

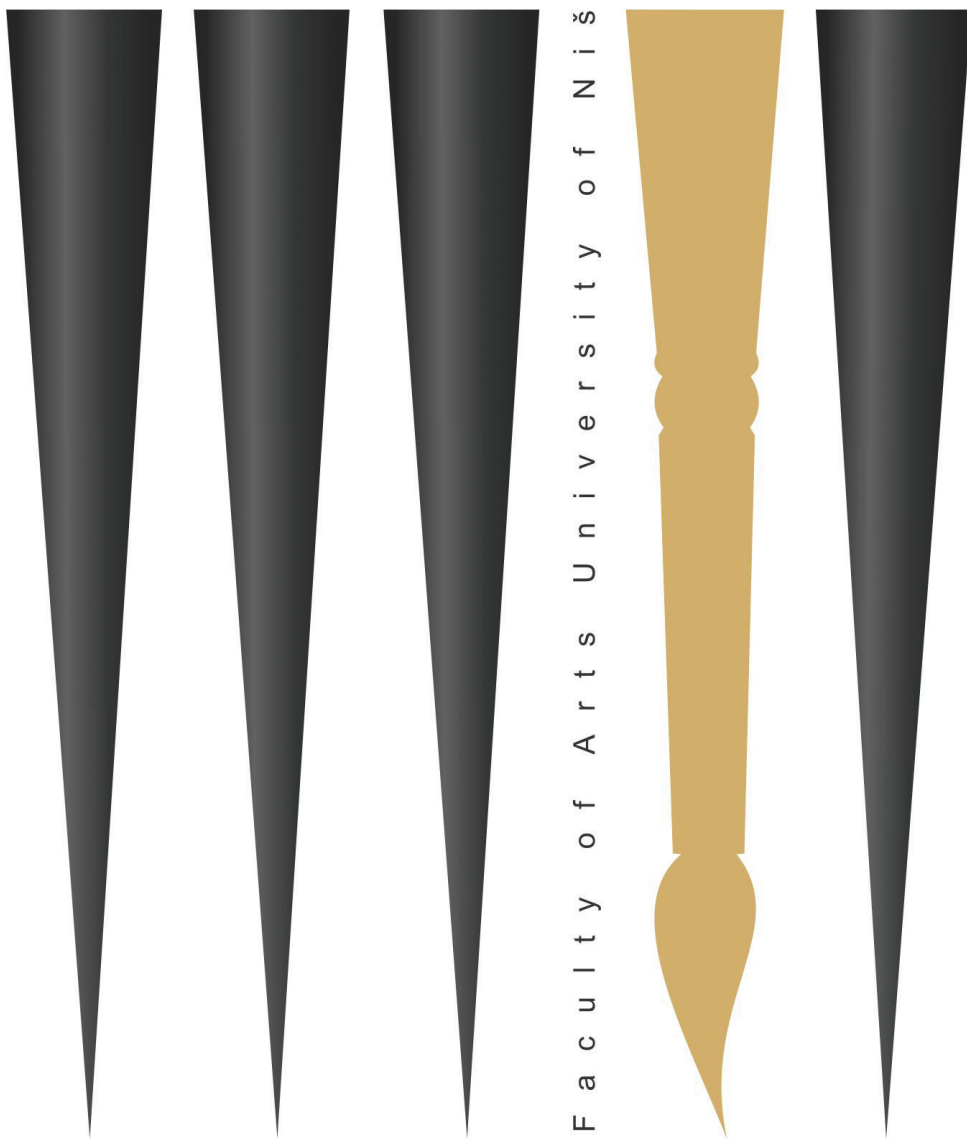
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2. Bogumila, M., (2011), "Novelity in Polish Music Avant-Garde Discussions in the Late 1960s and Early 1970s", *New Sound* 37, Vol. 1: pp. 35-46.
3. Mikić, V., (2014), "Old/New Music Media: Some Thoughts on Remediation in/of Music", In: Veselinović-Hofman, 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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# MUSIC IN SLOVENIA BEFORE THE CENTURIES OF THE ŠKOFJA LOKA PASSION PLAY: 16<sup>TH</sup> AND 17<sup>TH</sup> CENTURY MUSIC IN THE DUCHY OF CARNIOLA

UDC 782/785(497.4)''15/16''

**Franc Križnar**

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**Abstract.** *In the 16<sup>th</sup> and at the beginning of the 17<sup>th</sup> century, church and secular, vocal as well as instrumental music was present in Slovenia and in the Duchy of Carniola. We can see this on the basis of material provided during the first decade of the 17<sup>th</sup> century, i.e. immediately before the first procession of the Škofja Loka Passion play (1721). Among the composers we can mention Tomaž Hren and the Ljubljana Jesuits, although we do not know of any composer at the beginning of the 17<sup>th</sup> century who may have been anchored as a creator at home. Yet we can find them among emigrants: Gabriel Plavec Carniolus (Plautz, Plautzius) in Mainz/Germany (1641), Daniel Lagkhner from Maribor/Slovenia (in Loosdorf/Austria; 1607) and Isaac Posch (in Carinthia). He died in 1621 or 1622 and he was known above all for the variation suite. Plavec and Lagkhner made the transition from the Late Renaissance to the Early Baroque, while Posch explicitly by the monody, i.e. in the early Baroque. The music and the musicians mentioned above were important in this period of more than one hundred years, even if not always and everywhere alike. The music grew from humble beginnings and, within the Slovenian territory, did not diverge from all which was modern west of the Slovenian ethnic borders.*

**Key words:** *the procession, Tomaž Hren, Gabriel Plavec, Daniel Lagkhner, the variation suite, Isaac Posch.*

## 1. INTRODUCTION

The 16<sup>th</sup> and the 17<sup>th</sup> century, especially a larger part of the 16<sup>th</sup> century are very significant and characteristic for the Slovene region. On the one hand detached Turkish invasions were still occurring. They were desolating the country and diminished the

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economical level of these places. On the other hand it is necessary to take into consideration the general social state which reveals ever growing differences between the classes, the pressure of the church and the aristocracy on the peasantry and the ever increasing tension between the feudal lords and rulers. All this did not benefit one class or the other. Therefore, each class in their own way weakened socially and caused continuous instability, which further exacerbated peasantry revolts. This contributed to the peasants' rebellion. All of this was then joined by religious antagonism towards the end of the first half and in the second half of the 16<sup>th</sup> century. The appearance and growth of the Reformation destroyed any uniformity up to that time. The general opposition between Catholicism and Protestantism became more successful for the latter. The overall situation was therefore anything but encouraging for acceptable development in all aspects. During this period of time all this was most interesting in the Duchy of Carniola,<sup>1</sup> one of the Slovene provinces, but, to some extent, it also penetrated other parts of the Slovene ethnic space (see Fig. 1).



**Fig 1** Italian translation of the title page of Vale's print of Santonino's *Diary 1485-1487*; in the Italian language (1942–43; copy of the Original).

<sup>1</sup> The Germany Krain, the Latin Carniola is the historical landscape, which encompassed the present Slovene landscapes Gorenjska, Dolenjska, Notranjska and the parts of Primorska. It was the first mentioned in the year 973 as a part of the Duchy of Carinthia. From the year 1002 Krain/Carniola was made an independent frontier-county with its own frontier-earls. In the year 1364 Krain/Carniola was elevated to a duchy i.e. the country of the Habsburgs (= the old governmental dynasty in Europe, 1020-1918) granted rights confirming its own authority. These rights developed the landscape's classes. The Habsburgs spread their estates to the Karst in Primorska and in Istria and they annexed the duchy of Carniola. From year 1849 to 1918 the crowning glory as an administration unit, Krain/Carniola, became part of the Holy Roman Empire and then also the Habsburg Monarchy. With the founding of the State of Slovenes, Croats and Serbs the Habsburgs Monarchy was abolished. The whole territory under the Rapallo contract belonged to Italy (i.e. the peace contract, which was on November 12, 1920 in Rapallo/Italy signed by the Kingdom SCS and the Kingdom Italy. This contract fixed the border between the states and one third part of the Slovene ethnic territory, Istria and the part of Dalmatia assigned to Italy. It recognised the Kingdom SCS in exchange).

## 2. THE MUSIC STATE AND DEVELOPMENT

In order to answer the questions about what (the) music (situation) was like before the Reformation, one has to look back a little bit further, i.e. to the end of the 15th century. In the years 1486-1487 the examiner<sup>2</sup> Pietro Carlo da Caorle<sup>3</sup> visited the Slovene region which lay on the southern side of the river Drava and were under the church administration of the Aquileia patriarch, except Ljubljana, which was directly subordinate to the diocese of Rome. His secretary, Paolo Santonino, accurately reported these issues and included in his records the impressions he gained while listening to music in churches and monasteries, mansions and elsewhere, also in Villach, Škofja Loka, Velesovo, Tržič, Slovenske Konjice and Ptuj. He heard church and secular, vocal and instrumental music; the first of them at masses and the second at receptions outside church walls. He did not make notes of the titles of compositions and their authors. In addition to everything he noticed, we can conclude that the singing, accompanied by an organ, was polyphonic singing and of good quality and that the instrumental music was performed on wind instruments. He did not wonder at the level of music reproduction, more the opposite, he was thrilled by the fact there were no differences between the performances or stylistic trends which he had heard at home, in Italy, and those which he had the opportunity to hear here in Slovenia.<sup>4</sup> As we do not have other proof available or sufficient documentation, we can only assume that a similar situation existed in Slovene towns north of the river Drava, which were under the jurisdiction of the Archbishop of Salzburg and the diocese of Ljubljana, founded in 1461. The diocese had its seat in Ljubljana and the cathedral its own music school which was founded earlier. For the first time care was taken of the choir singers, thus further importance was attained. Similar schools with much alike intentions could be found in other larger churches and monasteries around Slovenia i.e. the Stična Monastery, where sources prove that the abbots paid special attention to music. The state of music at the end of the 15<sup>th</sup> century was probably similar to that of the first half of the 16<sup>th</sup> century. The scope and the quality of both church and secular music performances were dependent on liturgical needs, the abilities of the performers and the affection that the heads of a specific church or monastery had for music, which was not always the same everywhere. To what extent, how, and in what way secular music was cultivated in those times is a question to which the available data does not testify much, even though we do learn a lot about this, above all about the growth of secular music (was) in

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<sup>2</sup> The German Krain, the Latin Carniola, is the historical landscape which encompassed the present Slovene regions of Gorenjska, Dolenjska, Notranjska and parts of Primorska. It was first mentioned in the year 973 as a part of the Duchy of Carinthia. From the year 1002 Krain/Carniola was made an independent frontier-county with its own frontier-counts. In the year 1364 Krain/Carniola was elevated to a duchy i.e. the country of the Habsburgs (the old governmental dynasty in Europe, 1020-1918) granted rights confirming its own authority. These rights developed the landscape's classes. The Habsburgs spread their estates to the Karst region in Primorska and in Istria and they annexed the Duchy of Carniola. From 1849 to 1918 the crowning glory as an administration unit, Krain/Carniola, became part of the Holy Roman Empire and then also the Habsburg monarchy. With the founding of the State of Serbs, Croats and Slovenes the Habsburgs monarchy was abolished. The whole territory under the Rapallo contract belonged to Italy (i.e. the peace contract, which was on November 12, 1920 in Rapallo/Italy signed by the Kingdom Serbs, Croats and Slovenes and the Kingdom Italy. This contract fixed the border between the states and a third of the Slovene ethnic territory, Istria and part of Dalmatia were assigned to Italy. It recognised the Kingdom Serbs, Croats and Slovenes in exchange).

<sup>3</sup> Pietro Carlo (1470–1513) was a Roman Catholic prelate (i.e. a high ecclesiastical dignitary), nominated as a Bishop of Caorla.

<sup>4</sup> Križnar, F., (2017), Paolo Santonino: The Italian writer of travels and his works, appropriated music, too. (*Novi Matajur/The New Matajur: the weekly of Slovenians in the Province of Udine, No. 20, Cividale del Friuli, May 24, 2017, p. 5*).

aristocratic courts. The proof for this is the court in Ptuj from the time of the earlier mentioned Santonino, which is certainly not an isolated example; neither at that time nor later. Again, everything depended on the initiative a particular aristocrat had or did not have in that direction, or eventually on his wealth. All this determined whether or not instrumentalists could be hired and paid to play music for a short or long time, thus enriching life in a castle or palace. Such a man was Ljubljana's inhabitant Vid Khis/e/l, whose inscription addressed to Jurij Khisl in a Protestant song-book from the year 1567 bears witness. There among other things we can find that Jurij is »[...] a religious and highly intelligent gentleman and grandfather, the late, noble and respected Mr. Vid Khisel ... showed a great love for God's word, for everything ... liberal arts and in particular music [...]«.« A quartet of musicians was agreed upon by the Ljubljana city council in the year 1544. Arriving from Villach that same year, it turned out that they were not the first here. According to data there were forerunners who had appeared there already in 1537. These 'artists' we know as 'pipers' and they were employed by the city and were paid, too. They carried out various jobs. The first was that the musicians had to play a cornet and three trombones daily on a special tower of the castle. Then they had to play when elections were being held for city representatives as well as at other city ceremonies, such as at receptions for high dignitaries who visited Ljubljana, and if necessary in church. Beside this they were teaching children instrumental music and according to one source the clavichord, too. This meant that they mastered other instruments besides wind instruments. Therefore, they were greatly appreciated. The ability and knowledge of playing multiple instruments also enabled them to have other jobs, too. This was useful because the pay they received for their regular work was not worth mentioning. Noblemen and citizens hired them as performers for various occasions.

