknutošću u okvirima metodološko-tehnoloških sadržaja i njihovim implikacijama na industrijskom polju. Ovo se zasniva na preduzetim radnjama, primenjenim principima i svrsi s obzirom na razmatrane okolnosti. U radu je utvrđeno da se kontekst odnosi na razmatranje koje obuhvata upotrebu određenog formata jezika koji će na kraju odrediti tumačenje takvog jezika / predmeta koji se razmatra. Osim toga, u pogledu pitanja relevantnosti misli se na relevantnost koja podrazumeva ili označava odgovarajuću potrebu i hitnost razvijanja jednog artikulisanog nastavnog plana i programa za disciplinu kao što su vizuelne umetnosti i dizajn. Rad preporučuje potrebu za usklađivanjem „nastave'' sa „onim što se predaje'' (tj. sadržaja) i „predavanjima'' ili „teorijom'', jer postoji ozbiljan raskorak između teorije i prakse. U radu je naglašena potreba za pristrasnošću prema jedinstvenom konceptualnom okviru koji se odnosi na tehnologiju, trgovinu i pogonsku industriju.

Ključne reči: *relevantnost, kontekstualnost, nastavni plan i program zasnovan na zadacima, nastavni plan i program zasnovan na kompetencijama, indirektni/direktni pristupi*

A SEMIOLOGICAL ANALYSIS OF FILMS

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Abstract. *The subject of this research paper is a semiotic analysis of films, as part of media semiology. From the moment when film art, also called the seventh art, appeared by the end of the 19th century, it has become a popular medium of the modern age. Films represent media content which can be watched by people all over the world, without literacy as a prerequisite. However, one of the requirements for the viewer to enjoy the film is to understand the films language. It is therefore necessary to know the basics of film semiology. This paper, in addition to being addressed to the professional public, that is, to audio and visual media theorists, is also intended for the general public. This goal is to be achieved through theoretical examination of the basic concepts and directions in the semiology of films.*

Key words: *media, film, semiology, meaning*

THE SEMIOTICS OF MEDIA

The term media, derived from the Latin term medius – which means *in the middle*, is used in this paper to imply mediators in communication, and any "...natural and/or artificial substance, that is, a set of natural and/or artificial conditions through which communication is achieved" (Radojković and Miletić 2005, 95). Any discussion about the media necessarily leads to semiology. In general terms, semiology is the science of signs, or more precisely, of sign systems. The term itself is derived from the Greek words *semeion* – sign and *logos* – science.

The term *semiotics* is often used as a synonym for semiology, (according to Giro 2001, 6). Šuvaković has recently said: "Semiotics is defined as a formal science of signs and linguistic and non-linguistic meanings. Semiology is defined as the science of the creation, transfer, functions and transformation of signs and meanings of linguistic

and non-linguistic origin in social life, so semiology can also be defined as the semiotics of culture" (Šuvaković 2011, 635).

Although semiology has emerged from linguistics, it does not only include the study of language but also goes on to research other sign systems using knowledge in the field of linguistics, information theory, sociology, and psychoanalysis. Roland Barthes, one of the founders of the modern semiological theory defines semiology in the following way: "Semiology therefore aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all these, which form the content of a ritual, convention or public entertainment: these constitute, if not *languages*, then at least systems of signification"(Barthes 1971, 317). This leads to the emergence of applied semiology, including the semiology of media and film. More precisely, the semiology of films is a part of a broader concept – the semiology of media, which appeared in the second half of the 20th century, and some of the first theorists were Roland Barthes (Barthes 1972), Umberto Eco (Eco 1979), Christian Metz (Metz 1974).

Media semiology examines the structure and meaning of signs in the media, the ways in which they spread and the way they affect the recipients in different or particular contexts. Semiological analysis of the media, just like meaning, is an analysis of the media process. "The signs are intermediary instances (mediators) between the so-called reality, which is, according to Charles Sanders Peirce, a reality mediated between the earlier processes of semiosis and our interpretation of this reality with the use of signs" (Nöth 2004, 469). Media as such do not convey the "natural" reality, but it is always semiologicaly mediated.

Barthes believes that every communication process which includes media messages consists of two systems: **denotation** – literal, obvious, primary meaning (which he dismisses in some of his later papers, assuming that there is only connotation), and **connotation** – the secondary meaning of media messages, including cultural, social and personal associations depending on code systems. In addition, codes can be defined as groups of social rules and conventions that are learned throughout living in a particular culture and which are socially and historically predetermined. Media messages can make sense only within certain code system of signs.

Stuart Hall's observations are important in order to explain the polysemy of media messages. By adopting Barthes' semiology, and his definitions of denotation and connotation, a system that admits that the denotative level is ideologically colored, Hall distinguishes the coding process, which is the intended meaning the creator of the message initially implied, and he also mentions decoding, which is the ability of the audience to understand the messages differently. Stuart Hall proposed that there are three ways of decoding the meaning of a message:

- the dominant reading that matches the intent of the creator of the message and which is, for example, the goal of the creator advertising for messages who use manipulative techniques trying to limit several meanings to one dominant meaning;
- negotiated reading which partially coincides with the intent of the creator of the message;
- oppositional reading that is completely the opposite which means that everything in the message is rejected.

Stuart Hall ended the practice according to which media messages are viewed as a reflection of reality, the audience is viewed as a passive audience, and the communication process is a linear process. Hall believes that media messages are ideologically colored

and encoded in a way that suits the dominant society groups, and in a way, that it is in line with formal features of the particular media. Therefore, the media do not present, but rather represent a reality based on interests. An active audience decodes the meaning from the media messages. "Before this message can have an `effect`, however one defines it, satisfy a `need` or be put to a "use", it must first be appropriated as a meaningful discourse and be meaningfully decoded. It is this set of decoded meanings which "have an effect", influence, entertain, instruct or persuade, with very complex perceptual, cognitive, emotional, ideological or behavioral consequences" (Hall 2008, 277).

Once decoded, the message becomes social practice. Hall answers the question of whether and how encoding codes may differ from decoding codes, and emphasizes that this is conditioned by the differences between the sender and the recipient. "Wrong" understanding is possible.

After investigating visual communication, in particular television, Hall says that the television sign is an icon following Peirce's trilogy[1] and emphasizes that such characteristics are always encoded, although sometimes they look as if they were natural. His point is that, "Certain codes may, of course, be so widely distributed in a specific language community or culture, and be learned at so early an age, that they appear not to be constructed – the effect of an articulation between sign and referent – but to be "naturally" given (Hall 2008, 279). However, even apparently `natural` visual codes are culture-specific, claims Hall. Actually, when it comes to naturalized codes, there is a fundamental alignment and reciprocity, sort of equivalence between the encoding and decoding sides of an exchange of meanings. Hall uses the domestic animal *cow* as an example and talks about the link between the visual sign for `cow` and the linguistic sign for this animal. Both the image of a cow and the word cow are not `natural`, they are rather conventional. "Iconic signs are, however, particularly vulnerable to being `read` as natural because visual codes of perception are very widely distributed and because this type of sign is less arbitrary than a linguistic sign. The linguistic sign, `cow` possess none of the properties of the thing represented, whereas the visual sign appears to possess some of those properties" (Hall 2008, 280).

These rules also apply to the film as a medium of mass communication.

SEMIOLOGY OF FILMS

According to Radojković and Miletić (Radojković and Miletić 2007, 122–123), films can be defined as content that is communicated very widely, as an aesthetic message above all, and as an audio and visual medium of mass communication, although it is also broadcast in other mass media. Film is also defined as artwork "...which is put in place of the potential, expected or random individual fantasy of the viewer. In this way, the films create a paradoxical development of the imagery or a simulation of fantasies for a large number of mutually unrelated individuals..." (Šuvaković 2011, 211). Moreover, "... the film is the display of a display (mimesis of mimesis) because it does not only show what the eye sees (the scene, the body, the person in the scene, the event, the presentation and storytelling of the event, the chronology of the scenes), but it also shows what cannot be

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[1] Icon – a sign has a similarity to the object that it represents, the sign points to an object based on its properties; Index – there is a direct physical connection between the sign and the object, it is causally linked with it; Symbol – the sign is conventionally linked to the object.

shown and experienced visually (pain, passion, death, pleasure, orgasm, thoughts, divine, general, ideology, ethics, subconscious, fantasy – what the eye wants to see but never sees in real life, etc.)" (Šuvaković 2011, 213).

From the 1960s, film theorists have begun semiological analysis, first in France and Italy.[2] The semiology of films is a part of the theory of film, and among the topics it deals with, what we should emphasize as the structure and meaning of the signs used in films, the communication processes in the making and reception of films, the relationship between films and the cultural context. According to Nevena Dakovic, the theory of film could be defined as a science about the media and communication nature of films (Daković 2012, 19). The semiology of films deals with the kind of meaning a film will communicate. Film studies appeared a little later, in the second half of the 20th century, first in the United States, as part of the Culture Studies. By nature, film studies are interdisciplinary, studying the film comprehensively. The film is above all analyzed as a cultural text in a particular context.

Throughout history, it is possible to distinguish a first and a second semiotic level. The first, classical semiology of the film was developed in the spirit of structuralism[3] and the center of interest was the structure of the movie code. The synonyms of the film semiology of that time were these metaphors: the grammar of the film language or the language of the film. There is an analogy between films and language. The structure of the film is compared with the structure of the language, and the grammar of films is compared with the grammar of verbal language. One of the first authors, Robert Bataille, compared a film frame with a word (Omon 2006, 154). Thus, Sergei Eisenstein, a representative of the Russian films semiology, for example, equated the film image with the word, and a combination of images obtained by editing – with a sentence (Nöth 2004, 500). According to Radojković and Miletić, the basic unit of motion – photogram is analogous to phonemes or graphs, a film frame is equated to a word, the scenes are syntagms, and a film sequence is analogous to a sentence. "A film frame is everything that is seen and heard during one continuous recording step, from turning on to shutting off the camera. More frames create a scene, multiple scenes – a sequence, and a series of sequences – a short film or a feature length film" (Radojković and Miletić 2005, 125). Frame[4], as the basic unit of the film language is determined spatially, so the film space include everything that can be seen, as well as all that cannot be seen, and is just assumed. It is also defined temporally, so we are talking about film time.

The ideological, social, political, psychological dimension of the film, the context, the communication processes in the process of making and reception of the film, are at the center of the attention of the second semiology, within the framework of post-structuralism.[5] In addition

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[2] However, the founder is considered to be Reymond Spottiswoode, who published the book *A Grammar of the Film: An Analysis of Film Technique* in 1935, in London, where he talks about film structure and its specific elements (according to Omon 2006, 153).

[3] Structuralism is a theoretical movement that appeared in France in the 1950s, and it is predominantly used in the research of culture and its creations, as well as in the mass media. The basic concept of structuralism is that human activities and their products, as well as thinking itself, are constructed, and not naturally given. The representatives are Claude Lévi-Strauss, Roland Barthes, Ferdinand de Saussure, Louis Althusser.

[4] Frame is determined by the relation between the camera and object which is being recorded, and in that relationship film plan is very important, as well as the angle of the camera, the motion of the camera, the composition of the frame.

[5] As a criticism of structuralism, the theoretical stream of post-structuralism appeared in 1960s in France, but it only became famous in 1970s in the Anglo-Saxon world. As a theory of postmodernism, it encompasses several theoretical schools, among which are: semiology, discursive analysis, deconstruction, text theory,

to the syntactic, the semantic and pragmatic dimensions of the semiology of films began to be studied. "Whilst the first semiology, as linguistics and media-centralized, deals with denotation and description, the second semiology is focused on the social aspect, and focuses on the ideological, psychological and political aspects and influences of films ... applied within the framework of the Theory of Film, and exploring the ways and methods in which films construct the subject and his position, determined by a sense of belonging to an ideological or social group" (Šuvaković 2011, 39).