The Kranj/Carniola country classes hired and supported country pipers. These together with country timpanists formed quartets. They collaborated together on war marches and they played to the officers during their meals. As the musicians played various instruments it was possible for them to earn additional money. At the beginning of the 1570's the musicians and pipers were associating with the city players, too. They were not professionals. Playing with them was another additional job and once more another source of income. In the capital town of the Duchy of Carniola there were in those days enough musicians, vocalists (singers) and instrumentalists (musicians). In addition, at least in one case, *meistersingers* appeared. The instrumentalists or musicians were mostly professionals, and in addition to the city musicians and country trumpeters they were mostly employed by the nobility, not only in Ljubljana but also elsewhere in rich manor-houses. Archive sources list them even by individual names, a lot, in the first and more in the second half of the 16<sup>th</sup> century, and later, too. The musicians mainly came from other towns but amongst them there were some locals, too. Regarding their position in society, sources about them are very meagre. As much as there is about them, it can be understood that they were socially judged and badly mistreated. Because of that they often violated the norms of behaviour, especially the musicians, who, given the way they acted, had the greatest potential for doing so. From the documents it is evident that in such cases they were convicted and even punished. However, they were needed and as such it was not possible to be without them. Consequently, their role in society at that time was in a sense based on how their client and payer treated them. They were important especially in imposing and supporting music, secular and church. They were music performers, spreading music throughout the social classes. What and how they performed is a very difficult question to provide an



exact answer to. The performance level was probably suited to both secular and church music. The repertoire for church performers followed the example from neighbouring Italy, and stylistically moving in the direction of the Dutch<sup>5</sup> and the Roman<sup>6</sup> schools. But we do not have any material which can provide proof of this. This leaves only the hypothesis that, in during this period, the church's musical practice in Slovenia was carried out in accordance with the practice of others. Even for the secular music of that time and space there is no evidence. So again, we can only assume that the city musicians of Ljubljana as well as their contemporaries played in Klagenfurt, Graz and other places where such performances were held. How many of them were touched by the then stylistic streams we cannot prove. But they probably did not completely bypass them.

Whether there were any composers among these musicians is not known. It should not be out of the question that some of them were concerned with creativity, even though the conditions for this type of work were not yet favourable. At that time, as well as earlier, music emigration was obvious and there are sources, too. The various, modest reasons for it were confirmed by Jurij Slatkonja (1456–1522)<sup>7</sup> and Balthasar Praspergius (15<sup>th</sup> century – 16<sup>th</sup> century?).<sup>8</sup> A different picture is provided by the second half of the 16<sup>th</sup> century, about which the materials are more comprehensive and richer. The Catholic circle was at that time pushed into the background, which diminished its music and influence. Protestantism (1517) came to the fore causing a new specific state. From a musical point of view it can neither be compared to that of the immediate past, nor to the contemporary Catholic context. Reformation in Slovenia, as far as the question of music is concerned was followed by Martin Luther (1483–1546).<sup>9</sup> Luther wrote to Ludwig Senfl (1486–1543)<sup>10</sup> in 1530 that music is »[...] one of the prettier and the most charming gifts of God [...]«. Who understands it is a good human. Luther emphasized that music is »[...] closer to theology [...]« and that the youth have to always be »[...] orientated to this art which makes the people very skilful [...]«. Our Primož Trubar (1508–1586),<sup>11</sup> thought so, too. He placed music in a significant place within the church and in schools as well as outside both of these

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<sup>5</sup> Franco-Flemish music dates from around 1430 to the end of the 16<sup>th</sup> century. It is the music of composers who came from southern Holland, Belgium (Germanic Flemish composers and the Roman Wallonia south) and northern France (close to the Belgium border). In history it is usually defined as early Burgundian (1430-1470) and later Dutch school. For its final formation the style is significant in the application of imitation at the beginning of particular sections of composition (too-imitation) and the equality of all voices. The main forms: the motet, the cycle composed of the ordinary mass, the worldly songs in French and partially in the Dutch language. The main author-masters are: G. Dufay, G. Binchois, J. Ockeghem, J. d. Prez, J. Obrecht, H. Isaac, A. Willaert, O. d. Lasso, J. P. Sweelinck and so on.

<sup>6</sup> The term for the group of composers in Rome from around the middle of the 16<sup>th</sup> century whose creativity regarding stylistic equilibrium and clarity of text were suited to the demands of Humanism and the Counter-Reformation. Therefore, their work remained as the ideal Catholic music up to this very day. The stylistic fundament is the Dutch polyphony of the early 16<sup>th</sup> century, but also in Rome some other composers from the north were working (among them G. Dufay, J. d. Prez and others), and that was joined by domestic tradition full-sonority, homophony and melodiousness. The composers of the Roman school avoided excessive melismatic content, instead of that in the forefront is a syllabic composition, where highlights arise from the text and marked by a calm, flowing and steady rhythm. Its main proponent was G. P. d. Palestrina.

<sup>7</sup> Slovene bishop, choirmaster and composer, was the second Novo mesto provost and the first residential Bishop of Vienna. He founded the *Vienna Boys' Choir* (1498 →).

<sup>8</sup> He was from Mozirje/Slovenia, music theorist, master of the arts (music) from the University in Basel/Switzerland.

<sup>9</sup> German theologian and former Augustinian monk, founder of the Reformation, translator, composer and poet.

<sup>10</sup> The composers.

<sup>11</sup> A Protestant priest and the leader of the Reformation in Slovenia; translator and the author of the first printed books in the Slovenian language and songs, too (with written notes).

institutions. He attributed music an important function in society and was committed to realizing it. He personally acted in this direction when the words of the songs that were sung during worship had the purpose of Reformation teachings. In his *Katekizmu/Catechism* (1550) and in *Enih duhovnih pejsnih/Some Ecclesiastical Songs* (1563) he marked each song with the tune it had to be sung to. His intentions were most expressed in the *Eni Psalmih/Some Psalms* (1567), the first Slovene songbook that in addition to the texts included a number of melodies in mensural notation.<sup>12</sup> The basics of the point he took, or leaned on, are in consistent relation to the texts. For the most part the melodies originated in Latin, German, Czech and Slovak church songs, and Catholic, if they were not in opposition to the new Protestant teachings, as well as the songs of Czech brothers and from the repertory of Slovene Mediaeval songs. In some cases their origins were not ascertained. We also do not know whether or not Trubar is the author of some of the tunes, which, given that he was accomplished in music, is quite possible (See Fig. 2,3).

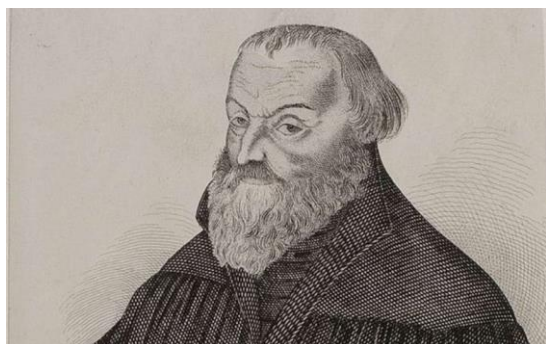
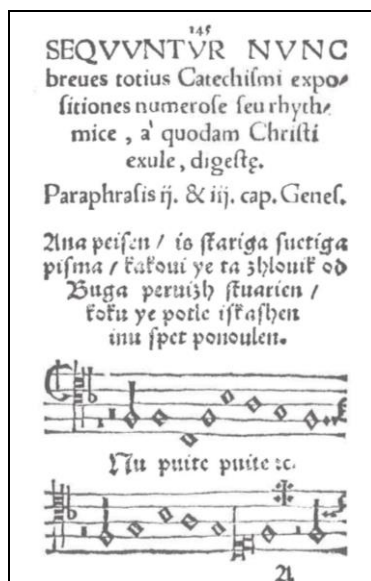


Fig. 2 Primož Trubar (1508–1586 see Wikipedia).

Fig. 3 Trubar's *Cathechismus*, Tübingen 1550 (the first Slovene printed songbook with music notes see the Catalogue of the The Protestantism by /Škofja/ Loka at the 500 years of anniversary of the Trubar's birth).



There were several editions<sup>13</sup> of Trubar's songbook and each of them was extended by the addition of new texts and tunes, and had a wide impact. The songs were sung everywhere and naturally in churches and schools first. The tunes were very interesting and quickly grew in popularity and this was their greatest value. These new ideas had been actively strengthened through the melodies.

Singing in church, according to the regulations, was in unison and the whole congregation sang, and then in turn the organ brought changes that created more sounds

<sup>12</sup> It is the system of notation, i.e. written notes, which around 1260 was introduced by the theoretician Franco from Cologne/Germany. It came directly from square notation, where the forms of individual notes, meaning longo, brevis and semibrevis, were established a little earlier. Franco also laid down rules that accurately set the note values in the ligatures, which meant the final elimination of any ambiguity of notation regarding the duration of tones. It was in effect until around 1600.

<sup>13</sup> 1574, 1579, 1584 and 1595.

and song arrangements. With time this led to more vocal tunes in the mood of motet but in practice it was performed a cappella,<sup>14</sup> or so that unison singing was accompanied by instruments. This practice is proved by documents from Ljubljana left by P. Trubar. In the afore mentioned dedication to Khisel we can see his stylization, that singing had to be five-voice and that was then accompanied by the organ, trombones, trumpets and pipes.<sup>15</sup> For this method of playing music the Slovene Protestants had many German examples i.e. Johann Walter (1496–1570)<sup>16</sup> and Alexander Agricola (1445–1506).<sup>17</sup> It was not the same everywhere, only where technical possibilities were at their disposal, i.e. in greater city churches, in villages it was not possible because of the modest conditions. The important role music had in the church influenced its position in Protestant schools in its elementary form and in Latin, too. Singing was cultivated in the Slovene, German and Latin languages. School singing was first intended to prepare singers to participate in church services, in which the Slovene language was highly respected. This is confirmed by the Church Ordinance (Church Order, 1564), which specified in detail (regarding) singing in Slovenian Protestant churches. The language of the people was thus emphasized in a normal and supreme way so that people could understand what the texts were saying and absorb the spirit of the Reformation. In the Latin school, the role of music was even greater and therefore a little different than in primary school. Along with choral<sup>18</sup> singing figural<sup>19</sup> was also taught. Teaching was entrusted to the cantor, who was the most important member of the teaching staff after the rector and the deputy headmaster. Thus, he was one of the central figures of the school and therefore, he had a lot of work to do, and for this he had an assistant: sub cantor, succantor, succecantor. In terms of direct connection to the church, schools emerged as soon as the Reformation gained importance in Slovenia. For example, as a Latin "praeceptor", teacher Lenart Budin was already mentioned in the year 1453, when the provincial Latin school was established in Ljubljana, and he became its first administrator. Already skilled in music, he put together the first school rules (1568) in which he specified the scope of singing and the manner in which it was taught. Even more comprehensive were the revised school rules (1575) set by Adam Bohorič (1520–1598).<sup>20</sup> He ordered extensive exercises in music, and defined what the pupils sang before and after lessons. For pupils in the 3rd class Bohorič stipulated that singing exercises must be carried out on the last four days of the week. These rules also highlighted books, and textbooks for teaching music. On the whole it is evident that in the Latin school aesthetic, beautiful singing was cultivated because just technical competence was not satisfactory. Even more sophisticated organization of music lessons was defined in the school rules of 1584, drawn up by the then rector of the Latin school, Nicodemus Frischlin. These rules, similar to those of Bohorič's and Budin's, followed German practices, expanding the scope of music lessons and classifying capable students as singers, who were accomplished to perform in figural

<sup>14</sup> Sung by a group of people without any musical instruments.

<sup>15</sup> "Als offt man zu Laibach / Nun bitten wir den heiligen Geist / oder Ozha / Syn / Duh / nebeski Kral / or the Father / the Son / the Holy Ghost/ the Heavenly King &c. mit fünf stimmen beim Regal / Posauern / Zincken / vnnd Scholmainen in der Kirchen hat gesungen" (thus with the first Slovene printed words!).

<sup>16</sup> German composer.

<sup>17</sup> Belgian composer.

<sup>18</sup> Based on simple unison or polyphonic Protestant Church songs in the folk language, all believers sing.

<sup>19</sup> In the 15<sup>th</sup> and 16<sup>th</sup> centuries mensural (i.e., polyphonic music of the 13th–16th centuries, in which is specified the duration of the tones and which is arranged by longa and brevis values, but not by heavy ones, as required by the later introduction of tactile focuses) polyphonic / multi-voice music unlike the unanimous Gregorian coral.

<sup>20</sup> Slovene Protestant, grammarian and teacher.

singing. They also introduced the final rehearsal, which was performed every Saturday, the day before Sunday, when it was necessary to sing in church. In this rehearsal, in addition to the singers, organists and musicians participated, thus all those responsible for the musical part of the church service were present.

This is a confirmation that the singing in the Protestant church was accompanied by instrumental music played by the city musicians. All of them were certainly followers of Protestantism and were paid for by the city council, which was in the Protestant hands. Therefore, they were obliged to participate in Protestant worship. Therefore, collaboration with the choirs of the Catholic churches had to be declined. This resulted in the musical impoverishment of the Catholic liturgy and the enrichment of the Protestant.

The significance of musicians increased during the time of the Reformation. The number of musicians also increased. There were also singers and instrumentalists from Catholic circles as well as those from Protestant circles, including abundant cantors and their assistants. The latter, mostly came from the German Protestant region but in the course of time they associated with the natives. For both we even know their names. So, we also know that there were some excellently versed musicians among them. Their ability, in addition to taking into account the fact that music was given an eminent function, provided them with an adequate social status. This became greater than before but wavered in cases when musicians through their bad behaviour lowered their status. These were the causes of their poor social situation which continuously forced them to look for additional work away from their official obligation.

What the church music repertoire was, however, is difficult to ascertain for both the Protestant and Catholic frameworks. Therefore, we can only believe that Protestants and Catholics followed German or even Italian examples, and that Protestant musicians resorted to the Renaissance style in stages. Towards the end of the 16<sup>th</sup> century this thesis converted into a concrete form (Wolfgang Striccius /around 1570–?).<sup>21</sup> This very noteworthy point also draws attention to the fact that the reformers first limited Catholic influences from Italy, thus inhibiting the spread of Renaissance music. It was only after Protestantism had firmly anchored itself in Slovenia that they became more flexible and therefore in their work they no longer saw Renaissance music as a danger. This explanation is also supported by information related to A. Bohorič. In the 1680s he offered to sell his library to the Country Classes, which included two thousand pieces of music. He stated that the works were partly written and partly printed for 8, 7, 6, 5, 4 and 3 voices in Latin, German, Italian, French and Kranj/Carniola, i.e. Slovene language. He added they had been lovingly and artistically written by the most famous old and new composers and that these compositions could be used not only in churches but at various events for entertainment and ceremonies, and that they could be performed on various instruments. The compositions, which Bohorič possessed, were not only the works of German Protestants but of other authors, too, regardless of their religious and national origin, and not only old but also new works. In other words, these were pieces of music of different stylistic orientation, from the Dutch to the Venetian<sup>22</sup> school. Considering that this offer was a repertoire of the 16<sup>th</sup> century, they

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<sup>21</sup> German composer.

<sup>22</sup> A group of Flemish and Italian composers who were working around 1530 and up to the beginning of the 17th century in Venice's cathedral St. Marco. Its founder was the Flemish composer Adrian Willaert, who in compositions of psalms (1550) used the two-choir technique (*cori spezzati*). It was not at that time entirely new but he and his successors could reach specific effects. The division of the sonorous matter into two and later with more choirs accelerated to assert the accord, homophony mode of composing; thus the harmony and

included songs that already adhered to the principles of the newly emerging, monadic (= Baroque) style.

Bohorič in this case was not the only one who had such an extensive collection in his hands. It is also likely that he did not keep this musical arsenal just for himself. He may have lent the compositions to other performers, as well as Protestants, possibly Catholics, even for church use or for secular purposes. This and other sources for the time of transition into the next (17<sup>th</sup>) century show that the style arch in Slovenia of the religiously and ethnically mixed area, was ever more widespread, and that the musical reproduction was not only limited to the church, but was also vibrant to the field of secular music. This was not preserved only in closed places but spread onto the streets, which troubled many citizens. We do not know what the musicians, trumpeters, fiddlers and possibly singers from the secular repertoire performed. Perhaps, as the sources from 1620 remind us, those songs can only be spoken about. Nevertheless, there is nothing tangible in this direction that can prove or at least presuppose it, and which could then even lead to a conclusion. The time of the Reformation in this case certainly revived musical life in Slovenia. Singing and music spread to all classes across the whole Slovene ethnic area, but was concentrated in Ljubljana. Reproduction was intensified, sometimes to a higher level, other times to a lower level. The number of performers increased. Therefore, their role increased, too. The activity of local musicians at this time was greater than ever before. It should therefore be reiterated that the most active were local musicians with the exception of two foreign composers and cantors in Ljubljana, Sebastian Sermonizer<sup>23</sup> and Wolfgang Striccius. It is thought that they were probably of average quality. Both can be ascribed some importance in just a local meaning. It is significant that many foreign musicians came to Slovenia at that time, mainly because of the needs of Protestantism. At the same time, musicians of Slovenian provenance left to work abroad. It was probably not because they did not agree with the new religious movement, but because abroad they had better conditions for their own artistic development as well as greater earnings. This emigration, which can be confirmed on both sides, Slovene and German, continued at that time and also later. It is very difficult to trace musicians of Slovenian descent due to the frequent Romanisation, Germanisation and Latinisation of their names and surnames. However, they can be found in the various courts just over the Slovene frontiers; i.e. in Graz, Innsbruck, Vienna, Prague, Olomouc and elsewhere. Some of them gained respect and a reputation as singers and instrumentalists i.e. Krištof Kral, Mihael Globokar (Globogger), Jurij Knez (Khness, Khnies, Khuess) and so on. In this context, we ask ourselves: were there also any composers among the musicians who in the middle and second half of the 16th century worked in Slovenia in the Protestant and Catholic framework? This would be possible because composing was an obligation, especially for the cantors. We do not have evidence for any Slovene composers; of the German composers we already cited S. Semnizer and W. Striccius. Especially the latter was very important. He was a cantor in the Ljubljana provincial school (1588–1592). In Ljubljana he issued two of his own collections: *Neue teutsche Lieder and Der erste Theil newer teutscher Gesänge* (1593).<sup>24</sup> In them we discover the compositional elements of a

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colours of pieces of music developed more and more. Willaert's students were C. d. Rore, A. Gabrieli and G. Zarlino. Through A. and G. Gabrieli this school reached its pinnacle.

<sup>23</sup> Biographic data about him, except that he was German, is unknown.

<sup>24</sup> W. Striccius was the only Protestant musician, who worked in the former Duchy of Carniola, whose works were preserved. He worked in Ljubljana between 1588–92.

style that had barely appeared - Baroque. His songs were certainly sung by Striccius' Ljubljana pupils, thus introducing the stylistic orientation that the composer represented in his works (See Fig. 4).



**Fig. 4** Jacobus Carniolus Gallus  
(1550–1591 see Wikipedia).

There are some other Slovene composers from the ranks of emigration. Of these, the best known is certainly Yuri Knez, a bassist and composer who, apart from “[...] neu componirte Verspergesänge neben ainen musicalischen Magnificat [...],” probably wrote other works. However, the most popular is definitely Jacobus Gallus Carniolus (1550–1591), the famous composer of masses,<sup>25</sup> motets<sup>26</sup> and madrigals.<sup>27</sup> In his numerous pieces of music, (which number) several hundred works, Gallus was inspired by the new, stylistic streams, he spread the tradition of the Venetian composer school in Central Europe, and he became one of the major composers of the European musical renaissance. His opus became cosmopolitan, and Gallus himself a composer of European format (See Fig. 5).

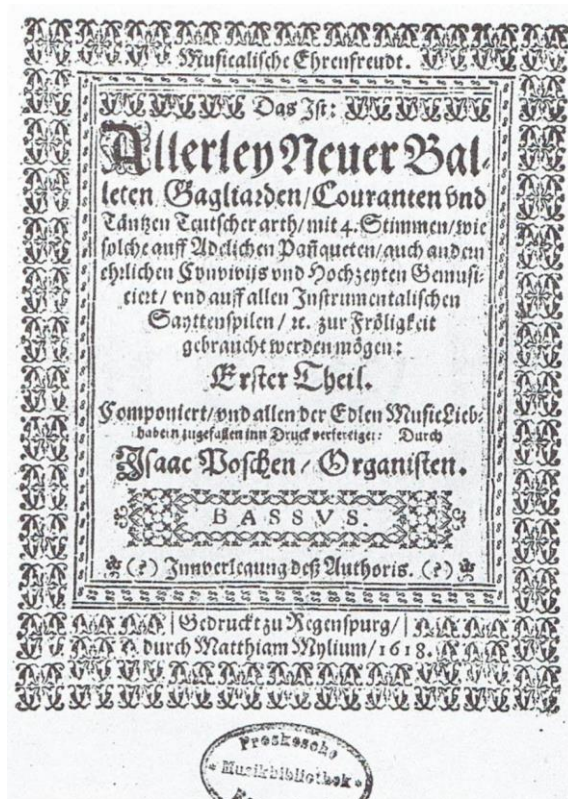
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His first music collection contained 21 four-voice, predominantly polyphonic and spiritual songs for a boys' choir, in the second collection there are 26 expansive secular songs for four and five-voiced choirs for high and the low voices, which show the stylistic influence of the Italian Renaissance. This collection also contains the author's best known work for six-voices Motet *Exulta satis filia Sion*.

<sup>25</sup> *Selectiores quaedam missae*, 1580.

<sup>26</sup> *Opus musicum*, 1586, 1587, 1690.

<sup>27</sup> *Harmoniae morales*, 1590; *Moralia*, 1596.



**Fig. 5** The title page of Poš's collection *Musicalische Ehrenfreudt* from the year 1618. (NUK Ljubljana).

When with the decline of the 16<sup>th</sup> century the Counter-Reformation began its persecution of Protestants and finally managed to expel them from Slovenia by the end of the 1720's, the changes which arose through the process of Re-Catholicisation were also reflected in music. Its Protestant bearers went underground, the Protestant churches closed, and schools came under Catholic influence. *Eni psalmi/Some Psalms* was not an actuality. The vitality, which marked the music life of the Reformation, stopped for a period of time or diminished; however, only temporarily. The leader of the Counter-Reformation in Slovenia, Prince-Bishop Tomaž Hren (1560–1630)<sup>28</sup> was very fond of music. He was addicted to it and he clearly understood the important role music played in the previous period of Reformation and how significant it could be for Re-Catholicisation. Therefore, he did not take away singing and music and did not diminish its role and meaning. He was able to salvage and find a solution to what was happening, i.e. by abolishing Protestantism. Hren wanted to replace the Protestant songbook with a Catholic one, which would also be in Slovene, and which he himself prepared. He named it *Hymnologium slavicum*, but it was never published in print. Perhaps he was prevented by the Jesuits. They asserted that it was no longer necessary, because Re-

<sup>28</sup> Firstly Ljubljana bishop (od 1597 →), later the interior imperial regent for Austrian provinces.

Catholicisation in the 1720<sup>s</sup> had already been carried out to a large extent. There were also other reasons why Hren's song-book was not published. Among them, (was that) Hren did not have enough time for printing. He was a man who did his best in both Ljubljana and his co-residence in Gornji Grad, and he was also a royal deputy in Graz (1614–1621). He renewed the music of the Ljubljana cathedral choir, where afterwards - when stability took over - in addition to the organist, singers and instrumentalists, as well as numerous musicians who did not necessarily belong to the formation of the cathedral's chapel made a contribution. Among the instrumentalists were also musicians who could play if they stayed in Ljubljana and had not been banished. Some of them were newcomers and the musicians were again restored to a full ensemble. Thus Hren returned music to its previous state. Even more: in Gornji Grad in the choir of the cathedral, to which he was greatly devoted, he founded the Collegium Marianum. Future priests were schooled here. They had to be highly skilled in music, so that they could give to the church and to the school what the Protestant cantors had given them before. T. Hren kept an exact record of all this. From his notes we can find that a great number of young people of Slovenian origin who were schooled at this college in Gornji Grad proved themselves in music. From these and from some other sources the names of organists were also listed. One after the other students continued to attend the school in the first three decades of the 17th century, as did instrumentalists, city musicians and country trumpeters. All of them, after the restoration of Catholicism, continued their own work not only in their elementary jobs but also in the cathedral and in the bishop's mansion. They played here on ceremonial occasions (See Fig. 6).

I. Chorus 2 3 1. Vox.

**A**ve dulcis mater Christi quae de excelsis cepisti vis-

itum et vitam propter peccata nostra suscepisti

et cum spiritu sancto in caelum ascendisti et sedisti ad

dexteram patris et iterum ventura es cum filiis hominum in

gloria. Mater gratia cum omnibus cum omnibus fidelibus solamina pos-

centibus solamina poscentibus visus tuae clementiae fove me

mater gratia cum omnibus cum omnibus fidelibus solamina pos-

centibus solamina poscentibus

A 1 A 2

**Fig. 6** Gabriel Plavec: *Flosculus vernalis* (1621–22), the beginning of *Ave dulcis mater Christi*. (*Flosculus vernalis*, Mainz, 1621-22; NUK, Ljubljana).