Some of the representatives of the second semiology of the film are Jean Louis Baudry and Christian Metz who is also associated with the first, classical semiologist. Within the framework of the Marxist ideological criticism, Baudry points out that the film, due to its technical characteristics to reproduce a three-dimensional image of the world is able to create a civil ideology. According to him, the film with its technical characteristics enables a `way of representation` of the three-dimensional world that places the viewer in the position of the `subject of transcendence`, the bearer of an idealistic sense which originates in the circumstances where the viewer sees the recorded scene from a central position that suggests a monocular perspective of the Quattrocento. From the `mirror role` of the media and the viewers', `security about their own identity`, arises due to the `artificial regression` to the state before the formation of the ego, where the difference between oneself and the other is not yet established, and therefore there is no differentiation between the perception and the performance, it is something similar to a hallucination, to the vision of reality that is not real. It is the `belief mode` where the impression of reality is enhanced by the similarity to a dream, the so called `fiction effect`, which stimulates the `subject effect`, the place where the subconscious desires are created. They are the source of meaning and thus generate a civic ideology regardless of the mode of use and of the intentions of the author" (Stojanović 1991, 8–9).

The work of Christian Metz, the French film semiologist, the leading name of European film semiology (Stojanović 1983, 31), could be defined as work aimed at discovering meaningful structures in the film message, inspired by the works of the linguists Saussure and Peirce. In his research, Metz prefers narrative, feature films, but he does not exclude the possibility of carrying out semiological analysis of other types of films as well.

According to Dušan Stojanović, Metz's work can be divided into four stages: In the first stage he believed that the film image is analogous to reality. He made a distinction between denotation and connotation in films, presented and expressed an aesthetic instance of the film, perceptually and affectively annotated. When it comes to denotation, he talks about diegesis: "…the story itself, but also the fictitious time and space which are intertwined and interwoven within it, as well as the personalities, landscapes, events and other narrative elements, provided they are considered in their denotative sense" (Metz 1973, 90). Metz rejects the double articulation, and recognizes codification only in large syntagmatic units (rational dimensions), in scenes, sequences, syntagms. He believes that the basic parts pertaining to film semiology are film editing, frames, sequences, large syntagmatic units, camera motion, image and word relationship (Metz 1973, Metz 1978).

At a second level, Metz talks about film codes, which make up the language of the film. "…The term *language* in the narrow sense of the word, which refers to everyday language,

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intertextuality, the theory of signifying practices. The representatives are Jacques Derrida, Michel Foucault, Gilles Deleuze, Judith Butler, Jean Baudrillard and Julia Kristeva.

Metz replaces with the word *code* and defines it in opposition to a complementary term, *message*. The *code* is a logical relationship that allows the message to be understood. A code is composed of signifying elements, while a message is composed of the tagged ones. In order to earn his name, the code must be instantiated in several texts: the text can have one or more codes, or none" (Gavrić 1983, 48).

The code is defined as the system, and the message as the text, and the relationship between a code and a message is parallel to the relationship between the system and the text. Metz also mentions the syntagms as a horizontal set of messages which make up a text, from the paradigm in a movie, which reflects the code as a system. According to Metz, in addition to this, semiology often studies the syntagmatic relations, because paradigmatic relations are partial and fragmented.

He also makes a distinction between the extra-cinematographic codes that exist outside the film in other signifying systems, and the cinematographic codes that exist only in films. He further divided them into general ones that apply to all the films (driving a camera with a panorama, for example), and special ones, which he calls sub-codes, and are characteristic to certain epochs and genres (for example, classic western).

In this stage of his work, Metz rejects the idea that signifying units are only found within large syntagmatic units, and believes that in films, in the code, there is no common signifying or non-signifying minimum unit, and that each code has its own. For technical codes, that is a photogram, in editing – it is a frame, in narrative codes – syntagmatic units, in psychoanalytic code – a symbolic object. "This denial of the film's reliance on codes has developed under the influence of ideas that emerged in the late sixties in a French magazine *Tel Quel*, by authors such as Jacques Derrida, Philip Sollers and Julia Kristeva. Starting from one ideological point of view, they questioned Ferdinand de Saussure's idea of the sign as a relation between signifier and signified, claiming that these are a product of a civic ideological need for a speaking subject, which should be replaced by the concept of signifying production in which the sign does not appear as a solid link between signifier and signified. Only the relation between the independent signifiers would make what Derrida called the difference" (Stojanović 1983, 39).

On a third level, Metz is under the influence of Lacanian psychoanalysis and speaks of the film as the "institution of the signifier"…while the forms of the signifier can be found in the subconscious and archetypal, imaginary and symbolic of the whole civilization. The experience of the film text arises on a dynamic mid-point of the imaginary and the symbolic, bordering with scopophilia/voyeurism and fetishism, and through primary film identification (identification of the viewer with the act of watching, that is, with his own view, similar to the Lacan's Mirror Stage, the initial establishment and simultaneous loss of the pre-Oedipal ego, where the fantasy and desire are triggered by the subconscious), and secondary film identification (with personalities, actions and all symbolic constructs), such as the present in the absent, similar to a dream" (Stojanović 1991, 62).

On a fourth, and final level, Metz puts forward the thesis about *statement* as a 'semiological act where parts of the text speak of that text as an act', combining the 'fireplace' and the 'target' of the statement and becoming a non-personal statement embedded in the film itself (and in the experience of the viewer), which in its own way speaks for itself. He thoroughly analyzes the forms of such statement as direct-camera address, voice off, inscriptions, screen on the screen, mirrors, technique detection, film in

film, subjectivity, first person speech, figures of speech, 'neutral' images and sounds)" (Stojanović 1991, 62).

Film communication, according to Metz, is mostly one-sided, and the viewer has the role of a voyeur (Nöth 2004, 502–503). The audience can react only when the film is finished and shown. Therefore, the film is more a means of expression. On the other hand, the audience is more involved in film than in many other media, due to the fact that there is an impression of reality, which Metz speaks about in the first stage of this work. Referring to Barthe's conclusions that photography can also give the impression of reality, but with the illogical connection of "here and once upon a time this happened", Metz also believes that the impression of reality on film is greater because this connection exists here and now. Film, unlike photography, contains movements and "... creates a feeling of actual life and perception of objective reality" (Metz 1973, 8).

When it comes to film signs, while following de Saussure's division, Barthes describes it as a blend of film signifiers (decor, costume, landscape, music, gestures) and signified (concepts). He states that "in general, the *signified* has a conceptual character, it is a single idea" (Barthes 1978, 421). It is a conceptual entity which exists only in the spirit of the viewer. In the film, claims Barthes, there are non-signifying elements. Barthes, just like Metz, thinks that the relationship between signifier and signified is analogically motivated, and that there is a short distance between the signifier and the signified in films because of the given iconic nature of the film sign, and the impression of reality. Yet, there are disconnected signs when the connection between the signifier and the signified is weak. Metz claims that the signifier in the film is the picture, while the signified is what that picture represents. Due to this close relationship between the signifier and the signified, the other articulation is not possible, and the film is universal.

Barthes also distinguishes film expression from film signage. Film expression is being displayed to the audience directly, while the signage exists outside the film picture, too.

Eco makes a distinction between film code and cinematic code. The cinematic code implies the ability to reproduce reality by using technical means and applies to all audio and visual media. On the other hand, the film code is based on narrative rules, it creates narrative messages, and relies on a cinematic code.

When it comes to film icons, theorists go from the view that the film sign is completely motivated iconically due to the analogy with reality, a position that negates the iconicity of the film sign. Eco is one of the first semiologists who denied iconicity, emphasizing the importance of cultural conditionality. Metz negates that the structure of the film and the structure of the language match. He rejects the double articulation as well, explaining that there is nothing in the film that could be compared to language phonemes or language monemes, since the basic film unit (the frame) is closer to a statement than to a word. However, Metz does not reject methods of language analysis which can be applied to analyzing the structure of the film. "Semiology can and must firmly rely on linguistics, but it should not be confused with it" (Metz 1973, 35).

According to the early papers by Metz, film is a type of language in the broader sense of the word. Still, "the concept of film language in the broader sense is a methodological abstraction: in films, that language never appears alone, it is always mixed with various other signifying systems – cultural, social, stylistic, perceptive ..." (Metz 1973, 55). Unlike language in a narrow sense of the word, and unlike double articulation, the film, Metz claims, has codifications, and different types of articulation. He mentions five levels of codification (Metz 1973, 55–56):

- *perception* – a system of acquired intelligibility, which varies according to different cultures;
- *recognition and identification* – of visual and auditory objects appearing on the screen, which also varies according to different cultures, and leaves open the possibility of manipulation at the denotative level;
- *Symbolisms* and connotations of various kinds and their relationship in film, but also in culture;
- *Great narrative structures* – in films and culture in general;
- *Proper cinematographic systems* that, in a specific type of discourse, organize the diverse elements furnished to the spectator by the abovementioned codification levels.

Therefore, film has no double articulation, no phonemes and no monemes. All the units are signifying. Frame, as the smallest unit of the film, a minimal part of it, as Metz calls it, is more like a sentence, a statement, rather than a word. He gave the example of an image of a revolver, which, Metz tells us, does not signify "revolver" but "Here is a revolver". In addition to the frame, which is the minimum section, but not the minimal element of film meaning, Metz speaks of minimal parts, optical acts, such as masks, dissolving, etc., which are also signifying.

Pier Paolo Pasolini claims that the film language, similarly to linguistics language has double articulation (minimum units are real objects or persons that make up a frame, kinemes, units of secondary articulation, which are not the same as phonemes, because the images of real objects or persons can be recognized, which is why they are signifying units, and therefore they more resemble a seme, which when grouped create a frame, while at the level of the first articulation, he compares a single shot (frame) with the monemes).

Eco, on the other hand, believes that there is a third articulation in the film, which should divide the dynamics of the film image into constituent parts, and its basic unit is a kinemorph (a signifying unit, a sign or a seme, which is a blend of kines, the smallest parts of motion without any specific meaning). Eco considers figures to be the smallest units of film, and that they do not carry any meaning. The iconic sign corresponds to the words in a sentence, while a seme corresponds to a sentence. A frame is a syntagm or a seme. Eco borrows the example from Pasolini: a frame where a teacher is holding a book in his hands is a syntagm (one man reads a book) and it is the first articulation, which can be further divided into iconic characters (eye, nose...) which are the second articulation, and in their turn can be divided into visual figures (angles, shadows), which are the third articulation.

When comparing a film to a photograph, Metz claims that photography cannot speak. "One isolated photo cannot tell us anything, that's for sure! But how is it then possible, by means of some strange consequence that two photographs following each other can tell us something? Switching from one image to two images means moving from image to language, in the broader sense of the word" (Metz 1973, 41). Unlike the film where denotation is codified, this is not the case in a photo; it is only a print of reality, while the connotation is created by photographers. "Speaking via an image, regardless of whether it is a language or art, is an open system that cannot be subject to codification so easily with all its basic 'non-discrete' units (images), its overly natural readability, its lack of distance between the signifier and the signified. Regardless of whether it is art or language in a broader sense of the word, a finished film is an even more open system, consisting of signifying units that are directly conveyed to us" (Metz 1973, 52–53).