This proves that the earlier mentioned stagnancy was only short-lived. The musical life, ecclesiastical and secular, was almost revived. Singers and instrumentalists again achieved a reputation, which was always and still is today, dependent on the importance and role of music in general. The music activities that were performed in Hren's presence consolidated with the works of Ljubljana's Jesuits. They helped Hren in his Counter-Reformation endeavours. Further, the Jesuits took over the Latin school that was earlier under Protestant administration. Through the coeval model in the other Jesuit provinces they comprehended the power of music and applied significant attention in their own collegiums. Two further reasons led to this: they needed music for worshipping and for equipping the "school of comedies", through which they could portray biblical themes and perform them in their own theatre. This was also accessible to a wider audience. The performers were Jesuit students who, in many cases, are mentioned by name. How many of them were singers and instrumentalists is not known. Almost certainly the Ljubljana Jesuits acted in concord with a practice that had been applied elsewhere and according to which the rector of the college must take care of at least ten good singers: 3–4 descant singers, two tenorists, two alt singers and two bass singers. They sang in the choir of the Jesuits' church and elsewhere on different occasions performing secular songs. Evidently, they were rather lively and in many places led to disorder. The municipal council made several complaints to the rector of the college. Beside the singers, the instrumentalists also had favourable possibilities for schooling. Evidence shows that they knew how to play the trumpet, the trombone, the bassoon, the violin, the zither and the organ. In this matter, the Jesuits' students of music were better than their peers from the school of St. Nicholas; beside this they had a much wider circle of work. The Jesuits participation in theatre performances made them more skilled in music. In addition, it seems that they were prepared more thoroughly in the art of music, not only in reproduction, but also they were familiarised with the technique of compositional movement. In doing so, they were trained to compose music. For the first decades of the 17<sup>th</sup> century there is not adequate evidence i.e. proof. This, however, appears in the second half of the 17<sup>th</sup> century.

These musicians were not professionals. The professionals were not then schooled at the cathedral. When they finished their studies they were able musicians and they made it their business and did it professionally. This means that they have contributed to the musical life in the sacred and secular fields. From the evidence material we can conclude that the music activities in Slovenia, and especially in the Duchy of Carniola, in the first decades of the 17<sup>th</sup> century were quite lively. When the earlier connections with Italy opened up a little further cultural influences began to flow from there immediately. This was very encouraging for music, especially for its stylistic orientation. This is evinced by the music funds from the end of the 16<sup>th</sup> and the beginning of the 17<sup>th</sup> century, which have been recorded so far.

Among them there are printed works issued in the years 1599–1615. They contain masses, motets and psalms by various authors i.e.: Palestrina, de Rore, Willaert, Gallus and so on, the printed collection of Joannellus Petrus<sup>29</sup> and a series of manuscript collections of masses, litanies and magnificats, and among them also the litanies written by J. Kuglman and dedicated to T. Hren and Archduke Ferdinand (1616), the works of composers except one (the Italian Orazio Vecchi, 1550–1605) were working in Graz at the Archduke's court (Pietro Antonio Bianco, Simon Gattus, Francesco Rovigo and so on). Here are numerous collections which contain pieces of music by reputable composers (O. d. Lasso, G. and A.

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<sup>29</sup> *Novi thesauri musici liber primus*, 1568.

Gabrieli, P. de Monte, L. d. Viadana, A. Perini, M. Praetorisu and so on). A document worth mentioning is *Inventarium Librorum Musicalium Ecclesiae Cathedralis Labacensis* (1620). It was commissioned by the order of the Prince-Bishop T. Hren and it was later supplemented. It is very significant for thoroughly studying the music situation in Slovenia in the first decades of the 17th century. This paper cites masses, motets, magnificats, madrigals and instrumental pieces of music which are in most examples secular. Among the authors of the church pieces of music were: L. d. Viadana, G. Puliti, J. Gallus, A. and G. Gabrieli, C. d. Rore, O. Vecchi, L. Marenzio and so on. For the “concerts” are cited A. Gabrieli, for the “sonatas” C. Gussago, for the “symphonies” L. d. Viadana, and for the “fantasies” G. Puliti and G. Frescobaldi. Quoted in the index are the villanelles (L. Marenzio), the canzonettes, *Musicalisches Rosengärtlein* of M. Odonti (1612), the *Musicalisches Introduction* of C. Hagius and the *Musicalische Tafelfreudt* of I. Posch and numerous canzones and ricercars of many authors from the beginning of the 17th century. The opera *Euridice* by G. Caccini is twice quoted. The compositions which we could find in the *Inventarium* ..., are not identical to the other collections of print and manuscripts. It is a pity that these pieces of music were not preserved and their whereabouts is unknown. But they must have been numerous, since the census alone indicates around 300 units. Most of them were perhaps placed in the archive of Ljubljana’s cathedral during the time of Tomaž Hren’s regime of the diocese of Ljubljana. Some of them were there before, and may even be from Bohorič’s collection, but in part they were definitely purchased to order, at least those printed after 1600. The material, whether prints or manuscripts or cited in the *Inventarium* ..., cleared up many questions raised in connection to this. All of them give evidence to a great stylistic span at the beginning of the 17th century. It is obvious that a new stylistic concept arrived to the forefront, the *monody* (= *Baroque*). It is said that alongside church music, secular music was also important. In this context mostly instrumental music was performed on different occasions in the diocesan mansion and even in the palaces of the wealthy aristocracy. They were very interested in music, either because they imitated foreign models or because of their own initiatives. It was probably desired and actual in the higher classes of society. It is an assumption of this thesis that sometime in the 1720’s, Caccini’s opera *Euridice* (?) was performed in Ljubljana. However, it is not documented. For all it seems, that they, in Ljubljana, would not have acquired it if they did not intend to perform it on stage. There was no shortage of performers. There were enough instrumentalists and able singers, too. If they needed more opera singers they could have hired them from one of the Italian impresario. If it was performed, it was the most significant fact not only for the question of the beginning of opera performances in Slovenia, but also for the history of opera production in general: Caccini’s *Euridice* was first staged in Florence at its inception (1602) and it is not known to have been repeated anywhere else in the following two decades. So the possible staging of Caccini’s *Euridice* in Ljubljana may have been the second performance in a row (See Fig. 7, 8).

### 3. CONCLUSION

This insight shows that music in Slovenia and in the Duchy of Carniola during the mentioned period i.e. in the 16th and at the beginning of the 17th century, was always present: church and secular, vocal and instrumental. Its function and significance were dependent on numerous factors, artistic and non-artistic which continuously, directly and



**Fig. 7** Tomaž Hren (1560–1630), around 1625 (See Wikipedia).



**Fig. 8** The title page of *Inventarium Librorum Musicalium Ecclesiae Cathedralis Labacensis*, 1620. (NUK Ljubljana).

indirectly, had an influence and great effect on its stylistic orientation. Among these influences the Reformation and Counter-Reformation certainly had a significant role, parallel to other European countries, which suffered the same obstacles and encouragement. Moreover the Slovene territory was on the periphery of the Habsburg monarchy juxtaposed with a less favourable position, more precisely a worse position. This, in its own way, was also reflected in the life of music. The rise of musical endeavours, which can be confirmed on the basis of material, can be traced back to the first decades of the 17<sup>th</sup> century. It is reflected in the continuous increase in the number of musicians and the gradual improvement of their position, especially because of the careful attention paid to the development of young musicians by T. Hren, as well as the Ljubljana Jesuits. All this can be labelled as successful. Once again it is worth noting that the emigration of the domestic, Slovenian musical element continues despite the expanded and more favourable possibilities for musical activity. Through this the musical reproduction was enriched considerably and the quality was raised. This leads to the conclusion that the situation in Slovenia was not attractive enough to keep the native musicians at home, for they wanted to achieve more. In this we can see one of the reasons why at the beginning of the 17<sup>th</sup> century, we do not know of any composer who was based and worked in their homeland. Some of them we can confirm, but only among the emigrants: Gabriel Plavec Carniolus (Plautz, Plautzius) who worked in German Mainz and died there (1641), Daniel Lagkhner from Maribor, who decided to stay in Loosdorf in Lower Austria, but after 1607 there is no trace of him, and Isaac Posch (Poš, Poschius). All we know about him is that he was a musician of Carinthia's Country Classes and he had close correspondence with the *Country Classes* of Kranj and with T. Hren. He died in 1621 or 1622. Posch who is still not nationally defined, was certainly the most important among them. He was the leading person in the area of the variation suite in the European framework. The first two among them (Plavec and Lagkhner) were in transition from the Late Renaissance to Early Baroque, Plavec more noted than Lagkhner. But Posch more distinctively orientated in monody.

Music and musicians in the aforementioned, over a period of one hundred years, especially in the Duchy of Carniola, and thus in Slovenia, were important in general even if not always everywhere equally. They grew up from humble beginnings, and from an ever growing wealth of material sources it is evident that music, in spite of periodic stagnancy, grew step by step, gradually consolidating the position of the art and its performers. All of this, for known reasons and truths, was not identical to the role played by musicians and music in many other cities in the West. As far as stylistic orientation was concerned, there were no major differences, although periodic delays did occur. All in all, we can finally say that from this point of view, the situation in the Slovenian area did not differ from what was happening west of the Slovene ethnic borders (See Fig. 9).



**Fig. 9** The organ of master Tomaž Krek in Crngrob (1649; the title page LP: Milko Bizjak-Orgle/ The Organ; Ljubljana: *Helidon*, 1985; the photo of original LP).

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## **MUZIKA U VEKOVIMA PRE ŠKOFJELOŠKE PASIJE: MUZIKA U 16. I 17. VEKU U VOJVODINI KRANJSKOJ**

*U 16. i na početku 17. veka u Sloveniji (a time i u Vojvodini Kranjskoj) postojala je crkvena i svetovna vokalna i instrumentalna muzika. To se može primetiti i utvrditi na osnovu građe prve decenije 17. veka, neposredno pre prvog izvođenja procesije Škofjeloške pasije (1721). Među kompozitorima bili su aktivni Tomaž Hren i ljubljanski Jezuiti, iako na početku 17. veka još uvek nije bilo zanimanja domaćeg kompozitora. Nekoliko kompozitora bilo je među emigranata: Gabiel Plavec Carniolus (Plautz, Plautzius), u Majncu, Nemačka (1641), Danijel Lagkhner iz Maribora, Slovenija (u Loosdorfu, Austrija, 1607) i Isak Poš (u Koruškoj). On je preminuo 1621. ili 1622. godine, a bio je prepoznatljiv po varijacionoj sviti. Plavec i Lagkhner stvarali su na prelazu iz kasne renesanse u rani barok, dok Pošovo stvaralaštvo odlikuje monodija, odnosno vezuje se za rani barok. Pomenuta muzika i muzičari bili su značajni u ovom periodu skoro čitav vek, iako ne uvek i ne svuda podjednako. Muzika se razvijala iz skromnih početka, tako da se na prostoru Slovenije nije razilazila sa svim onim što je bilo aktuelno zapadno od slovenačke granice.*

*Ključne reči: procesija, Tomaž Hren, Gabriel Plavec, Daniel Lagkhner, varijaciona svita, Isak Poš.*



## **COMPARATIVE ANALYSIS OF THE CURRICULUM FOR THE SUBJECT SOLFEGGIO (EMS) IN SLOVENIA, MONTENEGRO, CROATIA AND SERBIA**

*UDC 371.3:784.9*

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**Abstract.** *The paper deals with the comparison of curricula for the subject of Solfeggio in Serbia and several selected countries. On the basis of existing data, we compared the organization of Solfeggio teaching in Serbia and other countries of the region. The curriculum was analyzed in terms of structure, goals and subject content, teaching methods and evaluation of student achievement. The presentation and analysis of the curricula highlighted their (in)consistences, advantages and disadvantages, as well as indications of future development in the form of modernization of some curriculum areas modeled on other countries.*

**Key words:** *solfeccio, teaching, music pedagogy, curriculum.*

### I. INTRODUCTION

Since it covers the essential elements of musicality, the Solfeggio subject has a prominent place in the context of professional music education and the formation of a complete musical personality. As such, it is represented at all stages of music education and is the basis for acquiring intonative and rhythmic knowledge and skills that facilitates the understanding of music. The development of musical abilities, the understanding of musical content and the performance of music is achieved through a series of teaching elements within the teaching of Solfeggio. In this regard, the beginning, course and outcomes of the realization of an individual's musical potential can only be determined by a carefully designed teaching process (Cvetković-Crvenica and Jovanović, 2018).

For the last fifteen years, the Serbian school system, like the school systems of neighboring countries, has been undergoing a process of thorough restructuring and reorganization. The directions of its development refer to the successful implementation

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of planned changes in teaching (Hebib and Spasenović, 2011). Educational changes are equally affecting the teaching process of professional music education, which is increasingly focused on providing high quality knowledge for the students. In an effort to improve the quality of education, learning is increasingly reflected in developing a way of thinking musically, not just in acquiring skills. Providing quality and productive teaching imposes the need for professionally, pedagogically and psychologically competent teaching staff, that is, implementers of teaching content and those who will encourage students on a long path of musical hearing development, whereby the acquisition of quality teaching competences is profiled through a lifelong learning and training process (Pavić, 2017). Initial education provides an individual with sufficient music expertise but cannot prepare him or her for all the challenges of teaching. Therefore lifelong training for music school teachers is an indispensable part of their professional development. Teachers' competences, with mastery of intonation methods, should be extended to the use of digital tools and the realization of team and interdisciplinary teaching, so that Solfeggio can be meaningfully connected with other fields of music education (Matoš, 2018). Putting the focus of modern education on student-centered teaching and learning outcomes influences the whole teaching process, and one of the factors in the function of raising the quality of teaching is certainly innovation (Cvetković-Crvenica, 2017).