Metz claims that meaning in the film is not arbitrary, it is more or less motivated at the level of denotation through analogy, while at the level of connotation it is symbolic.

DISCUSSION

It is possible to define a film in two ways: as content that is massively communicated, and as an audio and visual medium of mass communication. Although the fact that it is a visual medium suggests that it reflects reality itself, that reality is semiologically mediated.

Semiological analysis of the film, as part of media semiology, started developing in Europe in the second half of the previous century. Just like semiology is a science of the sign systems, the semiology of the film is a science of sign systems used on film. In order for viewers to enjoy watching films, they do not have to be literate, all they need is to understand film language, and infer meaning from the context. According to Metz "film is not only film language in the broader sense of the word, it also includes thousands of social or human meanings that have been created in some culture, and which appear in films" (Metz 1973, 67). That is why the semiology of the film relies on the theory of information, but also on sociology and psychology.

What the film will mean depends on its creator, but also on the recipient of the film content. It also depends on the social and historical context, the cultural system, as well as on the personal characteristics of both sides. Decoding meaning may be done in different ways, and it does not necessarily have to coincide with the intentions of the filmmakers. Therefore, the topics film semiology deals with are the structure and significance of the signs used in film, the communication processes between the creator and the film audience, the relation between the film and the cultural context, as well as the ideological, political, social and psychological dimension of the film. Semiological analysis is therefore important because, "it is a characteristic of the film not only to transform the existing world but also to create a new one, which will be independent and partly virtual, where the media and the seventh art become an important link and mirror of the interaction of man with the world" (Daković 2012, 22).

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SEMIOLOŠKA ANALIZA FILMA

Predmet istraživanja u radu je semiološka analiza filma, kao deo semiologije medija. Od kada je nastao krajem veka, film, nazvan i sedmom umetnošću, je postao popularan medij savremenog doba, medijski sadržaj koji mogu pratiti ljudi širom sveta, a pritom pismenost nije uslov. Ali uslov da gledalac uživa u filmu, jeste razumevanje filmskog jezika. Zbog toga je neophodno poznavati osnove semiologije filma. Stoga je ovaj rad, pored toga što je usmeren ka stručnoj javnosti, teoretičarima audiovizuelnih medija, namenjen i široj javnosti. Cilj se postiže teorijskim pregledom osnovnih pojmova i pravaca u semiologiji filma.

Ključne reči: *mediji, film, semiologija, značenje*

CRITIQUE OF WORKS OF ART ON THE RADIO

UDC 7.072.3:654.195(497.11)

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Abstract. *This paper investigates the position that art criticism over the radio has in Serbia nowadays. The starting point was the hypothesis that the increase of the number of specialized radio stations in Serbia does not bring more opportunity for art critique. In order to test this hypothesis, we analyzed the program guides of four specialized radio stations and concluded that the cultural program does not exist with these commercial stations, thus, there is no journalistic art criticism. An analysis of the results of secondary research on cultural topics on Public Broadcasting Services in Serbia (by Veljanovski and Valić Nedeljković 2016) resulted in the data on the spread of critique in the programs of Radio Belgrade and Radio Novi Sad. The conclusion is that there is a critique-related program present on Radio Belgrade and that it exists in the specialized cultural show on Radio Belgrade 2. It is called "Top five cultural events of the week" ("U prvih pet – kulturni događaj nedelje") and it is very well organized both significantly and conceptually. On the other hand, Radio Novi Sad, a regional public broadcaster, although still retaining a journalistic critique of art in its program, is experiencing a great reduction of it which is reflected in the fact that fifteen years ago this radio station had ten critics, while today they hardly have anyone.*

Key words: *critique of works of art, cultural program, radio, media, Serbia media system*

INTRODUCTION

The place of journalistic critique of art in Serbian radio programs can be considered a sign of changes taking place at two levels. The first level consists of changes that occurred in the media, which in Serbia, when it comes to radio, is characterized by a multitude of commercial radio stations and a public radio service created by converting the state radio station. The outcome is two types of media with different missions and roles. Starting from the different roles of these types of radio stations, the analysis deals with commercial radio stations and in particular with radio public service. The second

plan of changes concerns professional journalistic work, which changes in many media, even in the radio. These changes result in the amount of wages that are being reduced, in the volume of work that increases until the entry into the profession of the former audience generating free media content. The critique of artworks in the media does not remain immune to these changes. Attitudes of critics attending the conference which took place on May 27, 2017 in Belgrade[1], and asking themselves: "Who (doesn't) need critique?" will be used as sources for how these changes are reflected in the area.

COMMERCIAL RADIO

Increasing the number of specialized radio stations in Serbia does not bring about new opportunities for critique of artworks. Why? The analysis that follows will show that the nature of the radio format[2] which is reflected in the understanding of the audience as a group of consumers (Krizel 2005, 203–204; Ugrinić and Veljanovski 2014, 60–64; Martinoli 2015, 35–37; Valić Nedeljković 2007, 62) inevitably leads to the satisfaction of the needs of listeners as understood by the market. It proves that there is almost no room for the journalistic genres dealing with the expression of a critical opinion about art, such as journalistic critique.

The analysis starts with determining the actual programs of commercial radio stations which are dedicated to culture oriented topics. For the purpose of this paper, we reviewed four radio station formats in Serbia: Play Radio, Radio S, Naxi Radio and TDI Radio. It was concluded that these radio stations have some common features. Namely, their program is divided into segments, while the radio hosts are the most important, sometimes perceived as stars. For example, on the Play Radio website, it is said that this radio owes its success to how the program was conceived and to the hosts who "come from different spheres of life, but they are all connected through the love for music, life and people".[3] Accordingly, the names of the program segments are very often called after the names of the radio hosts. On Play Radio, weekdays' program schedule has only one morning program that is called *Play Morning* (*Play jutro*) while the other program segments are named after the hosts: *Nataša Guberinić, Luka Matić* and *Marko Katić*.[4] A similar practice exists on Radio S as well. The program segments are usually named after the hosts: *Good morning Serbia with Irena and Ivan* (*Dobro jutro Srbijo sa Irenom i Ivanom*), *Day with Natalija* (*Dan sa Natalijom*), *Afternoon with Vesna* (*Popodne na ti sa Vesnom*) and *Evening with Nina* (*Veče sa Ninom*). The concept of each show is briefly explained on the website of that particular radio, but culture is never mentioned.[5] Even

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[1] The conference was organized by *SEEcult.org*, culture portal of Southeast Europe, as part of a regional project "World around us – critical views in the region", together with the organizations *Kurziv* and *Kulturtreger* from Croatia, *SCCA-Ljubljana* from Slovenia and *Kontrapunkt* from Macedonia. Video from this conference is available at: https://www.youtube.com/watch?v=W7mJZGsnlX4, visited on 11th July 2017.

[2] The radio format allows, says Krizel, "to shape a typical listener by using typical content and deliver it to the advertiser" (Krizel 2005, 203). Similarly, Dubravka Valić Nedeljković says: "Formats exist to provide advertisers with a defined consumer group, selected based on marketing market research. The guidance and specialization of the program in the 70's of the 20th century in the media-developed countries is called the radio format" (Valić Nedeljković 2007, 62). Regarding the emergence of commercial radio stations, the first radio formats and chaos in the ether of the nineties, please see: Djorić, S., (2002) and Mihajlov Prokopović, A., (2008) p. 538.

[3] http://www.b92.net/o_nama/index.php, visited on 9th July 2017

[4] http://www.playradio.rs/program.php, visited on 9th July 2017.

[5] http://www.radios1.rs/schema/index/Programska+sema, visited on 9th July 2017

though Naxi Radio does not call its programs by host names only (*My 50* [*Mojih 50*], *Touch of the Night* [*Dodir noći*], *Music without Interruption* [*Muzika bez prekida*]), there are still some cases like that (*Morning with Sveta Stefanović* [*Jutro uz Svetu Stefanovića*], *Afternoon with Ivana Drobnjaković* [*Popodne sa Ivanom Drobnjaković*]).[6] The exception is TDI Radio that does not do this.[7] The analyzed radio stations predominantly have music programs that mainly insists on "the best music" (Play Radio and Radio S), "quality music" (Naxi Radio) and "hits" (TDI Radio). Moreover, the focus is on having a party: "The morning party that everyone is invited to"[8] is a description of the morning program concept in *Play morning* show on the Play Radio. *Optimism* and *positive energy* are the words that are most commonly found in other brief explanations of the shows on the other three analyzed radio stations (Table 1). Therefore, the birthplace of journalistic criticism, the cultural program, does not exist on these four commercial radio stations.

Table 1 An overview of some of the characteristics
of the analyzed commercial radio stations in Serbia

Radio name	Program segments	Program segment name	Music description	Design of some program segments – key words
Play Radio	YES	Mostly use radio host names	"the best"	fun
Radio S	YES	Mostly use radio host names	"the best"	Good mood, smiling, useful talks
Naxi Radio	YES	Use radio host names	"quality"	AC format, short and interesting speech segments
TDI Radio	YES	Do not use radio host names	"hits"	funny, interesting, dynamic

PUBLIC RADIO SERVICE

Since the Serbian media system is dual and, besides commercial radio stations, there is a Public Broadcasting Service, the fate of journalistic art criticism on the radio is linked to this type of radio station. We are therefore focusing on the public radio service that nurtures the culture programs. This primarily derives from a well-known Public Broadcasting Service mission (Veljanovski 2005), and this area was legally regulated in Serbia when the Law on Public Broadcasting Service was passed in 2014. Even before this law was passed, the transformation of the state-owned Serbia Radio and Television service into a Public Broadcasting Service was carried out, but not without being confronted with all sorts of problems. What is the position of the cultural program with

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[6] http://www.naxi.rs/emisije, visited on 9th July 2017

[7] http://www.tdiradio.com/site/program.html, visited on 9th July 2017

[8] "*Play morning* is a new show on Play radio that will be broadcast from October 19th every work day from 6 am to 10 am. This positive show brings together a combination of the best music and current topics presented in a fun and friendly manner by two radio stars: a longtime host, pole dance instructor and DJ Una Senić, and the actor Zoran Pajić. The two of them will be the smiling hosts of the morning party to which everyone is invited.'' Downloaded from the Play radio website: http://www.playradio.rs/playjutro.php, visited on 9th July 2017

the Public Broadcasting Service from the point of view of law and regulations? If we go back to the principles of a Public Broadcasting Service set up by John Reith, the BBC's first director, who insisted that radio programs should present what is the best in every field of human knowledge and creativity, as well as that standards should be established and maintained (Brigs and Berk 2006, 301; Šingler and Viringa 2000, 51–52), it is clear that the cultural program is an inevitable part of the Public Broadcasting Service. This is explained in Article 7 of the Law on Public Broadcasting Service of the Republic of Serbia which determines what the public interest that Public Broadcasting Service should provide in its programs is. Moreover, this is also the "development of culture and artistic creativity", "fostering artistic and creative values", as well as "representation of cultural heritage and artistic creativity in the country and abroad" (Law on Public Broadcasting Service of the Republic of Serbia, 2014, Article 7).