The successful process of music (and general) education depends to a large extent on the systematic monitoring and identification of the quality of the curriculum. The transition to a curricular approach is considered to be a good way of adapting the education system to the demands of time and providing space for continuous improvement and development of the education system (Aleksendrić, 2009), so interest in this topic has arisen precisely from placing curriculum issues at the center of the educational policy.

## 2. CURRICULUM

The term curriculum<sup>1</sup> is introduced into the educational process at the turn of the 16th to the 17th century with the advent of refinement of content, which is transmitted to students at certain times and in a certain order. The 1950s saw the separation of European and American understandings of the curriculum, which today still influence the definition and demarcation of the two. In the 1970s and 1980s, interest in the curriculum diminished and only after the 1980s did methodological curriculum development begin, with the study of curriculum being expanded to explore the conditions under which learning and teaching were conducted and curriculum consideration, its structures, designs and applications are increasingly dominated by the scientific approach that is being advanced today (Previšić, 2007).

Differences in philosophical approaches and understanding of the character and function of education and learning are reflected in the different definition and understanding of the curriculum, so the curriculum is understood as: the content of learning, the product of learning, the plan of learning and the learning experience (Pekeč, 2011). Individual authors (Sučević and Srdić, 2012) refer to the term curriculum as the overall flow of education. What sets curriculum apart from traditional education programs is control, that is, the multiplicity of

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<sup>1</sup> *Currere* (lat.) – run, run race, race, etc. Transferred to the field of education and learning, the term curriculum, in its original form, meant the course and sequence of learning, a series of obstacles and obstacles (learning) to be learned over time.



monitoring and feedback on learning outcomes, so the definition of curriculum can be formulated more extensively, given that it involves extensive planning, organization and verification of work processes and actions in accordance with appropriate detailed goals, content elements, and control (evaluation) of achievement against globally set goals and settings for the teaching process (Jurić, 2005). Nowadays, in most European countries, the term curriculum encompasses goals, content, situations, strategies and evaluation issues (Matijević, 2010).

There are three basic types of curriculum in the literature: closed, open and mixed curricula. The closed curriculum equates to the traditional understanding of the curriculum and, here, everything is prescribed so that it does not leave much room for spontaneity and creativity, indispensable factors of contemporary pedagogy. The open curriculum, instead of strict regulations, offers only curriculum guidelines and provides a freer approach that the closed curriculum neglects. Nowadays, a mixed curriculum is most commonly implemented, which combines the positive characteristics of a closed and open curriculum and makes a kind of compromise between the two types (Previšić, 2007).

The aim of this paper is to define the status of the Solfeggio subject in the curricula of neighboring countries – Slovenia, Montenegro and Croatia – in comparison with the Serbian education system and the Solfeggio teaching within it. A common starting point is the fact that the Solfeggio subject is a compulsory subject in the selected countries. Changes in the state system after the breakup of the former SFRY have also led to changes in the education systems. Emerging states were confronted with different concepts and proposals for reforming the school system, which led to the adoption of different regulatory solutions and the formation of separate curricula that had been identical until then.

The comparative interpretation of the curricula of these countries aims to provide answers to questions that are directly related to the different concepts of Solfeggio teaching. Using a descriptive document content analysis method, the content and structure, as well as the complementarity of current curricula, will be analyzed and compared throughout the presentation:

- 1) Organization of Solfeggio teaching
- 2) The aims and tasks of Solfeggio teaching
- 3) Teaching elements
- 4) Methods
- 5) Student achievement evaluation

The analysis should contribute to the acquisition of a deeper understanding of the musical educational structure of the countries we have mentioned, which provides the basis for further research in the area.

### 3. CURRICULUM REVIEW FOR SOLFEGGIO SUBJECT IN THE SELECTED COUNTRIES

#### 3.1. Organization of Solfeggio teaching

Solfeggio teaching is a compulsory subject in all analyzed countries. Teaching is in groups, so it includes all elements of socialization, but from a musical standpoint it requires adjusting one's own musicality to the group.

The program of music education in Slovenian elementary music schools is conceptualized in two levels: lower (4 to 6 years) and higher (2 years), while the concept of Solfeggio in the curriculum of Slovenia itself has a double meaning (Zadnik, 2019).

This term refers to the title of the subject at the upper level of the music school and the independent area of music activity within the subject of *Music* (Nauk o glasbi). *Nauk o glasbi* is taught by students in grades 1 through 6, and Solfeggio by students in grades 7 and 8. Classes are taught once a week for 60 or 90 minutes, or twice a week for 45 minutes, depending on the number of students in the group.<sup>2</sup>

With the reform of the education system in Montenegro, the duration of the general education school was extended from six to nine years, which resulted in the transition from six years to nine years of music school.<sup>3</sup> Students enroll in a music school, ie, the first grade of *Music Preparation* (Musical Beginner – Orf Instrumentary) at the age of 6, after which they transfer to the second grade, begin to learn an instrument of their choice and attend a course called *Solfeggio with music theory* (Solfedžo sa teorijom muzike). After a cycle of 6 years, highly talented students continue the third three-year cycle, as potential candidates for further music education at the high school level. The course is divided into three cycles of three years each.

- The first cycle (grade I-III) contains elementary music literacy. Develops in students an interest in music, musicality and a sense of rhythm.
- The second cycle (grades IV-VI) contains more advanced music literacy. Develops the precision of intonative and rhythmic performance as well as other musical skills.
- The third cycle (grades VII-IX) contains advanced music literacy. Develops harmonic hearing, the student applies acquired knowledge in creative music activities, uses adequate musical terminology to describe a piece of music preparing students for the next level of music education.

Solfeggio with music theory starting from the second grade is performed once a week for 45 minutes, while from the 3rd to the 9th grade this subject takes place twice a week for 45 minutes.<sup>4</sup>

Elementary music school education in Croatia, unlike Slovenia and Montenegro, lasts for six years in all subjects and courses. The school can enroll children who have reached the age of seven after meeting the criteria stipulated in the curriculum of art education, ie, after they passed the entrance examination. Group Solfeggio classes take place twice a week for 45 minutes.<sup>5</sup>

By the Rulebook on the Curriculum of Elementary Music School Education of Serbia, the entire education is realized in two educational cycles of six, four or two years. In the first grade of primary music school a student may enroll for a period of six years under the age of nine, for a period of four years – under the age of eleven and for a period of two years – over fourteen years old. A group in the Solfeggio teaching classes can have a maximum of 10 students. Classes last 45 minutes, and are held at an interval of two classes per week from the first to the sixth or, respectively the fourth (for a four-year

<sup>2</sup> Učni načrt, subject Nauk o glasbi:

[http://www.mizs.gov.si/fileadmin/mizs.gov.si/pageuploads/podrocje/glasba/pdf/nauk\\_o\\_glasbi321-340.pdf](http://www.mizs.gov.si/fileadmin/mizs.gov.si/pageuploads/podrocje/glasba/pdf/nauk_o_glasbi321-340.pdf)

Učni načrt, subject Solfeggio:

<http://www.mizs.gov.si/fileadmin/mizs.gov.si/pageuploads/podrocje/glasba/pdf/solfeggio341-348.pdf>

<sup>3</sup> Službeni list Republike Crne Gore, br 64/2002, 49/2007, Sl. list CG, br. 45/2010, 40/2011 – dr. zakon i 39/2013. “Zakon o osnovnom obrazovanju i vaspitanju u Crnoj Gori.”

<sup>4</sup> Zavod za školstvo, Predmetni program Solfedžo sa teorijom muzike II, III, IV, V, VI, VII, VIII i IX razred devetogodišnje osnovne muzičke škole, Crna gora, Podgorica :

[http://www.zzs.gov.me/naslovna/programi/muzicke\\_skole/](http://www.zzs.gov.me/naslovna/programi/muzicke_skole/)

<sup>5</sup> Nastavni planovi i program za osnovne glazbene i osnovne plesne škole, 2006: [http://www.gsjh.hr/wpcontent/uploads/2017/12/Nastavni\\_PP\\_predskolskog\\_i\\_osnovnog\\_obrazovanja\\_za\\_glazbene\\_i\\_plesne\\_skole.pdf](http://www.gsjh.hr/wpcontent/uploads/2017/12/Nastavni_PP_predskolskog_i_osnovnog_obrazovanja_za_glazbene_i_plesne_skole.pdf)

education and upbringing) grade. The exception is the first cycle (1st grade) of the school for two years' education, where classes are held at an interval of three classes per week, that is, 105 hours per year.<sup>6</sup>

Based on the data of the analyzed curricula, differences were found in terms of subject name, length and time of study, as well as slight differences in the number of weekly classes (Table 1). Harmonizing the duration of general education and music school seems a logical and desirable step to consider in our education system, with the aim of continuously developing students' musical abilities, in order to avoid the loss of student motivation during class re-enrollment due to uneven programs.

**Table 1** Organization of Solfeggio teaching

Country	Name of the subject	Length of study	Subject status	Time of study
Slovenia	Music – Nauk o glasbi (lower level) Solfeggio (upper level)	8 years	Compulsory	<ul style="list-style-type: none"> <li>▪ Once a week (60 or 90 minutes) or</li> <li>▪ Twice a week (45 minutes)</li> </ul>
Montenegro	Solfeggio with theory of music (Solfedó sa teorijom muzike)	8 years	Compulsory	<ul style="list-style-type: none"> <li>▪ In 2<sup>nd</sup> grade once a week (45 minutes)</li> <li>▪ from 3<sup>rd</sup> to 9<sup>th</sup> grade twice a week (45 minutes)</li> </ul>
Croatia	Solfeggio	6 years	Compulsory	Two classes a week (45 minutes)
Serbia	Solfeggio	6 years	Compulsory	Two classes a week (45 minutes) (first cycle of two year Elementary music school - three classes a week)

### 3.2. The aims and tasks of Solfeggio teaching

The aims of Solfeggio teaching are similar in the analyzed countries. The primary aim of teaching Solfeggio in all the above countries is to develop musicality and functional musical literacy through the pervasion of the educational and teaching process. Tasks primarily involve developing functional music literacy that is reflected in advanced music skills that are the link between transforming stored music content into a musical score and vice versa.

Rojko (2012: 16) states that when considering the tasks and objectives of Solfeggio teaching, it is important to take into account the following issues: The issue of musical abilities and the possibilities of their detection and evaluation; Questions of optimal organization of teaching; The issue of teaching methods, and in particular of some special methods of mastering intonation and rhythm; The issue of the use of teaching aids; The issue of teaching textbooks; The issue of monitoring and evaluating student work and progress, etc., all according to age and students' psychological and musical abilities.

<sup>6</sup> Nastavni plan i program osnovnog muzičkog obrazovanja i vaspitanja, 2010 ("Službeni glasnik RS" broj 72/09): [https://www.msdsjenko.edu.rs/download/plan\\_oms2010.pdf](https://www.msdsjenko.edu.rs/download/plan_oms2010.pdf)

In the next paragraph, some of the tasks of teaching Solfeggio, emphasized within the curricula of all countries analyzed for this subject, are highlighted:

Development of reading, writing and comprehension of music and musical writing with the development of musical thinking; developing musical abilities (musical memory, ability to track melodic, harmonic and polyphonic flow); implanting sound performances and connecting them to an image, that is, images with sound through the acquisition of knowledge and skills; developing voice potential and proper intonative singing; developing a sense of rhythm, inner hearing, training for the analytical perception of tone relationships and their application; developing critical thinking; developing cognitive function through musical activities, developing verbal, emotional, logical-mathematical, spacial, musical, kinesthetic and interpersonal intelligence.

Prominent importance is given to getting to know the music literature and interpreting the basic elements of musical styles, as well as the independence of students and the development of their creative abilities, then developing the capacity of expression through music, both individually and in a group. Particular attention has been paid to developing the potential and satisfaction in the activities of musical creativity, improving the quality of life through the aesthetics of musical experience, developing musical taste and the ability to evaluate. In accordance with the requirements of the present, it is also important to become familiar with contemporary music technology and to develop a positive attitude towards continuous lifelong learning.

### 3.3. Teaching Elements

Outcomes of Solfeggio teaching are achieved through various activities that are an integral part of specific areas within the course (Table 2). In Slovenia, the area *Snolfeggio* involves mastering rhythms, meters, singing (solmization syllables in absolute height and tonal alphabet), developing musical memory and perception through dictation. Within the field of *Performing and Analyzing Literature Examples*, students become accustomed to aesthetically designing and interpreting selected examples from the music literature, developing performing and articulating skills, as well as the ability to play group music while playing Orf instruments. The area of *Creative work* involves the creation of musical content based on the acquired musical experience, ranging from short musical supplements, to the creation of accompaniment to selected musical examples, with continuous work on improvisation exercises. *Listening* involves developing analytical thinking, recognizing the theoretical and formative characteristics of what is heard, and learning about the aesthetic evaluation of a piece of music. *Knowledge of Music Theory and Musical Form* refers to music literacy, familiarization, understanding and use of musical concepts, familiarity with theoretical concepts and characteristics of musical instruments.