What do things look like in reality? Radio Belgrade 2, Public Broadcasting Service, is known as the "channel of culture and art". Its program is based on the slogan "elitism for all". During the celebration of the anniversary of Radio Belgrade 2, the journalist Teofil Pančić wrote: "The Channel 2 program is intended for literate and intelligent listeners, regardless of their worldview. I cannot imagine anything more provocative, more subversive than that! Can you imagine it! And by God imagine this – on Channel 2 they talk about books, theater, music, films, social phenomena, political ideas and controversies, lengthily, without any infantile chatting with interlocutors and listeners, and without any "funny" jokes. All this is broadcast together with normal music of various kinds and (almost) without any commercials" (weekly magazine Vreme, March 8, 2007). Radio Belgrade 3 was created and developed based on similar radio formats established in the European countries after World War 2 which were oriented primarily towards art, culture and science. Nowadays, this program is seen as an exclusive one, and the goal of the program is to present human creativity in its original form. In its debates part, Radio Belgrade 3 predominantly talks about philosophical creativity and humanistic disciplines. One of the characteristics of this radio station is that the names of the programs are not permanent, rather they are chosen in accordance with the topic and content of the show, and they mostly represent thematic cycles (Mihajlov Prokopović and Vujović 2012, 361–362). This wave of "superb art and culture" puts aside "educational and populist" aspect of the media role, and the followers of this wave define this concept as the use of dialogues and monologues on the radio in order to provide "the argumentative character of culture". As far as the monologues are concerned, the goal is to achieve "highly stylized and logically prepared presentations".[9]

Research about the presence of culture and art content on public broadcasting programs (Radio and Television of Serbia, and Radio and Television of Vojvodina), which was carried out between January and June 2016, shows that cultural contents broadcast on Radio and Television Serbia are thematic and genre-varied (Veljanovski and Valić Nedeljković 2016, 2). For the purpose of this paper, it is significant to mention the report which contains our research results concerning the monitoring of Radio Belgrade and Radio Novi Sad program.

According to the report, on its four channels, Radio Belgrade[10] prepares and broadcasts a large number of cultural shows, and this topic is also present in non-culture related shows. Thus, in the central informative program called *News of the day* (*Novosti dana*), 6% of

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[9] http://www.radiobeograd.rs/index.php?option=com_content&task=view&id=70&Itemid=70, visited on 10th July 2017
[10] Those are: Radio Belgrade 1, Radio Belgrade 2, Radio Belgrade 3 and Radio 202.

content were cultural topics, while in the morning program *Seize the day* (*Uhvati dan*) on Radio Belgrade 1, this aspect was present for 22% of the air time on work days and 30% on a Sunday program. This is a high percentage of cultural content, the report said, and the diversity of topics was also positively evaluated. In addition to this, five cultural shows of the Radio Belgrade 2 were also analyzed: *Endless Blue Circle* (*Beskrajni plavi krug*), *Cultural Circles* (*Kulturni krugovi*), *Cultural Disputes* (*Sporovi u kulturi*), *Top five cultural events of the week* (*U prvih pet – kulturni događaj nedelje*) and *Eye of the Balkans* (*Oko Balkana*). The report concludes that these shows (as well as the TV shows on Serbia Radio and Television) cover the current topics and cultural events, illustrate the creativity of individual artists, and offer a problem-based approach to cultural topics. Each of these shows, as said in the report, retains its specificity, concepts and place in the program (Veljanovski and Valić Nedeljković 2016, 6–7). Using the method of analyzing the content of these shows over a six-month period, the journalistic critique was particularly identified in Radio Belgrade's shows *Cultural Circles*[11], *Top five cultural events of the week* [12] and *Eye of the Balkans* [13]. It should be noted here that art criticism in the radio programs often takes the form of an interview in which the critic has the main role by giving his own opinion about the work and the author, while the journalist who the hosts the program remains in the background. On the show *Top five cultural events of the week,* art criticism takes up a significant amount of air time – it makes up 33% of the broadcast content. In the observed period, the topics covered by this show were related to literature, theater, ballet, music, fine arts and film (Veljanovski and Valić Nedeljković 2016, 4).

Radio programs of the Public Broadcasting Service of Vojvodina (Radio and Television of Vojvodina), as well as the television shows, contain a sufficient amount of cultural content. The approach is professional, and "in certain program segments even highly creative" (Veljanovski and Valić Nedeljković 2016, 8). On Radio Novi Sad Channel 1,[14] cultural content is broadcast in news programs, mixed radio shows and specialized programs. The previously mentioned research found out that cultural topics take up from 4% to 10% of the broadcast content in the central news and political program called *News* (*Novosti*), depending on the frequency of cultural events. The morning program of Radio Novi Sad Channel 1 dedicates 15% of their air time to culture, but these are mainly folklore festivities and fun pseudo-events. The percentage and the quality of topic selection increase in the morning (24%), as well as in the daytime programs, where 44% of the time is dedicated to cultural events. Specialized cultural radio shows are: *Spectrum* (*Spektar*)[15], *Art salon*[16], and *In good company* (*U dobrom društvu*)[17]. This entire concept is organized by

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[11] The show *Cultural Circles* is broadcast every day on Radio Belgrade 2 at 3 pm and represents the "central cultural and art show" (Veljanovski and Valić Nedeljković 2016, 3).

[12] The show *Top five cultural events of the week* is broadcast on Sundays at 11 am, it lasts for 2 hours and is aired on Radio Belgrade 2. This show always has guests such as artists, theorists, critics or representatives of a cultural institution. As mentioned in the report, "the guest is on the show all the time, while journalists and critics of Radio Belgrade also alternate in the studio, talking about a topic in the form of an interview" (Veljanovski and Valić Nedeljković 2016, 4).

[13] *Eye of the Balkan* is a one-hour show that is broadcast once a week – on Wednesdays at 10.00, and it is intended for literature topics.

[14] This program broadcasts content in Serbian language.

[15] The show *Spectrum* is on air every Friday from 22.05 to midnight. Cultural scene accepted it as "the Radio Novi Sad brand when it comes to art" (Veljanovski and Valić Nedeljković 2016, 8).

[16] The show *Art salon* is a half-hour show that talks about cultural events (both official and avant-garde) in the form of interviews in the studio, and interviews from the scene.

[17] *In a Good Company* is a show that, in the form of an interview in the studio, presents well-known artists.

only two journalist editors and one part-time associate. They also prepare specialized shows (except for the show *In good company* which is organized by external authors). Some art criticism was noticed in the specialized radio show called *Spectrum*, but it takes up only 2% of air time. This research suggests that the art criticism on Radio Novi Sad programs has almost disappeared, although in the past it had occupied a significant amount of time on this radio. According to the report, this is a logical consequence of the reduction of the number of specialist journalists who wrote art criticism. Fifteen years ago, the editorial office of the Radio Novi Sad Channel 1 had at least ten specialized journalists who wrote about cultural topics. Those were two art critics, two theater critics, two film critics, two literary critics and one critic specialized in alternative and amateur art scenes (Veljanovski and Valić Nedeljković 2016, 9).

ART CRITIQUE: NEW DILEMMAS

This change, identified by the research "Culture on Public Broadcasting Services", that is, the ever smaller number of critics at Radio Novi Sad, is also a consequence of the reconfiguration of the journalistic professional field during which journalists undergo major changes in their professional work: they work more, but are paid the same or less, the opportunities for paid journalistic work are reduced, and thanks to the new digital technologies the users become the producers of free media content (McChesney 2015, Deuze 2008). All this favors the creation of "the cult of the amateur" (Keen 2007).

Professionally dealing with criticism of works of art, although increasingly difficult to achieve, remains a preferred practice. This topic was discussed in a conference on the status of art critique in the region called "Who (doesn't) need critique?"[18] "Back at the time when I was growing up, there were people who were authorities in the field; they built this authority on the basis of their credibility and those were paid jobs in the state-owned media. You simply knew that when they commented on a film, for example on RTS (Radio and Television Serbia), you trusted their judgment. "I think that our existence prevents us from doing that today in a way which would build credibility" (Maja Ćirić, curator and critic).[19]

The position of critics, the journalistic elite (Todorović 2002, 96), is endangered because the possibility of publishing art criticism in the media is reduced. They do write critique nowadays, but very often cannot live on it. "I think that all of us who write literary criticism cannot survive on writing, because if we depended only on it, we would not live a long and happy life" (Vladimir Arsenić, literary critic).[20] Maja Ćirić is of a similar opinion too: "In our society, being an art critic is not a respected profession, therefore, it is not a very well paid profession. Due to this economic situation, it is not possible for someone to coherently and continuously do art criticism in a way to build an authority that will be able to cope with the time which we live in. So, the first issue is the professionalization of the art critic profession".[21] Branislav Dimitrijević, an art theoretician, talked about his opinion on art criticism in Belgrade: "When I say art criticque I am referring to a short text that contains a basic opinion based on some kind of analysis. There is no such thing in Belgrade. This does not mean that there is no critical writing, this does not mean that there are no

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[18] The conference "Who (doesn't) need critique?" took place on 27th May 2017 in Belgrade. Video from this conference is available at: https://www.youtube.com/watch?v=W7mJZGsnlX4, visited on 11th July 2017.
[19] From the speech at the conference "Who (doesn't) need critique?" held on 27th May 2017 in Belgrade.
[20] Ibid.
[21] Ibid.

frequently asleep but from time to time awoken critics, who from time to time write something interesting, but there is no such kind of regular practice".[22] Although he believes that there is enough room for film critiques in the media, Ivan Velisavljević, a film critic, also emphasizes the lack of money in this field: "As for the payment of film critique, the situation is exactly the same as in theater critique – were it not for the festivals and judging, were it not for the academic journals, were it not for a single publication of the Slovenian pavilion that paid 600 euro for a text about the journals on Yugoslav film, there would be literally no film criticism, although I'm not someone who is inclined to say that we all need to be paid by the state … People would anyway write critique – I think that this need to write critique might be stronger than the need for money".[23] This enthusiasm is also shared by Vladan Jeremić, participant of the project *Dematerialization of Art*: "Criticism cannot function as a segment of the cultural industry that is now offered to the consumer on the market assuming that the consumer should consume it. In our opinion, this is mission impossible. It is also necessary to include criticism of the political economy in the whole concept of culture criticism or art criticism. Criticism is not only criticizing the ideology".[24]

<div align="center">CONCLUSION</div>

By summarizing all the dilemmas brought up in this conference, we can conclude that the participants themselves have, sometimes, completely opposing opinions. Thus, some of them claim that criticism is widely read and present in the media, while others note that "critique appears occasionally only so that we can say that it exists, but its authority has been violated precisely by this discontinuity... There is some media which are consistent in publishing critique and this is very important. Such media are fragile, they are marginalized, but they are very important not only for the artists, but also for a broader audience no matter how small it is" (Miljenka Buljević, one of the founders of *Kulturtreger* from Croatia)[25]. The next difference that existed among the participants in this conference is related to the answer to the question of whether a critic should be paid for his/her work and with whose money (with money from the media he/she writes for, or with budget money that the media acquired). Some even highlighted the role that the Public Broadcasting Service should have in ensuring continuity in criticism publishing. Thus, in contemporary debates, the role of media and the relationship between critics and the media emerged.

It has already been shown in this paper that commercial radio stations programs in Serbia do not have room for cultural topics, and consequently there is no room for journalistic art critique. If we look at the results of the recently published research on the presence of cultural content in the programs on Public Broadcasting Services, we can conclude that there are criticism-related programs present on Radio Belgrade and that it exists in the specialized cultural show on Radio Belgrade 2 called *Top five cultural events of the week* which is very significantly and conceptually organized. On the other hand, Radio Novi Sad, a regional public broadcaster although still retaining some journalistic critique on its program, is experiencing a great reduction of it which is reflected in the fact that fifteen years ago this radio station had ten critics, while today they have almost none.

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[22] Ibid.
[23] Ibid.
[24] Ibid.
[25] Ibid.