Learning outcomes of *Solfeggio with Music Theory* in Montenegro are realized through the following activities: *Active Listening* as a key process in the development of inner pitch aims at analytical understanding of music, within this area, examples from literature and dictation are cultivated. *Expressive Performance* plays an important role, first of all, because all the acquired knowledge is demonstrated through practical performance (singing, playing, tapping, music games) with the use of musical elements for expression (dynamics, tempo and character, articulation, agogic).

An important activity before performing is to analyze the musical example that will be performed. This activity empowers the student to express themselves publicly and

confidently based on well-acquired information and experiences. *Creativity* involves introducing students to the basic technical processes in the process of making a piece of music, as well as the practical application of the acquired knowledge in the field of melodic, harmony and rhythm, in order to develop musical imagination and musical-creative abilities. *Information and Communication Technologies* (ICT) refer to digital literacy of students using computers and tablets. Proper use of modern music technologies will enable the learner to apply their theoretical knowledge in a digital environment that is relevant to contemporary social trends. Music education based on new technologies to achieve the full educational capacity of each student is given a leading educational role and is a good preparation for the students in a modern digital work environment.

Curricula for Elementary Music and Dance Schools in Croatia list music literacy, scales, measure, intervals, chords, melody, rhythm, dictation, creative work and listening to music, and some of them can be equated with possible activities during the teaching class. The skill of true musical literacy is acquired through long-term and intense training and is not limited to the knowledge of music symbols. Musical literacy is reflected in the development of all elements of musicality, training the students to hear the score (before voice or an instrumental performance), and to imagine it while listening. *Dictation* must be present in Solfeggio teaching at all classes, from day one. *Singing* takes place in almost every activity in the Solfeggio teaching. Learning scales also requires their auditory recognition and performance, and is similar to learning intervals and chords, and performing dictation activities.

The basic teaching elements on which Solfeggio lessons in Serbia are based are melodic (singing and dictation), rhythm and music theory. In our teaching practice, the principle of the spiral curriculum is applied, which is also observed in the programs of countries in the region (Bruner, 1976).<sup>7</sup> At different ages, the content of the course is approached in a new way in accordance with student developmental level, and thus the acquired knowledge and skills become more complex, are deepened and the level of expertise is increased. *Melodic* implies sight-singing (setting pitch, singing one-part melodic and polyphonic examples in diatonics, processing modulations, alterations, modal melodic lines and non-tonal contents) and dictation, which is unified with the setting of the melody and guarantees a dual direction of teaching – *from score to reproduction and from the sound reception to the score* (Vasiljević, 2006: 62). In addition to acquiring the ability to transfer an audio image into score, all elements of musicality and musical memory develop through oral and written dictations. Dictation is the prevailing way of practicing at all stages of music education. What changes is the complexity of the musical material, and the teacher's task in this regard is to select (or independently compose) dictations that are appropriate to the students' developmental level (Matoš, 2018). *Rhythm*, elements of rhythm, familiarity and interpretation of metric types in reading the score, mastering the tempo and agogic also cannot be separated from the melodic, while *Theory of Music* provides an understanding of the musical flow and understanding of the score.

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<sup>7</sup> According to Bruner, the spiral curriculum signifies a repetition of key concepts, but with a deepening of layers of complexity and with different application. This phenomenon allows students to become familiar with concepts that would otherwise be "reserved" for later, after students have mastered fundamental principles that are often very theoretical and that may discourage students who are eager to apply what they are learning. Bruner, D. (1976) Proces obrazovanja. in: Kovač-Cerović Tinde [ur.] Psihologija u nastavi, Beograd: Savez društava psihologa Srbije

**Table 2** Teaching elements

Slovenia	Montenegro	Croatia	Serbia
Solfeggio	Performing	Music literacy	Melodic (perception, singing, dictation) Rhythm
Performing and analyzing examples from the music literature	Creating	Marks and symbols	Theory of music
Creating	Listening	Scales	
Listening	Musical games	Measure	
Knowledge of music theory and form	Dance (choreography)	Intervals	
	ITC	Melodic Rhythm Dictation Creating Listening	

### 3.4. Methods

Different approaches to the essence of Solfeggio teaching and the variety of pitch setting methods characterize the entire territory. In teaching practice, scale settings are most often present, through the theoretical interpretation of the position of degrees and half-steps, then intervals – through the processing of scale intervals, or free intervals which are then transferred into diatonic movements, and the settings of individual tones that can be transmitted and used to master the theoretical foundations of scale relationships and intervals (Drobni, 2008). The development of Serbian Solfeggio pedagogy in the 1970s followed the transition from a methodological path from tonic to absolute intonation with the use of alphabet and solmization, from interval, scale-interval, to the functional method, from learning rhythm on one line to rhythmic pronunciation, or *parlato* (Karan, 2006: 147-148). Today in Serbia, the Roman way of absolute naming by solmization – absolute solmization – is dominant in performing melodies and perception, using the combined functional method created by combining Miodrag Vasiljevic's functional method based on folk tonal basics and some elements of the Elly Bašić method with classical harmonic and rhythmic bases of music education. The alphabetical method is used in cases of oral theoretical interpretation, during analysis and practical training. In parallel with solmization, in some parts of Vojvodina, the use of the Tonika-do method is present, influenced by the Kodaly school, and with an alphabetical mode of naming while singing (Drobni, 2008a).

Since Montenegro was a part of Serbia until the first decade of this century, the education system was developing and consolidating in accordance with the circumstances. This justifies the appearance of the same or similar methodological procedures within the teaching of Solfeggio. In Montenegro, the absolute naming of tones by solmization syllables is also used, and the basic pitch levels are set by Miodrag Vasiljevic's functional method, with adaptation to the Montenegrin climate through the use of the Montenegrin mother tongue (Marković, Ćoso-Pamer, 2016).

In Croatia, until the 1930s, the teaching of Solfeggio was mostly performed by absolute intonation methods. Due to the absence of regulations for the obligatory method of practicing intonation, new absolute and relative intonation methods, such as the functional method (Elly Bašić), which starts from the view that the awareness of the sense of tonality can be based only on the musical-psychological logic of the functions of

degrees, are emerging (Ban, Svalina, 2013: 188). More recently, the use of the REA (relative and absolute) method in which intonation is set by fixing the relative and absolute pitch levels of formulas – short, catchy, and easily memorable tunes composed of seven to fifteen models that form the backbone of the REA method (Oliver, 2001: 8). The formulas are based on the phenomenon of remembering the initial tone of a model whose remainder is (very quickly) discarded over time. Formulas / models are intended for a particular problem, so relative formulas set the major, minor, whole-tone scales, modes, all tones in relation to tonics, and several tonics of related tonalities, while absolute formulas set absolute pitch levels of tones, intervals, chords and tonalities functionally related to the tone center.

In Slovenia, in the past two decades the relative method has been replaced by the absolute tonal method, which is a valid part of the curriculum at the lower educational level, while at the upper level the basic use of this method leads to the transition to the interval method (with absolute solmization) (Zadnik, 2019). In Slovenia, in addition to the promotion of the REA method through seminars, the Willems method has recently become popular, by the author of Belgian origin and student of Dalcroze method Edgar Willems, after whom the method is named. According to Simon Stancir (Stancir, 2011), it is based on the principle that music education has a rational basis to respond to the psychological development of persons. In this sense, the method focuses on learning the basic elements of music and viewing music as an integral part of the nature of human beings (Jovanović, 2018). Edgar Williams' methodological system enables a coherent transition from instinctiveness to conscious action and mastery of the automatism needed in the field of music education. This method takes into account the development of hearing in its physiological, affective and mental aspects. At the same time, it encourages the development of a sense of rhythm that comes from a person's own energy. Songs play an important role, especially interval learning songs. First, relative, then absolute and combined naming is applied.<sup>8</sup>

The variety of methodological procedures has been maintained to this day. It is a common view that the teacher should be familiar with the different musical methods, their advantages and disadvantages, and on the basis of knowledge of these methods, apply the one that will bring the greatest progress in acquiring musical abilities (Rojko, 2012). The historical development of the pedagogy of Serbian music literacy speaks in favor of the fact that the solution of one of the most difficult tasks of Solfeggio teaching – conscious comprehension and sound realization of a musical notation, should not be sought by all means in foreign models. In this context, a number of domestic Solfeggio educators advise that mastering not only musical writing but also certain melodic and rhythmic patterns is approached through the song-model of Miodrag Vasiljevic (Drobni, 2008). In his functional method of singing on folk grounds, Miodrag Vasiljevic applied models, folk tunes, and adapted their initializations to the solmisation syllables, with several song-models given for each syllable, recognizing the importance of a large experiential sound fund for new learning. Several examples for each problem will create sound deposits in the minds of students, and, by pervading multiple methodical actions, the student is allowed to choose an association, thereby achieving individualization of the teaching process. In this way, by mastering small

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<sup>8</sup> Edgar Willems Music Center (Edgar Willems) is a private music school in Ljubljana founded on the pedagogical principles of renowned music educator Edgar Willems. It is the first music school to successfully introduce to Slovenian territory two publicly recognized programs that are different from the national curriculum for music schools. Since 2002, it has been operating in Ljubljana and, besides the Bled Music Center *Do re mi*, is the only such music school in Slovenia: <http://willems.si/zivljenjepis/znacilnosti-willemsovega-pristopa/>

forms, Solfeggio guides us from conception through cognition to comprehension towards acquiring, understanding and developing musical thinking, which is considered the culmination of cognitive activities. Understanding, as the inclusion of the new and the unknown in the circle of the old and the known, leads to knowledge, which must be permanent and functional in order to precede thought – the thought process of establishing functional connections and relationships.

### 3.5. Student achievement evaluation

Knowledge and the process of knowledge acquisition are accompanied by different evaluation procedures that ensure constant monitoring of the achievement of the prescribed goals, outcomes and standards of achievement of students. Through pedagogical assessment activity, the attitude towards learning and knowledge is expressed, motivation for learning is stimulated and the student is trained for an objective assessment of other students' and their own achievements, developing a system of values. In doing so, the motivation to learn should not be external, directed at the assessment itself, but at the students' development, progress and success. Teachers are expected to constantly and comprehensively monitor students' musical development and achievement through various teaching activities. A teacher who is highly familiar with the opportunities and educational needs of the students is responsible for compiling and processing targeted exercises with carefully selected music patterns, applying adequate examples from the music literature, implementing music activities, and subsequently, for formative and summative evaluation of student achievement (Matoš, 2018).

Evaluation of student achievement in music schools in Slovenia is regulated and is carried out in accordance with the Rulebook for Assessment of Knowledge and Progress of Students in Music Schools.<sup>9</sup> Achievements of musical ability, skills and knowledge are continuously recorded and evaluated. By the end of the evaluation period, the evaluations are summed up in numerical assessments in accordance with this Rulebook. According to article two of this rule, the teacher tests the students' knowledge taking into account the knowledge and understanding of the learning materials, the ability to analyze, synthesize and interpret, master practical skills and creative use of knowledge, use different ways of testing and assessing knowledge in accordance with the content of learning – enabling the student to be self-critical and encourage self-assessment, while respecting the personal integrity of the student. The teacher checks the knowledge before, during and after the transfer of new learning contents (Article 3). In the teaching of Solfeggio, students' oral responses, written and project papers are evaluated. Students' knowledge is assessed by the teacher in question, and by the examination board for the annual and remedial exams.

In Montenegro, evaluation is carried out on the basis of the Law on Vocational Education<sup>10</sup>, and is further specified in the subject program for the subject Solfeggio with Music Theory.<sup>11</sup> The subject program stipulates that the greatest importance in the assessment should be given to the area in which the student possesses the greatest abilities. This program also sets up basic criteria on which the final grade of students is based, namely:

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<sup>9</sup> Pravilnik o preverjanju in ocenjevanju znanja ter napredovanju učencev v glasbenih solah, 2016: <http://pisrs.si/Pis.web/pregledPredpisa?id=PRAV5180>

<sup>10</sup> Objavljen u "Sl. listu RCG", br. 64 od 28. novembra 2002, 49/07, "Sl. listu Crne Gore", br. 45 od 4. avgusta 2010, 39/13

<sup>11</sup> Predmetni program Solfedjo sa teorijom muzike, Zavod za školstvo, 2018



- 70% student participation activity during the year;
- 15% written final exam (melodic and rhythmic dictation, music theory);
- 15% oral final exam (melodic, parlato, and rhythmic exercise).

In Croatia, the assessment and monitoring of students is carried out under sections 50, 51, 52 and 53 of the Primary Education Act.<sup>12</sup> This law specifies commission evaluation for art school students as follows: the committee consists of three members – a subject teacher and two expert lecturers of the same subject, that is, of the same type of instrument. Elementary art schools that do not have a sufficient number of teachers of the same subject, or the same type of instrument, establish a commission in cooperation with the nearest elementary art school.