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Zakon o javnim medijskim servisima, *Službeni glasnik* br. 83/2014.

KRITIKA UMETNIČKIH DELA NA RADIJU

U radu se ispituje pozicija koju kritika umetničkih dela ima danas u programima na radiju u Srbiji. Polazi se od hipoteze da rast broja specijalizovanih radio stanica u Srbiji ne donosi novi prostor za kritiku umetničkih dela. Da bi se ova hipoteza ispitala analizirane su programske šeme četiri specijalizovane radio stanice i došlo se do zaključka da program o kulturi ne postoji na ovim komercijalnim talasima, te da shodno tome, nema ni novinarske kritike. Analizom rezultata sekundarnog istraživanja zastupljenosti sadržaja iz kulture na javnim medijskim servisima u Srbiji (Veljanovski i Valić Nedeljković 2016) došlo se do podataka o rasprostranjenosti kritike u programima Radio Beograda i Radio Novog Sada. Zaključak je da na programu Radio Beograda kritika postoji i da je njeno mesto u specijalizovanoj emisiji iz kulture Drugog programa Radio Beograda "U prvih pet – kulturni događaj nedelje" veoma značajno i određeno koncepcijom ove emisije. Nasuprot tome, Radio Novi Sad, pokrajinski medijski servis, iako ima kritiku na svom programu, doživljava veliku redukciju u ovoj oblasti u kojoj je pre petnaest godina bilo zaposleno desetak kritičara, a danas gotovo da ih nema.

Ključne reči: *kritika umetničkih dela, kulturni program, radio, mediji, medijski sistem Srbije*

LOANWORDS IN ENGLISH CLASSICAL MUSIC THEORY

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Abstract. *The paper deals with loanwords in English specialized vocabulary of classical music. It is one of the fields evincing the full power of linguistic borrowing, which is a powerful instrument of language change. Following a survey of the main causes of loaning, both general and field specific, and of the common patterns and problems of integration of "foreignisms", the paper focuses on nouns as more "borrowable" than other parts of speech. They are examined both in terms of their origin and the level of integration into English as a recipient language. The paper focuses on a stock of 180 pivotal nouns in the targeted field, all loanwords mostly borrowed from Latin. Some of them are fully integrated, i.e. with anglicized plural forms, some retain their "foreignness" manifested in a foreign plural form which is used along with an anglicized variant, and some have only foreign plural forms. Considering the undeniable dominance of loanwords in the explored field and the common dilemmas regarding their pluralisation, particularly in the case of compound loans, the paper makes a detailed inventory of their plural forms upon comparing ten reliable sources: Britannica Encyclopaedia, Oxford Dictionary, Merriam-Webster Dictionary, American Heritage Dictionary, New World Dictionary, Wikipedia, Wiktionary, Random House Dictionary, Dictionary.com. The major source for etymological highlights is the Online Etymology Dictionary.*

Key words: *borrowing, loanwords, etymology, foreign plural, plural-forming patterns*

INTRODUCTION – THE LANGUAGE OF MUSIC

Because of the very nature of music as a global phenomenon, the language about and "around" music is and will always be some kind of a "special purpose Esperanto" shared not only by restricted, linguistically homogenous groups of specialists, but by millions of people from very different linguistic and cultural backgrounds who share an interest in

music in different ways and at various levels. Words like tempo, maestro, orchestra, or bravura, all coming from the technical musical discourse, have become universally recognizable.

<div align="center">LOANWORDS</div>

Lexical borrowing is believed to be "the commonest form of contact-induced linguistic change" (Grant 2015). Relying on a cross-linguistic survey of the lexical borrowings in forty-one languages presented in the Max Planck Institute's World Loanword Database[1], Haspelmath and Tadmor (2009) state that "[n]o language in the sample – and probably no language in the world – is entirely devoid of loanwords." Although the process is inevitable, some languages are rather resistant to this linguistic "osmosis". They apply different strategies to control outside influences by imposing various inner regulations, like national spellings for loanwords, i.e. adapting foreign words to their languages, etc. Nevertheless, the process is almost impossible to control.

On the other hand, English ranks high on the scale of receptivity of loanwords, as one of the most enthusiastic and insatiable borrowers during most historical periods. More particularly, in the already mentioned World Loanword Database, English has one of the highest percentages of borrowings (42%) out of the 41 languages surveyed. Yet, unlike many continental European countries, neither Britain, nor the USA, nor any other English-speaking countries have ever attempted to restrict new loanwords, be it in the form of a national academy or any other linguistic authority.

Being that lexical borrowing is mainly contact-induced there are manifold reasons for this high receptivity of English. Among these reasons we should mention rich British history with long periods of exposure to different linguistic influences, mostly Latin, but also Scandinavian, and French, as a result of the Teutonic, Scandinavian and Norman conquests, British colonial expansion, rich commercial links in the post-colonial period based on the leading role in the Commonwealth structure, cultural, political and even military interactions in the 20th century, technological developments etc. On top of this, English as a language has high adaptability to borrowing vocabulary due to its rich phonological inventory of vowels and consonants (Hoffer 2005), including eleven phonemic vowels typical for various places and manners of articulation, and twenty-four phonemic consonants (voiceless and voiced stops, voiceless and voiced fricatives and affricates, nasals, lateral resonant, and semivowels). With poly-syllabism as a standard, and rather simple pitch and stress patterns, English handles the incoming lexicon with relative ease.

Generally speaking, any foreign word entering a different linguistic environment initially brings with itself the rules of the original language, but with the passage of time it has a tendency to get assimilated. In other words, adoption of foreign words is often followed by its adaptation that usually involves several stages. At the first stage, the word is rather haphazardly used, often italicized or quoted in writing. Some borrowed words then undergo a stage of "stabilization", marked by a more frequent use by an increasing number of speakers. The final stage is the stage of full integration, when the loan reaches

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[1] The World Loanword Database contains detailed comparable information about 58.000 words from 41 languages, contributed by 41 (teams of) specialists, and edited by Martin Haspelmath and Uri Tadmor from the Max Planck Institute for Evolutionary Anthropology.

the status of full recognition and starts making its own network of figurative meanings. This process is, as a rule, followed by certain graphological, phonological, morphological and/or semantic changes of the loanwords governed by the rules of the recipient language.

Some loanwords get so completely absorbed by the recipient language that their origin is no longer recognizable to the speakers, while others retain their "foreignness" which speakers tend to be much more aware of.

Although linguistic borrowings are by no means limited to nouns, it is widely acknowledged that they are borrowed more frequently and more easily than other parts of speech. Van Hout and Muysken (1994, 42) give the following explanation: "A very important factor involves one of the primary motivations for lexical borrowing, that is, to extend the referential potential of a language. Since reference is established primarily *through nouns, these are the elements borrowed most easily*." Taking into account their supremacy among the loanwords in the language of classical music, they are the primary target of this paper.

LOANWORDS IN THE LANGUAGE OF CLASSICAL MUSIC

Any musical score opens a door to at least two amazing worlds: one of the music it contains and the other of a totally different nature – the world of international loanwords that makes the micro-language of classical music both translingual and omnisignificant.

But for some exceptions like *dots*, *bars*, *lines*, *sharps* or *flats*, most of the names for the symbols contained in a musical score are loanwords from Italian, Latin, French, Greek or German. Most of them are fully integrated from the linguistic point of view, and behave as any other English word, particularly in terms of pluralisation.

Maybe there is no better way to open a discussion about the loanwords in the corpus of musical terms of classical music than to start from some kernel terms, such as *music* (German – *musik*, French – *musique*, Spanish – *la música*, Romanian – *muzică*, Turkish – *müzik*, Serbian – *muzika*), or *instrument* (German/French/Romanian/Serbian – *instrument*, Spanish – *instrumento*, Turkish – *enstrüman*), or *orchestra* (German – *orchester*, French – *orchestra*, Spanish – *orquesta*, Romanian – *orchestra*, Turkish – *orchestra*, Serbian – *orkestar*) all of them with international recognisability and all loanwords:

- music: mid-13c. *musike* from Old French *musique* (12c.) and directly from Latin musica "the art of music", from Greek *mousike* (*techne*) "(art) of the Muses", from fem. of *mousikos* "pertaining to the Muses", from *Mousa* "Muse";[2]
- instrument: late 13c., from Old French *instrument*, *enstrument* "means, device; musical instrument" and directly from Latin *instrumentum* "a tool, an implement";
- orchestra *pl*. orchestras: c. 1600, from Latin *orchestra*, from Greek *orkhestra*, semicircular space where the chorus of dancers performed, with suffix *-tra* denoting place + *orkheisthai* "to dance".

Very much in this spirit, most of the terms used in the field of classical music have a specific linguistic dimension that qualifies them as international loanwords resulting from the simple historical reality that Italy was the cradle of the major developments in the

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[2] *Online Etymology Dictionary*.

field of music as far back in time as the 10th century (thanks to the early musical invention of the musical stave by Guido de Arezzo), and particularly in the period from the late Renaissance to the final decades of the Baroque. This directly accounts for Latin, i.e. Italian lexical hegemony in this field, reflected in the fact that the etymology of this category of terms in very many cases leads to their Latin/Italian roots. The only question is whether they came to English (or any other language for that matter) directly through Italian, i.e. Latin or through some other language.

So, most of the terms currently used to designate the known classical musical forms, are actually "internationalisms" with etymology pointing to their Italian, i.e. Latin roots:

- bagatelle [←Fr.←It.]: Fr. *bagatelle* "knick-knack, bauble, trinket" (16c.), from Italian *bagatella* "a trifle"; as "a piece of light music" attested from 1827,
- burletta, *pl*. burlettas [← It.]: It. diminutive of *burla* "joke",
- cantata, *pl*. cantatas [← It.]: 1724, from Italian *cantata*, literally "that which is sung", past participle of *cantare* "to sing",
- capriccio, *pl*. capriccios, rarely: capricci [← It.]: 1690s, from Italian *capriccio* "sudden start or motion",
- chanson [←Fr.←Lat.]: c. 1600, from French *chanson*, from Old French *chançon* "song, epic poem" (12c.), from Latin *cantionem*, nominative *cantio*) "song", from past participle stem of *canere*,
- fugue [←It.←Lat.]: 1590s, fuge, from Italian *fuga*, literally "flight", also "ardor", from Latin *fuga* "a running away, act of fleeing", from *fugere* "to flee",
- impromptu, *pl*. impromptus [←Fr.← Lat.]: 1660s, from French *impromptu* (1650s), from Latin *in promptu* "in readiness",
- madrigal [←It.← Lat.]: 1580s, from Italian *madrigale*, probably from Venetian dialect *madregal* "simple/ingenuous", from Late Latin *matricalis* "invented, original", literally "of or from the womb", from *matrix* (genitive *matricis*),
- mass [← Lat.]: from Vulgar Latin *messa* "eucharistic service", literally "dismissal", from Late Latin *missa* "dismissal", fem. past participle of *mittere* "to let go, send",
- nocturne [←Fr.←Lat.]: 1851, from French *nocturne*, literally "composition appropriate to the night", noun use of Old French *nocturne* "nocturnal", from Latin *nocturnus*,
- opera, *pl*. operas, rarely: opere [←It.←Lat.]: 1640s, from Italian *opera*, literally "a work, labor, composition", from Latin *opera* "work, effort", secondary (abstract) noun from *operari* "to work", from *opus* (genitive *operis*) "a work",
- oratorio, *pl*. oratorios [←It.←Lat.]: 1727, from Italian *oratorio* (late 16c.), from Church Latin *oratorium*, in reference to musical services in the church of the *Oratory* of St. Philip Neri in Rome, where old mystery plays were adapted to religious services,
- overture: middle English, literally, *opening*, from Anglo-French, from Vulgar Latin **opertura*, alteration of Latin *apertura*; orchestral sense first recorded in English 1660s.
- passacaglia, *pl*. passacaglias [←It.←Sp.←Lat.] 1650s, from Italian, from Spanish *pasacalle*, from *pasar* "to pass" (from Latin *passus* "step, pace"),
- prelude [← Fr.←Lat.]: 1560s, from Middle French *prélude* "notes sung or played to test the voice or instrument" (1530s), from Medieval Latin *preludium* "preliminary",

from Latin *praeludere* "to play beforehand for practice", from *prae-* "before" + *ludere* "to play",

- quartet [←Fr.← Lat.]: 1773, from French *quartette*, from Italian *quartetto*, diminutive of *quarto* "fourth", from Latin *quartus* "the fourth", which is related to *quattuor* "four",
- requiem [←Lat.]: c. 1300, from Latin *requiem*, accusative singular of *requies* "rest (after labor), repose", from *re-*, intensive prefix + *quies* "quiet".

The same applies to numerous other musical forms mentioned in the next chapter: *cabaletta*, *concerto*, *concertino*, *intermezzo*, *pasticcio*, *ricercar*, *scherzo*, *serenata*, *sonata*, *sinfonia* or *toccata*.

Obviously, some of the names of some musical forms are loanwords with non-Latin etymology like: *allemande* [←Fr.][3], *canon* [←Lat.←Gr.][4], *carol* [←Fr.←Lat.←Gr.][5], etude [←Fr.][6], fantasia [←It.←Gr.][7], galliard [←Fr.][8], motet [←Fr.][9], rhapsody [←Fr.←Lat.←Gr.][10], saraband(e) [←Fr.←Sp.][11] or suite [←Fr.][12].

In the same spirit, the primacy of Italian and Latin is not so pronounced when it comes to musical instruments, as illustrated below:

- clarinet [←Fr.←Lat.]: 1768, from French *clarinette* (18c.), diminutive of *clarine* "little bell" (16c.), noun use of fem. of adjective *clarin*, from *clair*, *cler*, from Latin *clarus*,
- flute [←Fr.]: early 14c., from Old French *flaut*, *flaute* (musical) "flute" (12c.), from Old Provençal *flaut*, which is of uncertain origin,
- lute [←Fr.]: late 13c., from Old French *lut*, *leut*, from Old Provençal *laut*, a misdivision of Arabic *al-'ud*, the Arabian *lute*, literally "the wood", where al is the definite article,
- oboe [←It.←Fr.]: 1724, from Italian *oboe*, from phonetic spelling of Middle French *hautbois*, from haut "high, loud, high-pitched"+*bois* "wood",
- pianoforte [←It.]: 1767, from Italian, from *piano e forte* "soft and loud", in full, *gravicembalo col piano e forte* "harpsichord with soft and loud",
- piccolo, *pl.* piccolos [←Fr.←It.←Lat.]: 1856, piccolo flute, from French *piccolo*, from Italian *flauto piccolo* "small flute", from *piccolo* "small", perhaps a children's made-up word, or from *picca* "point", or from Vulgar Latin root *pikk- "little", related to *piccare "to pierce",

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[3] 1775, from French *Allemande*, fem. of *allemand* "German"; as a piece of music in a suite, 1680s.
[4] Middle English, from Old English, from Late Latin, from Latin, ruler, rule, model, standard, from Greek   *kanōn*.
[5] Carol (from Anglo-French, modification of Late Latin *choraula* choral song, from Latin, choral accompanist, from Greek *choraulēs*, from *choros* chorus + *aulein* to play a reed instrument, from *aulos*, a reed instrument.
[6] French, literally, study, from Middle French *estude*, *estudie*, from Old French.
[7] (*pl.* fantazias) 1724, from Italian *fantasia*, from Latin *phantasia*, from Greek *phantasia* "power of imagination; appearance, image, perception".
[8] From Old French *gaillard* "lively, brisk, gay, high-spirited".
[9] Late 14c., from Old French *motet* (13c.), diminutive of *mot* "word".
[10] 1540s, from Middle French *rhapsodie*, from Latin *rhapsodia*, from Greek *rhapsoidia* "verse composition, recitation of epic poetry", from *rhapsodos* "reciter of epic poems", literally "one who stitches or strings songs together", from *rhaptein* "to stitch, sew, weave".
[11] From French *sarabande*, from Spanish *zarabanda*.
[12] 1670s, from French *suite*, from Old French *suite*, *sieute* "act of following, attendance" (which is an earlier borrowing of the same French word); the meaning "set of instrumental compositions" from 1680s.

- rebec [←Fr.←Ar.]: early 15c., from Middle French *rebec* (15c.), an unexplained alteration of Old French *ribabe* (13c.), ultimately from Arabic *rebab*,
- shawm [←Fr.←Lat.←Gr.]: from Old French *chalemie*, *chalemel*, from Late Latin *calamellus*, literally "a small reed", diminutive of Latin *calamus* "reed", from Greek *kalamos*,
- trumpet [En.←Fr.]: late 14c., from Old French *trompette* "trumpet", diminutive of *trompe*,
- viol [←Fr.]: late 15c., *viel*, from Middle French *viole*, from Old French *viol* "stringed instrument like a fiddle", from Old Provençal *viola*,
- violin [←It.]: 1570s, from Italian *violino*, diminutive of *viola*; the modern form of the smaller, medieval *viola da braccio*,
- violoncello, *pl.* violoncellos, rarely: violoncelli: [←It.]: 1724, from Italian *violoncello*, diminutive of *violone* "bass viol", from *viola* + augmentative suffix *–one*,
- virginal [←Fr.← Lat.]: early 15c., from Old French *virginal* "virginal, pure" or directly from Latin *virginalis* "of a maiden, of a virgin", from *virgin*. The keyed musical instrument so called from 1520s.

In this context, the terms presently used to designate note values are an interesting example. More specifically, English has developed two different conventions of "naming" note values as a result of different historical circumstances and linguistic interactions. The result is co-existence of two completely different sets of terms developed within the same language, both based on borrowing:

British English		**American English**
breve	⇔	double whole note
semibreve	⇔	whole note
minim	⇔	half note
quaver	⇔	quarter note
semiquaver	⇔	sixteenth note
demisemiquaver	⇔	thirty-second note
hemidemisemiquaver	⇔	sixty-fourth note
semihemidemisemiquaver, quasihemidemisemiquaver	⇔	one-hundred-and-twenty-eighth note

The British names for note values are rooted in an older form of musical notation, rarely used today. It is called *mensural notation* dating from the time when the terms of *Latin* origin had international currency. Their original meanings reveal that the notes which were originally perceived as short came progressively to be long, making the entire issue interesting both linguistically and musically. Thus, breve[13], from Latin *breve*, means "short", minim[14] comes from *minimus* which means "very small", while *quaver*[15] refers to the quivering effect of very fast notes. The crotchet[16] is named after the shape of the note, from the Old French for a "little hook". The elements semi-, demi- and hemi- are

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[13] Mid-15c., musical notation indicating two whole notes, from Latin *breve* (adj.) "short" in space or time.

[14] Mid-15c., in music, from Latin *minimus* (of time) "least, shortest, very short".

[15] Quaver (v.) – "to vibrate, tremble", early 15c., probably a frequentative of *cwavien* "to tremble, shake" (early 13c.), which probably is related to Low German *quabbeln* "tremble", and possibly of imitative origin. Meaning "sing in trills or quavers" first recorded 1530s.

actually notable examples of borrowings of derivative morphemes from three different languages – Latin, French and Greek respectively, while *quasi-* means "almost". So, a hemidemisemiquaver, actually translates to "half of a half of a half of a quaver". This "chaining" of loaned prefixes of the *same* meaning is a rather unique example in English, especially in the light of the fact that incorporation of two or more prefixes is extremely rare, making the words like *unpremeditated* or *anti-disestablishment*, highly uncommon even for the native speakers.

The American terms for note values which rest on the fractional naming convention are actually *loan translations* (so-called *calques*) of the German terms due to a simple circumstance that American orchestras in the 19th century were significantly populated by German immigrants (Spitzer 2012). Just for the sake of illustration, "within the New York Philharmonic, Germans made up nearly 40% of all musicians by 1848, increasing to 80% by 1875.... Every conductor within the NYP from 1852–1902 is identified as of German or Austrian descent".[17]

Aside from musical forms, instruments, and note values, loanwords have penetrated into practically all the pores of the vocabulary of classical music. Just for the sake of illustration, the sentence: "This arrangement of intervals[18] produces a major[19] chord[20]" contains only loanwords, but for "this", "of" and "a", just as "three" and "and" remain the only non-borrowed words in the string "*three-octave*[21] *violin scales*[22] *and arpeggios*[23]".

The dominance of loanwords is all-embracing and ranges from umbrella terms like solfege/solfeggio[24], melody[25], harmony[26], polyphony[27], homophony[28] or counter-point[29], to more specific terms pertaining to:

- *musical performance/interpretation/notation*: clef (Middle French *clef* "key, trigger" ← Lat. *clavis* "key"), legato, *pl.* legatos (It. *legato*, literally "bound", past participle of *legare* ← Lat. *ligare* "tie"), marcato (It. past participle of *marcare* to mark, accent, of Germanic origin), forte (from It. *forte*, literally "strong" ← Lat. *fortis* "strong"), coda, *pl.* codas (Lat. *cauda* "tail of an animal"), etc.

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[16] From Old French *crochet* meaning "a hook". Figurative use in musical notation is from mid-15c., from the shape of the notes.

[17] *Origins of the NY Philharmonic: German influence* (Digital Humanitists at UCLA, available at: http://nyphilcollection.com/german.html.

[18] Early 14c., from Old French *intervalle* "interval, interim" (14c.), earlier *entreval* (13c.) and directly from Late Latin *intervallum* "a space between, an interval of time, a distance".

[19] c. 1300, from Latin *maior*, irregular comparative of *magnus* "large, great", from Latin *maior* "an elder, adult" (musical sense attested by 1797).

[20] 1590s, ultimately a shortening of *accord* (or borrowed from a similar development in French) and influenced by Latin *chorda* "catgut, a string" of a musical instrument.

[21] From Medieval Latin *octava*, from Latin *octava dies* "eighth day", fem. of *octavus* "eighth", from *octo*.

[22] (musical sense, 1590s) from Latin *scala* "ladder, staircase".

[23] Arpeggio, *pl.* arpeggios (rarely arpeggi) 1742, from Italian *arpeggio*, literally "harping", from *arpeggiare* "to play upon the harp", from *arpa* "harp", which is of Germanic origin.

[24] (1774), from Italian *solfeggio*, from *sol-fa*, representing musical notes.

[25] From Old French *melodie* "song, tune", from Late Latin *melodia*, from Greek *meloidia* "a singing/chanting song" from *melos* "song".

[26] From Old French *harmonie*, *armonie* "harmony", from Latin *harmonia*, from Greek *harmonia* "concord of sounds".

[27] From Greek *polyphonia* "variety of sounds".

[28] From French *homophonie*, from Greek *homophonia* "unison".

[29] From Middle French *contrepoint*, from Medieval Latin *contrapunctus*, from Latin *contra-*counter- + Medieval Latin *punctus* "musical note", melody.