Assessment of students' knowledge in Serbia is also governed by the Rulebook on Assessment of Students in Primary Education from 2013.<sup>13</sup> The novelty in this rulebook in relation to the countries analyzed is a clear definition of the general principles of education and upbringing that should be followed by assessment. The principles of evaluation, within the meaning of this Rulebook, are: 1) objectivity in evaluation according to established criteria; 2) the relevance of the assessment; 3) use of various assessment techniques and methods; 4) fairness in evaluation; 5) regularity and timeliness in evaluation; 6) evaluation without discrimination and separation on any basis; 7) appreciation of individual differences, needs, ages, students' previous achievements and current conditions in which the assessment takes place.

Formative assessment, for the purposes of this rulebook, is the regular review of achievement and monitoring of students' behavior during mastering the school's curriculum, contains feedback and recommendations for further progress and, as a rule, is recorded in the pedagogical documentation of teachers, in accordance with this rulebook. Summative assessment, for the purposes of this Rulebook, is the evaluation of student achievement at the end of the program unit or for the subject and mastery classification period. Grades obtained by summative assessment are, as a rule, numeric and are entered in the prescribed records of educational work (diary). They can also be entered in pedagogical documentation.

In all analyzed countries, the rulebooks determine the publicity of the assessment, which must be ensured by presenting the objectives and content of the course in each assessment period, informing students, parents and guardians of the criteria, manner, procedure and dynamics, and the timetable for the assessment. The teacher should keep a record of the student's success, that is, in the assessment process, to collect and record data on the student's achievement, progress and development in the prescribed records and his / her pedagogical documentation.

According to the rulebook on grading students in primary education in Serbia, knowledge is evaluated by descriptive and numerical assessment. In the other countries analyzed, knowledge is valued solely by numerical evaluation. The criteria for numerical grading of student achievement in all the above countries are the same, and in Table 3 we will outline the united criteria based on the review and analysis of all the countries mentioned. Numerical grades evaluate students' knowledge on a scale of 1 to 5. The grades are: insufficient (1), sufficient (2), good (3), very good (4), excellent (5). Grade (1) is negative, other grades are positive, i.e. transient. A negative grade is given to a student who does not meet the minimum standards of knowledge set by the curriculum.

<sup>12</sup> MZOŠ, 2010 [http://www.gsjh.hr/wp-content/uploads/2017/12/Nastavni\\_PP\\_predskolskog\\_i\\_osnovnog\\_obrazovanja\\_za\\_glazbene\\_i\\_plesne\\_skole.pdf](http://www.gsjh.hr/wp-content/uploads/2017/12/Nastavni_PP_predskolskog_i_osnovnog_obrazovanja_za_glazbene_i_plesne_skole.pdf)

<sup>13</sup> Pravilnik o ocenjivanju učenika u osnovnom obrazovanju i vaspitanju, 2013: <http://www.mpn.gov.rs/wp-content/uploads/2015/08/%D03.pdf>

**Table 3** Numerical evaluation criteria

Grade	Description
Excellent (5)	The student interprets the processed material independently, makes very significant progress in mastering the course syllabus, excels in engagement, success and creativity, adheres to the given topic and perceives the essence of the content.
Very good (4)	The student independently interprets the processed material accurately, makes significant progress in mastering the course syllabus, with a high degree of engagement, adheres to the given topic and perceives the substance of the content.
Good (3)	The student, with the help of the teacher, accurately interprets the processed material, makes progress in mastering the course syllabus, but lacks clarity in expression, does not fully perceive the substance of the content.
Sufficient (2)	The student makes minimal progress in mastering the course syllabus and strives, with the help of the teacher, to interpret the material as accurately as possible, shows no interest in creative expression, but responds to the encouragement of the teacher, partially completes the tasks assigned.
Insufficient (1)	The student does not meet the minimum standards of knowledge set by the syllabus.

#### 4. CONCLUSION

The musical-pedagogical discipline of Solfeggio, as a basis for the development of functional musical literacy and musical thinking, should encourage the development of musicality on the path of individual musical development. In addition to developing and deepening musical hearing and musicality, this subject promotes aesthetic sensitivity, musical taste, the ability to evaluate musical works and become accustomed to the use of modern music technology in accordance with the progress of time. Musical literacy is deepened and enhanced through the various elements of work represented in teaching practice. By reviewing and analyzing the curriculum for the subject of Solfeggio in Serbia and several selected countries, we wanted to establish the development status of the curriculum in question, as well as to point out certain curricular areas that, following the model of some countries, should be updated.

The differences in the curricula are most visible in the organization of teaching, where we refer to the practice of harmonizing general and music education, similar to Montenegro, which could have positive effects in our country and in the surrounding countries. Teaching areas, although differently conceptualized, in the analyzed countries focus on the same goal, which is to develop musicality and functional musical literacy through the intersection of the music education and the educational process. In terms of methodical solutions, Serbia has its own pedagogical style, built and based on the experience and knowledge of domestic and foreign pedagogical achievements. In addressing the teaching problem, foreign models should be accepted with the support of tradition and the preservation of primal tonal foundations, as an important part of the musical heritage of a nation. The principle of student achievement evaluation is in line with these countries, but it has been found that only Slovenia and Montenegro have a Rulebook for assessing students' knowledge and progress in music, i.e. vocational schools, while in Croatia and Serbia this segment of evaluation takes place according to the Rulebook on Student Assessment in primary education. In the coming period we should think of a closer definition of these curricular areas modeled on neighboring countries. Analyzing the curricula for the subject of Solfeggio for Elementary Music Education we come to the conclusion that Serbia has laid a

good foundation for the development of the subject curriculum, but also that some curriculum areas modeled on some countries should be modernized. In a methodological sense, however, the countries of the region could look at the Serbian methodical practice, which emphasizes the importance of establishing the basic tones and tonal functions for understanding and raising awareness of any teaching problem. The paper is a starting point for considering the overall developmental status of the curriculum for the subject of Solfeggio and for a more detailed analysis and comparison of all educational levels, because only by looking at modern aspirations in vocational education and training can we somewhat anticipate their further development.

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## **KOMPARATIVNA ANALIZA KURIKULUMA ZA PREDMET SOLFEDO (OMŠ) U SLOVENIJI, CRNOJ GORI, HRVATSKOJ I SRBIJI**

*Rad se bavi upoređivanjem kurikuluma za predmet solfedo u Srbiji i nekoliko odabranih zemalja. Na temelju postojećih podataka, upoređena je organizacija nastave solfedo u Srbiji i pojedinim državama regiona. Kurikulum je analiziran u pogledu strukture, ciljeva i sadržaja predmeta, nastavnih metoda i vrednovanja učeničkih postignuća. Prikazom i analizom kurikuluma želeli smo da ukažemo na njihove (ne)podudarnosti, prednosti i mane, te na putokaze budućeg razvoja u vidu osavremenjivanja nekih područja kurikuluma po uzoru na druge zemlje.*

**Ključne reči:** *solfedo, nastava, muzička pedagogija, kurikulum.*

## BENEFICIAL EFFECTS OF MUSIC ON EFL LEARNING

UDC [811.111:81-13]:78

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**Abstract.** *This paper explores the attitudes of Serbian tertiary-level EFL students towards doing a particular type of language exercise, a cloze test, and their attitudes towards music-based cloze tests in particular, as well as their general attitudes towards the inclusion of music into EFL classes at university level of study. It is comprised of two parts. The theoretical part reviews reference materials related to significant effects of music on FL learning in general and EFL learning in particular. The empirical part presents the results of the empirical research conducted with fourth-year students of the English Department, Faculty of Philosophy, University of Niš. The method used was descriptive together with the scaling technique and the five-level Likert scale consisting of 5 items. The first two items tested the students' attitudes towards conventional cloze tests, the third item examined their attitude towards music-based cloze tests, and the remaining two items tested the students' attitudes towards the integration of music-based exercises into EFL classes and the beneficial effects of music on EFL learning. The results of the empirical research confirmed the starting premise, i.e. that tertiary-level EFL students consider cloze tests important for the improvement of their proficiency in English and that they agree with the statement that the use of music in their classes is beneficial for improving their skills.*

**Key words:** *Serbian tertiary-level EFL students, cloze test, music-based language exercises, beneficial effects of music*

### 1. INTRODUCTION

The use of music in the context of foreign language (FL) and English as a foreign language (EFL) learning is not new. As early as Bartle (1962), Richards (1969) or Jolly (1975), scholars have emphasised the benefits of using music in a language acquisition context for both linguistic reasons and for the motivational interest it creates in language learners. Numerous researches have proved the beneficial effects of music on FL acquisition, development of language skills and motivational and cultural aspects

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(Engh2013a; Jamouille2017; Tse 2015). This scientific evidence is in concord with the fact that music and language are closely connected. The relationship between language and music has been documented throughout history (Abbott 2002; Kao & Oxford 2014; Lieb2008; Patel 2010; Stansell 2005), in fact, history itself has been encoded in the lyrics of songs, i.e., oral tradition (Patel 2010; Stansell 2005). Oral tradition is defined as “the first and still most widespread mode of human communication...[it] refers to a dynamic and highly diverse oral-aural medium for evolving, storing, and transmitting knowledge, art, and ideas” (Britannica, 2010: para. 1). This strong relationship between music and language is substantiated by research in the fields of cognitive science, anthropology, sociolinguistics, psycholinguistics, first language acquisition (FLA) and second language acquisition (SLA).

*“Music had been used on occasion with the Audio-lingual Method in language teaching classrooms to reduce the boredom that could occur from repetitive drills from the 1950s through to the 1970s (Bartle1962; Kanel 2000) and later, the use of classical instrumental music was used with the goal to produce a relaxed state of mind that makes the brain receptive to inputs and activates the subconscious in Suggestopedia methodology (Lozanov 1978; see also Bancroft 1978)” (Engh 2013: 113).*

Nevertheless, a greater demand for the pedagogical material needed for the use of music in an FL classroom was felt only after Communicative Language Teaching (CLT) and Task Based Learning (TBL) approaches became prevalent (Griffiee, 2010). Parallel to the undeniable fact that music and language are closely connected, a foreign language teachers’ intuitive feeling that music has mostly positive effects on their learners’ accomplishments, regarding their performance at the linguistic level is also present. Yet, the use of music in FL classrooms is still occasional. This can be proved by the results of an online questionnaire about the practices of FL teachers in 2005–2006 compared to 2013–2014, devised by Ludke and Morgan. It examined whether the increased scientific interest in research about music and FL learning was reflected in the extent and ways in which teachers from different countries used music in the classroom. The results showed that the actual use of music did not notably change and that songs were used mainly with beginners. Two main reasons are suggested in order to explain “the lack of crossover between stated teacher attitudes and stated teacher present classroom practice” (Engh 2013a in Degrave 2019: 412). One reason is that adequate material be used in the classroom is not always easy to find. According to Tse (2015: 88), more than 60% of the surveyed teachers claim that they “do not have enough resources”, that “there are inadequate song materials”, and that they “find it arduous to find suitable songs for classroom use”. Another reason is that teachers sometimes lack theoretical knowledge that could help them decide what music to use in the classroom. It can be concluded that

*“while many teachers intuitively felt music was beneficial in teaching the English language, there was also the perception that there was a lack of understanding of the theoretical underpinnings that supported such a choice. Therefore, some educators felt unable to defend the decision to champion the use of music in the classroom to administrators, business English students or those in a predominantly exam-focused environment” (Engh 2013: 113).*

Given this contradiction between the occasional incorporation of music into FL classes, on one hand, and foreign language teachers’ positive attitudes to the use of music, on the other,

there is an apparent need for more empirical research in this field. The outcome would be the development of more materials as a resource to be used by FL teachers. The empirical research presented in this paper aims at examining tertiary-level EFL students' attitudes towards the effects of music on the improvement of their knowledge of English, particularly on their achieving better results in doing one type of language exercise - the cloze test.

### **1.1. The subject of the paper**

This paper examines and analyses the attitude of tertiary-level Serbian EFL students towards three important issues: a traditional open cloze test, a cloze test based on the lyrics of the song they have listened to prior to doing the cloze test and the benefits of incorporating music into EFL classes at university level of study. The starting premise is that, given the students' results in their grammar and use of English examination tests, even proficient students of English are not enthusiastic about doing cloze tests and that their results would be much better if they were given a music-based cloze test.

### **1.2. The goal of the research**

The goal of this paper and the empirical research conducted with the Serbian EFL students is to prove the beneficial impact of music, rock music in particular, on the results that tertiary-level students of English can achieve when doing cloze tests. A more general goal of the empirical research is to demonstrate that music-based exercises should be integrated into EFL classes at the university level of study. The paper sets up two hypotheses:

- 1) Serbian students of English consider cloze tests important for the improvement of their proficiency in English, but they often show a reluctance to do them.

This hypothesis is based on studying the fourth-year students' results in doing a cloze test in their final grammar and use of English examination test, which is part of the final examination for the academic course Contemporary English Language 7. The tests that we have analyzed for the purposes of this paper are those of the January examination term in 2019. The results of this preliminary analysis will be presented later, but not in great detail since it is not the subject matter of the paper but only a point of reference.