▪ *vocal and instrumental pitch ranges/registers/techniques*: soprano, *pl.* sopranos, rarely: soprani (It. *soprano* literally "high", from *sopra* "above" ← Lat. *supra*, fem. ablative singular of *super* "above"), mezzo-soprano[30], alto[31], *pl.* altos, rarely alti (It. *alto* (*canto*) ← Lat. *altus* "high"), baritone (It. *barito*no ← Gr. *barytonos* "deep-sounding"), tenor (Modern French *teneur* ← Lat. *tenorem* "a course", originally "continuance, a holding on", from *tenere* "to hold", falsetto, pl. falsettos (It. *falsetto*, dim. of *falso* "false" ← Lat. *falsus*), vibrato, *pl.* vibratos (It. *vibrato* ← Lat. *vibratus*, past participle of *vibrare* "to vibrate"), tremolo, *pl.* tremolos (It. *tremolo*, from Lat. *tremulus* "trembling"), etc.

▪ *movements within a larger work*: adagio (It. a contraction of *ad* "to, at" *agio* "leisure" ←vulgar Latin *adiacens*, present participle of *adiacere* "to lie at, to lie near"), allegro (It. *allegro* "brisk, cheerful" ←Lat. *alacrem* (nominative *alacer*) "lively, cheerful, brisk", etc.

FOREIGN PLURAL OF MUSICAL TERMS

Aside from the mentioned fully integrated loanwords, the technical language of classical music contains numerous terms, or to be more precise – nouns, as a category most prone to borrowing, which have retained their "foreignness", actualizing, among other things, the issue of pluralisation, as a usual source of confusion for both the students of English as a second language, and native speakers themselves.

Talking about English, as a language that borrows from other languages with a truly global sweep, Kenneth G. Wilson (1993), states: "…when loan words cease to seem foreign, and if their frequency of use in English increases, they very often drop the foreign plural in favour of a regular English -s. Thus at any given time we can find some loan words in divided usage, with both the foreign plural (e.g., *indices*) and the regular English plural (e.g., *indexes*) in standard use."

Foreign plural is, as a rule of thumb, regarded as appropriate to formal, scientific, or technical writings, while the English plural remains better suited to everyday language. It is hard to believe that rock guitarists would ever say that they use *plectra* (foreign plural of *plectrum*); no doubt that they invariably use the anglicized form *plectrums*.

Pluralisation, seen from the point of contemporary English, is a rather simple process, resting – in a vast number of cases – on simple suffixation, i.e. adding an -*s* or -*es* to the root. However, when it comes to the pluralisation of foreign, i.e. non-English words, things become more complex, because the plural-forming patterns in different languages can go far away from simple suffixation (which, by itself, involves a much wider spectrum of postfixes than the ones common to the English-speaking persons' ears). Other mechanisms can be involved: changing the suffix (–*us* to –*i*, –*um* to –*a*, –*a* to –*ae*, to mention only a few), adding or changing prefixes, adding infixes (affixes inserted in the middle of the word) or circumfixes (affixes added before and after the word at the same time), reduplicating, using a whole different word (a pattern comparable to the person – people model), changing of the tone (typical for some African languages), not to mention the problems stemming from gender-, -number, or case-sensitive plurals. It is true, though, that years ago, when English nouns had three genders, only masculine nouns (and not all)

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[30] Italian *mezzo*, literally "middle", from Latin *medius*.
[31] Originally a man's high voice; now more commonly applied to the lower range of women's voices.

pluralized by adding an -*s* (or rather -*as*), while the other ways of making plural involved adding –u, -a, -e, or –n, changing the vowel, or nothing at all.

Yet, the question whether a specific non-English term in the micro-language of classical music which is whirling with loanwords pluralizes following the rules of the donor language or is subject to English rules is not always easy to answer. Dilemmas around this issue are numerous and relevant even for native speakers, not to mention that only some dictionaries offer answers.

Some loanwords have retained their plural forms from Latin and other languages, like cantus, *pl.* cantus, or conductus *pl.* conductus, but, generally, their number is limited. On the other hand the number of loanwords in the technical language of classical music which appear in English with two forms of plural – foreign and anglicized – is considerable. What follows is an inventory of 100 loanwords in the targeted field with both foreign and anglicized plural, or only foreign plural, and their etymology based on comparing ten reliable sources: *Britannica Encyclopaedia*, *Oxford Dictionary*, *Merriam-Webster Dictionary*, *American Heritage Dictionary*, *New World Dictionary*, *Wikipedia*, *Wiktionary*, *Random House Dictionary*, *Dictionary.com* and *Online Etymology Dictionary*. The loanwords listed hereafter are grouped according to donor languages, but considering the fact that most of them have a history of multiple borrowing, the language taken as a donor is the one from which the term actually entered English.

From this point of view, Italian, i.e. Latin shows very high primacy for the reasons already stated in this paper. So, the first rather large group focuses on the terms entering English from Italian (most of them with Latin origin) typical for an –*o* ending in singular which pluralize following the pattern of conversion of –*o* to –*i*, and have an –*os* ending in the anglicized plural form:

Italian (-o)   :   (foreign plural) **-i**   (anglicized plural) **-os**

Singular	**Foreign plural**	**Anglicized plural**
arioso[32]	ariosi	ariosos
basso[33]	bassi	bassos
capotasto[34]	capitasti	capotastos
castrato[35]	castrati	castratos
clavicembalo[36]	clavicembali	clavicembali
concertino[37]	concertini	concertinos
concerto[38]	concerti	concertos
contralto	contralti	contraltos
crescendo[39]	crescendi	crescendos

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[32] 1742, < Italian *arioso* "like an aria", from *aria* "melody".

[33] From Italian, "bass, a bass voice", from Italian *basso*, from Late Latin *bassus* "short, low".

[34] From Italian, equivalent to *capo* head + *tasto* finger board, fret, literally, touch, feel, noun derivative of *tastare* – to touch lightly.

[35] Italian, from past participle of *castrare* "to castrate", from Latin *castratos*.

[36] 1730-40; < Italian < Medieval Latin *clāvicymbalum*,equivalent to Latin *clāvi(s)* key + *cymbalum* (cymbal).

[37] Late 18th century: Italian, diminutive of *concerto*.

[38] 1595–1605, from French < Italian *concerto*; (v.) < French *concerter* < Italian *concertare* to organize,   arrange by mutual agreement.

[39] 1776 as a musical term, from Italian *crescendo* "increasing" from Latin *crescendo*, ablative of gerund of *crescere* "to increase".

divertimento[40]	divertimenti	divertimentos
glissando[41]	glissandi	glissandos
intermezzo[42]	intermezzi	intermezzos
libretto[43]	libretti	librettos
maestro[44]	maestri	maestros
obbligato[45]	obbligati	obbligatos
ostinato[46]	ostinati (rare)	ostinatos
pasticcio[47]	pastici	pasticcios
pizzicato[48]	pizzicati	pizzicatos
portamento[49]	portamenti	portamentos
primo[50]	primi	primos
ricercar[51]	ricercari	ricercars
ritornello[52]	ritornelli	ritornellos
ripieno[53]	ripieni	ripienos
rubato[54]	rubati	rubatos
scherzo[55]	scherzi	scherzos
segno[56]	segni	segnos
solfeggio[57]	solfeggi	solfeggios
staccato[58]	staccati	staccatos
stretto[59]	stretti	strettos
tempo[60]	tempi	tempos
terzetto[61]	terzetti	terzettos
virtuoso[62]	virtuosi	virtuosos

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[40] Italian, literally, diversion, from *divertire* to divert, amuse, from Latin *divertere*.

[41] 1842, "a gliding from one note to the next", an Italianized form of French *glissant*, present participle of *glisser* "to slide".

[42] 1782, from Italian *intermezzo* "short dramatic performance (usually light and pleasing) between the acts of a play or opera", literally "that which is between", from Latin *intermedius*.

[43] 1742, from Italian *libretto*, diminutive of *libro* "book", from Latin *liber* (genitive *libri*) "book".

[44] 1797, from Italian *maestro*, literally "master", from Latin *magisterium*, accusative of *magister* "chief, head, director, teacher", contrastive adjective ("he who is greater") from *magis* (adv.) "more".

[45] 1724, from Italian *obbligato*, literally "obligated", from Latin *obligatus*, past participle of *obligare* "to bind".

[46] 1876, from Italian *ostinato* "obstinate, persistent".

[47] Italian, from Medieval Latin *pasticius* from Vulgar Latin **pasticius*, composed of paste from Late Latin *pasta*, "paste".

[48] 1845, from Italian *pizzicato* "plucked", past participle of *pizzicare* "to pluck (strings), pinch", from *pizzare* "to prick, to sting", from Old Italian *pizzo* "point, edge", from Vulgar Latin **pits-*, probably of imitative origin.

[49] 1765–75, from Italian: fingering, literally, a bearing, carrying.

[50] 1785–95, from Italian: literally "first" from Latin *prīmus*.

[51] Italian, noun use of *ricercare* "to seek".

[52] 1665–75, from Italian, diminutive of *ritorno* "return".

[53] 1715–25, from Italian, literally "filled up".

[54] 1883, Italian, short for *tempo rubato*, literally "robbed time", from past participle of *rubare* "to steal, rob".

[55] 1852, from Italian *scherzo*, literally "sport, joke", from *scherzare* "to jest" or "joke".

[56] 1905–10, from Italian, from Latin *signum* a sign.

[57] 1765–75, Italian, derivative of *solfeggiare*, equivalent to *solf(a)*.

[58] From Italian, past participle of *staccare*, *to detach*, short for *distaccare*, from obsolete French *destacher*, from Old French *destachier*.

[59] 1745–55, from Italian; literally, narrow; from Latin *strictus*.

[60] 1724, from Italian *tempo*, literally "time" (plural *tempi*), from Latin *tempus* "time, season, portion of time".

[61] 1590s, from Italian, diminutive of *terzo* "third", from Latin *tertius*.

The second group, also from Italian, puts together the nouns ending in –a, that generally make their foreign plural forms by dropping the –a, and adding –e, while their anglicized plural has a typical –as ending:

Italian (-a)   : (foreign plural) -e   (anglicized plural) -as

Singular	Foreign plural	Anglicized plural
acciaccatura[63]	acciaccature	acciaccaturas
appoggiatura[64]	appoggiature	appoggiaturas
aria[65]	arie	arias
arietta[66] (*alt.* ariette)	arriette	ariettas (*alt.* arriettes)
bergamasca	bergamasche	bergamascas
bravura[67]	bravure	bravuras
cabaletta[68]	cabalette	cabalettas
cavatina[69]	cavatine (rare)	cavatinas
diva[70]	dive	divas
fermata[71]	fermate	fermatas
partita[72]	partite	partitas
serenata[73]	serenate	serenatas
scordatura[74]	scordature	scordaturas
sonata[75]	sonate	sonatas
sinfonia[76]	sinfonie	sinfonias
tessitura[77]	tessiture	tessituras
toccata[78]	toccate	toccatas

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[62] 1610s, from Italian *virtuoso*, noun use of adjective meaning "skilled", learned, of exceptional worth".

[63] From Italian *acciaccatura*, from the verb *acciaccare* ("to crush").

[64] Italian, literally "support".

[65] From Italian *aria*, literally "air".

[66] 1735–45, from Italian, equivalent to *ari(a)* aria + -*etta* –ette.

[67] 1788, "piece of music requiring great skill", from Italian *bravura* "bravery, spirit".

[68] 1835–45, from Italian, alteration of *coboletta* stanza, diminutive of *cob(b)ola*, *cobla* stanza, couplet < Old Provençal *cobla*, from Latin *cōpula* bond.

[69] Early 19th century, from Italian, diminutive of *cavata*, artful production of sound from *cavare*, to dig out, extract from Latin, to excavate from *cavus*: see "cave".

[70] 1883, from Italian *diva* "goddess, fine lady", from Latin *diva* "goddess", fem. of *divus* "divine" (one).

[71] 1876, musical from Italian, literally "a stop, a pause", from *fermare* "to fasten, to stop", from *fermo* "strong, fastened", from Latin *firmus* "strong, stable".

[72] Italian, from *partire* to divide, from Latin.

[73] French *sérénade*, from Italian *serenata*, from *sereno* "clear, calm" (of weather), from Latin *serenus* "serene".

[74] Late 19th century, Italian, from *scordare* "be out of tune".

[75] 1690s, from Italian *sonata* "piece of instrumental music", literally "sounded" (i.e. "played on an instrument", as opposed to *cantata* "sung"), fem. past participle of *sonare* "to sound", from Latin *sonare* "to sound".

[76] 1773, from Italian *sinfonia*, from Medieval Latin *symphonia* – "a unison of sounds, harmony", from Greek *symphonia* "harmony, concord of sounds", from *symphonos* "harmonious, agreeing in sound".

[77] 1890–95, from Italian: literally "texture", from Latin *textūra*.

[78] 1724, from Italian *toccata*, from *toccare* "to touch", from Vulgar Latin **toccare*.

Follow several examples of the loanwords directly borrowed from Latin exemplifying two common patterns of pluralisation:

Latin (-a)   :   (foreign plural) **-ae**   (anglicized plural) **-as**
   (-um)   :   (foreign plural) **-a**   (anglicized plural) **-ums**

Singular	Foreign plural	Anglicized plural
buccin(a)[79]	buccinae	buccin(a)s
caesura[80]	caesurae	caesuras
copula[81]	copulae	copulas
lacuna[82]	lacunae	lacunas
plectrum[83]	plectra	plectrums

Generally speaking, there are several typical ways for Greek words entering English, be it directly from modern Greek (bouzouki) or from Greek writers, or indirectly by way of Latin as an intermediary, or by combining Greek elements in new ways, which is usually the case with scientific terms formed in modern times. As for their pluralisation, Greek nouns change their endings according to gender, case, and number, while retaining the root of the noun unchanged:

Singular	Foreign plural	Anglicized plural
bouzouki	bouzoukia	bouzoukis
comma	commata	commas
melisma[84]	melismata	melismas
salpinx[85]	salpinges	salpinxes
syrinx[86]	syringes	syrinxes

The number of **German** loanwords in the language of classical music is rather limited, but the review contains two examples with "double" plural:

Singular	Foreign plural	Anglicized plural
Festschrift[87]	festschriften	festschrifts
Singspiel[88]	singspiele	singspiels

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[79] Latin *buccina*, *bucina*, from *bu-* (from *bov-*, *bos* head of cattle) + *-cina* (from *canere* to sing, play).

[80] 1550s, from Latin *caesura*, "metrical pause", literally "a cutting", from past part. stem of *caedere* "to cut down".

[81] 1640s, from Latin *copula* "that which binds, rope, band, bond".

[82] 1660s, from Latin *lacuna* "hole, pit", figuratively "a gap, void, want", diminutive of *lacus* "pond, lake, hollow, opening".

[83] 1620s, from Latin *plectrum*, from Greek *plektron* "thing to strike with" (pick for a lyre, cock's spur, spear point, etc.), from *plek-*, root of *plessein* "to strike".

[84] 1837, from Greek *melisma* "a song, an air, a tune, melody", from *melos* "music, song, melody; musical phrase or member", literally "limb".

[85] 1835–45. from Greek: trumpet.

[86] Tubular instrument, c. 1600, the thing itself known from 14c. in English, from Late Latin *syrinx*, from Greek *syrinx* "shepherd's pipe".

[87] 1898, from German *Festschrift*, literally "festival writing".

[88] 1876, from German *Singspiel*, literally "a singing play", from *singen* "to sing" + *Spiel* "a play". Kind of performance popular in Germany late 18c.

Some non-English musical terms, though, have not developed an anglicized plural at all. Retaining only foreign plural means making plural according to the rules of the language the loanword was taken from, so accurate pluralisation of such terms requires either a good knowledge of the source language, or a very good dictionary which is not always easy to find, taking into account that this kind of problem, in most cases, occurs with highly specialized terms with a rather limited field of application.

Talking the technical language of classical music, this problem involves both simple and compound loans. Here are some of the typical simple borrowed nouns with their foreign plural forms, each followed by the indication of the language from which they entered English:

Singular	Foreign plural	Singular	Foreign plural
anacrusis [Lat.][89]	anacruses	arsis [Lat.][90]	arses
aulos [Gr.]	auloi	cauda [Lat.][91]	caudae
cavatina [It.]	cavatine	chalumeau [Fr.][92]	chalumeaux
clavicytherium [Lat.][93]	clavicytheria	fioritura [It.][94]	fioriture
frotolla [It.]	frottole	lituus [Lat.]	litui
nomos [Gr.]	nomoi	secondo [Lat.][95]	secondi
rondeau [Fr.][96]	rondeaux	sordino [Lat.][97]	sordini
thesis [Lat.][98]	theses		

As for the compound loanwords, most of them retain only foreign plural because the attempts of making anglicized plural forms usually lead to inconsistent varieties resulting from the clashes of the rules of pluralisation of the source language and English, as it can be seen from the next table:

Singular	Foreign plural	(Anglicized plural)
aria agitata [It.]	arie agitate	
aria di portamento [It.]	arie di portamento	
aria di sorbetto [It.]	arie di sorbetto	
basso profundo [It.]	bassi profundi	bassos profundos (*Oxford Dictionary*) basso profundos (*Collins Dictionary*, *Wiktionary*, *Marriam-Webster*)
cantus firmus [Lat.]	cantus firmi canti firmi[99]	

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[89] "unstressed syllable at the beginning of a verse", 1833, Latinized from Greek *anakrousis* "a pushing back", of a ship, "backing water", from *anakrouein* "to push back, stop short, check", from *ana* "back".

[90] 1350–1400, Middle English: raising the voice < Latin < Greek, equivalent to *ar-* (stem of *aírein* to raise, lift) + *-sis* –sis.

[91] 1690–1700, from Latin: tail.

[92] 1705–15, from French: orig., flute made from a reed, stem of a reed; Old French *chalemel* < Late Latin *calamellus* (narrow reed).

[93] 1505–15, clavi- from Medieval Latin *clāvis* key + *cytherium*, for Latin *citara* (*kithara*).

[94] 1835–45, from Italian, equivalent to *fiorit(o)* flowery, orig. past participle of *fiorire* to flower + *-ura* –ure.

[95] From Italian, dating back to 1840–50, Latin *secundus* following, next, second.

[96] 1520s, from Middle French *rondeau*, from Old French *rondel* "short poem"; metrical form of 10 or 13 lines with only two rhymes.

[97] 1795–1805, from Italian: a mute, equivalent to *sordo* (< Latin *surdus* deaf) + *-ino* –ine.

[98] Late 14c., "unaccented syllable or note", from Latin *thesis* "unaccented syllable in poetry", later (and more correctly) "stressed part of a metrical foot", from Greek *thesis* "a proposition", also "downbeat" (in music), originally "a setting down, a placing, an arranging; position, situation".

collegium musicum	collegia musica	
coloratura soprano	coloratura sopranos	
concerto grosso [It.]	concerti grossi	concerto grossos (*Collins Dictionary*)
cor anglais [Fr.]		cors anglais
dramma giocoso [It.]	drammi giocosi	
dramma per musica [It.]	drammi per musica	
festa teatrale [It.]	feste teatrali	
opéra comique [Fr.]	opéras comiques	
messa di voce [It.]	messe di voce	
opera buffa [It.]	opere buffe	operas buffa (*Dictionary.com*), opera buffas (*Collins Dictionary*, *Dictionary.com*)
opera seria [It.]	opere serie	opera serias, operas seria (both: *Dictionary.com*, *WordReference*.com)
port de voix [Fr.]	ports de voix	
prima donna [It.]	prime donne	prima donnas (*Collins Dictionary*, *Marriam-Webster, Dictionary.com*)
primo uomo [It.]	primi uomini	
sinfonia concertante [It.]	sinfonie concertanti	
viola da braccio [It.]	viole da braccio	violas da braccio, viola da braccios (*Dictionary.com*, *Free Online Dictionary*)
viola da gamba [It.]	viole da gamba	violas da gamba (*Marriam-Webster*), viola da gambas (*Wiktionary*)
viola d'amore [It.]	viole d'amore	violas d'amore (*Marriam-Webster*)
viola da spalla [It.]	viole da spalla	

The problem is that, unlike many other languages, English rarely pluralizes both the noun and the modifier in a compound (like in *women conductors*), but only the principal, or "the most significant word", usually the noun. However, this general rule is applied rather loosely, as the same compound often winds up with two anglicized plurals.

CONCLUSION

Loanwords are one of the most prominent traits of the technical language of classical music mirroring rather complex historical and linguistic realities and the international nature of music. The paper shows dominance of Italian/Latin as the main source language and various levels of integration of the loaned lexicon, most pronouncedly shown in their pluralisation patterns. The paper also shows that the effects of the sweeping borrowing process in this field are illustrative of the changes of the recipient language in the domain of derivational morphemes (prefixes hemi, demi, semi, mezzo, with some unique examples of their chaining), inflectional morphemes (Latin *–us*, plural *–i*), or new graphemes (ae).

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[99] A corrupt plural form "*canti firmi*" (resulting from the grammatically incorrect treatment of *cantus* as a second-rather than a fourth-declension noun) can also be found in literature.

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POZAJMLJENICE U ENGLESKOJ KLASIČNOJ MUZIČKOJ TEORIJI

U radu se razmatraju pozajmljenice u engleskom "tehničkom" vokabularu klasične muzike, kao jedne od oblasti u kojoj lingvističke pozajmice, kao snažne poluge promena u jeziku, dolaze do maksimalnog izražaja. Nakon pregleda ključnih razloga za fenomen lingvističkog pozajmljivanja, kako na opštem planu, tako i u specifičnim oblastima, kao i uobičajenih faza u integraciji pozajmljenica, u fokusu rada su imenice kao najčešći "objekti" lingvističkih pozajmica. U radu se specificira njihovo poreklo, ali i nivo integrisanosti, posebno u svetlu načina građenja množine. U opsegu razmatranja je 180 ključnih imenica iz istraživane oblasti, od kojih većina potiče iz latinskog. Neke su potpuno integrisane, tj. u potpunosti se povinuju engleskim pravilima građenja množine, dok su neke zadržale svoju "posebnost" koja se manifestuje u množini po pravilima izvornog jezika koja se najčešće javlja paraleleno sa engleskom množinom. Imajući u vidu nespornu dominaciju pozajmljenica u istraživanoj oblasti, kao i česte dileme oko načina na koji grade množinu, posebno kada se radi o složenicama, u radu je dat pregled njihovih oblika u množini na bazi upoređivanja devet pouzdanih izvora: Britannica Encyclopaedia, Oxford Dictionary, Merriam-Webster Dictionary, American Heritage Dictionary, New World Dictionary, Wikipedia, Wiktionary, Random House Dictionary, Dictionary.com. Ključni izvor za etimološka tumačenja je Online Etymology Dictionary.

Ključne reči: *pozajmljenice*, *etimologija*, *množina imenica stranog porekla*

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