- 2) Tertiary-level Serbian EFL students think that music-based cloze tests are enjoyable to do, which consequently implies their positive attitude towards music-based language exercises and an integration of music into EFL classes.

### **1.3. The corpus**

The corpus is comprised of the attitudes that the fourth-year students of English demonstrated when doing the purposefully constructed questionnaire. The questionnaire contained five items (statements) and was constructed as the traditional five-level Likert scale. The students who participated in the research were required to select one of the multiple-choice responses.

## **2. THEORETICAL FRAMEWORK**

The theoretical framework is based on relevant papers related to the beneficial effects of music on FL learning and prospects for its integration into FL classes. Engh (2013) suggests that the survey of the literature should examine "academic perspectives from within the field

of applied linguistics” (Engh 2013: 114) so that connections can be made to the field from other disciplines “that argue that there is a firm empirical, theoretical and pedagogical basis to consider for the use of music as an aid in language acquisition” (Ibid 114). His survey of the literature offers a comprehensive review of relevant papers and studies (Engh 2013), especially because of the fact that the author examines this literature considering several categories, significant for the understanding of the relationship between music and FL learning. Some of these categories, such as Sociological Considerations, Cognitive Science, First Language Acquisition and Second Language Acquisition are relevant for the empirical research presented in the paper.

### **2.1. Sociological considerations**

Various papers emphasise the anthropological aspects of music-FL learning relationship, the characteristic of music and language learning as collective activities, the potentiality of music to help FL teachers to remove boundaries between various communities and cultures that their students belong to and to provide “a window into the frames of reference and values of the peoples whose language we are learning” (Candlin 1992: ix). Moreover, Murphey (1990) states that the connection of song to the development of human language and linguistic development of individuals is anthropologically relevant. According to Livingstone (1973), humans developed song before speech, which has never been proven but which raises the issue of first language acquisition in childhood, usually achieved through songs chanted by parents and caregivers. Moreover, the preservation of ballads, oral tradition, odes, stories of the tribe and epic poetry was enabled by the use of songs, passed on from one generation to another, which only supports the interconnectedness between music and language. This kind of activity, singing by parents or individual storytellers, has developed as a collective activity. Thus, “the use of song in the language classroom enhances social harmony (Huy Le 1999), creates a safe space to experience learning collectively and contributes to the building of a community (Lens 1996, Lake 2003), all of which are essential factors for effectively attaining teaching and learning goals” (Engh 2013: 114). Being both an individual and collective activity, learning a foreign language can benefit greatly from music since its use promotes “the specific feeling of belonging to a cohesive community that many teachers explicitly strive to establish for their learners in the classroom” (ibid: 114). According to some authors (Nagy & Herman 1987), music can be used to overcome differences between various communities to which students of a foreign language belong. Additionally, due to the fact that today young people learn English (in particular) from an early age and mostly outside of the official institutions of education, some scholars (Medina 1990) propose that non-traditional teaching methods be applied. Thus, Cheung (2001) states that music bridges gaps between formal and informal learning, Huy Le (1999) emphasises that it bridges the gap between teacher and student as well, whereas other authors (Jenkins & Dixon 1983, Harwood 1998) believe that through music, students are introduced to a more natural and authentic language that they can practice outside the classroom. This supports Murphey’s (1992a) argument that “the school environment is the only place in society not using music and song to its full potential” (Engh 2013: 115). Although a universal language, music is also culturally specific, this means that it can be used to teach cultural norms and ideals of the target language (Gravenall 1945, Jolly 1975). Pop culture, for instance, is a global phenomenon associated with the cultures of the western societies, particularly English-speaking countries. Studying English, young people frequently identify themselves with those cultures, considered to be more advanced and



wealthier than the cultures of their own. Therefore, pop music, as the backbone of this youth culture, is a helpful tool in the hands of EFL teachers who want to enhance their students' linguistic performance and competence by validating "their music", "their language" and "their culture" (Hamelin 1987, Domoney & Harris 1993).

## 2.2. Cognitive science

Studies in the field of cognitive science exploring the structure of the brain and its neural functions with the purpose of proposing that language and music converge and overlap significantly are numerous due to both the increase of sophisticated neuroscience technology and an increased interest in the neural and functional structure of language and music. Cognitive science research proves that language and music are related. Yet, the issue of the manner in which this connection occurs is a matter of some contradiction. Neuropsychology states that musical and linguistic elements may work together as discrete domains, that they are processed in different hemispheres of the brain (Borchgrevink 1982), which turns the concurrent use of language and music into a powerful pedagogical tool in FL learning and that music parallels the perception of language (Jackendoff 1991, 2006). A study of song lyrics suggests "that the monitoring of speech and music in songs is performed by independent neural processors" (Peretz 2002: 174). However, recent neuroimaging data indicate that musical structure is processed in language areas of the brain (Patel, Edward, Ratner, Besson & Holcomb 1998, Koelsch, Gunter & Friederici 2000, Koelsch et al. 2002), "localized in Broca's area and its right-hemisphere homologue, in areas involved in syntactic analysis during auditory language comprehension ... indicating that these regions process syntactic information that is less language-specific than previously believed" (Maess, Koelsch, Gunter & Friederici 2001: 540). This leads to the conclusion that our brain recognises "aspects of linguistic and musical sequences in a similar manner" (Engh 2013: 116). Patel (2003) proposes a resolution to this theoretical contradiction by stating that it leads to "the hypothesis that syntax in language and music share a common set of processes (instantiated in front brain areas) that operate on different structural representations (in posterior brain areas)" (Patel 2003: 674).

## 2.3. First language acquisition

Papers related to first language acquisition also support the benefits of the use of music in language learning. "Music and language are the two ways that humans communicate and express themselves through sound. Since birth babies start to listen and produce sound without distinguishing between music and language, singing and speech" (Chen-Hafteck 1997: 85). Nursery rhymes and lullabies are literally the first language input that infants receive and they have a significant impact on their linguistic development. As children grow up they receive "less and less of the affective 'motherese' language that caregivers use with infants", which is replaced by "pop music as the 'motherese of adolescents'" (Engh 2013: 117). It is suggested that there is very little difference between spoken intonational contour and sung melodic contour before an infant acquires the first words (Papousek and Papousek 1981, 1991). Therefore, it appears that the melodic propensity of speech is not only important for FLA but also for language acquisition in general.

## 2.4. Second language acquisition

As far as second language acquisition (SLA) and FLA is concerned, the literature in the field is ample. The most successful language learning occurs in an atmosphere that is characterised by low anxiety, self-confidence and motivation (the 'affective filter hypothesis', Krashen 1982). A number of scholars (Merriam 1964, Coe 1972, Claerr & Gargan 1984, Wilcox 1995) suggest that music lowers emotional barriers that students have when learning a foreign language and makes them more relaxed, thus more prone to language learning. Murphey (1992b) characterised pop songs as a 'teddy-bear-in-the-car': they create a low affective filter since they are conversation-like and occur at half the speed of spoken language. Also, in the context in which society provides little moral guidance to individuals, important social issues, such as homelessness, social uncertainty and inequality, poverty or crime can be addressed by the use of music in the classroom (Schoepp 2001, Lake 2003). Besides lowering stress levels in language acquisition, music is a powerful motivation factor in FLA. Namely, young people learning a foreign language, English in particular, frequently attempt to identify with the native speakers, which is most easily accomplished by music, since it is an authentic activity performed by first language users, either individually or at public events (as group singing ranging from karaoke to football chants).

*The arguments that the rhythmic patterns of 'Jazz Chant' are fragments of authentic language use (Graham 1992); that popular rock music provides meaningful authentic activity with frequent integrated exposure (Domoney & Harris 1993); that rock songs are short, accessible authentic texts rich in content that work as a catalyst to engage with and build meaning from (Pope 1995); that the poetry of rock music provides a valid authentic text (Abrate 1983, Griffiee 1992); and that this 'rock poetry' may be considered an example of inclusive literature (Ferradas Moi 1994, 2003), all provide further support to the motivating factor of music in the language classroom (Engh 2013: 118).*

The fact that the use of music can have a positive effect on the development of specific language skills has been proved by various empirical researches in SLA. Modified cloze procedures have been used to examine aural comprehension and spelling (Froehlich 1985), conventional listening exercises and pop song gap-fill exercises have been analysed in a comparative study (Kanel 1997) and passage correction tests have been done through the use of music (Odlin 1986). Also music can be used to practice and improve vocabulary and grammar (Richards 1969, Saricoban & Metin 2000), as well as pronunciation (Allen &Vallette 1977).

## 3. EMPIRICAL RESEARCH

The postulated hypotheses of the paper were tested in the empirical research conducted with Serbian tertiary-level EFL students. The respondents were the fourth-year students at the English Department, Faculty of Philosophy, University of Niš. The research was conducted during their grammar and use of English classes as an integral part of the mandatory academic course Contemporary English Language 7 in October 2019. Prior to the empirical research, a pilot analysis was performed in January 2019 with the purpose of devising the most appropriate form for the empirical research.

### 3.1. The pilot analysis

The subject and the goal of the empirical research required that a pilot analysis be done which would test previously postulated premises and determine the most appropriate research methods. The goal of this research was set as two-fold: to examine the students' attitudes towards conventional cloze tests, as a particular form of language exercise, and their attitudes towards music-based cloze tests and integration of music into the EFL classroom at university level. Teaching experience has proven that even proficient EFL students have rather poor results when doing cloze tests. The students' final examination grammar and use of English tests were analyzed. The tests selected were done in the January examination term in the academic year 2018/2019. This examination term was selected because the majority of the fourth-year students take this test in this particular examination term, which means that the results obtained were expected to be relevant for the empirical research conducted for the purposes of this paper.

Sixty students took the final grammar examination, thirty (50%) of whom failed the test. The grammar test consisted of five language exercises: cloze test, transformation, rewriting, vocabulary and spot the error. The analysis of the students' results was focused on their achievement in the cloze test (Appendix 1). This exercise was a traditional open cloze with twenty gaps that tested both vocabulary and grammar. The students were required to provide only one word in each gap. The content of the texts used for the open cloze is always related to one of the topics covered in grammar classes during the autumn semester. This particular examination test contained a cloze text related to art (Pre-Raphaelite Brotherhood), which was another reason why this examination test was analyzed prior to the empirical research, which was performed with the lyrics of the song dealing with the same issue.

The results of this pilot analysis were relevant and determined the empirical research method. Forty-five of the sixty students who took the test had very poor results for the open cloze. Namely, they obtained fewer than ten points out of twenty, which means that 75% of the total number of students who took the grammar examination test could not achieve more than 50% of the correct responses required for particular gaps. This result supported previous experience and contributed to the postulation of the first hypothesis of this paper, i.e. that tertiary-level students, although presumably aware of the importance of cloze tests for the improvement of their English language proficiency, demonstrate rather poor results in this particular language exercise and are thus not very enthusiastic about taking it. This conclusion generated a logical assumption that EFL students should be offered another, non-conventional type of this very important language exercise, possibly with the use of music as a proven anxiety and stress facilitator.

### 3.2. The empirical research procedure

The review of the relevant literature in the field and the analysis of the university EFL students' results in cloze tests determined the procedure taken for the empirical research. The research was performed in the course of regular grammar classes in October of 2019. A number of forty-two fourth-year students participated in the research. The topic covered in the grammar and use of English class prior to the research was related to art, the position of artists and the role of art in contemporary society, particularly related to the issue of whether art should be appreciated for its own sake or for its other, possibly educational purposes. The content of the empirical research was consequently analogous to this topic. The rock song "In the Gallery" performed by the rock band Dire Straits was selected as the most

appropriate one since it met the criteria of the research: the song lyrics describe the life of an artist and his works being appreciated only after his death, and are thus related to the topic covered in the previous grammar class; the vocabulary and grammar structures correspond to those which the students practice (art vocabulary and modal verbs and their variants).

The students first played the song in its authentic studio version. This first listening was followed by listening to the song performed in concert, which only added to a better appreciation of the atmosphere created by this live performance and consequently the message conveyed by the lyrics and music. After that, a cloze test constructed from the song lyrics (Appendix 2) was distributed to the students who were required to fill in thirty gaps with the correct lexical and grammatical items. Then, the students swapped their tests and were asked to examine their partner's test while listening to the song for the third time. Finally, the students were given sheets of paper with the complete text of the song (Appendix 3). The analysis of their individual task showed that they were extremely successful in doing this non-conventional cloze test. Out of forty-two students who participated in the empirical research, a number of twenty-nine students or 69% demonstrated excellent results in doing this test since they completed correctly twenty-one of thirty gaps, i.e. 70% of the exercise. When compared to the students' results in doing the conventional cloze test in their final grammar examination test, this result proved the premise that students would do better if offered a different, in this case, music-based cloze test.

Then the questionnaire was distributed to the students in order to examine three relevant points, i.e. the students' attitudes towards conventional cloze tests, music-based cloze tests and the beneficial effects of music on EFL learning. The questionnaire (Appendix 4) was devised as a traditional Likert-type scale survey which contained five items (statements), each one with five offered responses for the students to select one. The items were the following: 1) Cloze tests are important for the improvement of my proficiency in English; 2) I like doing conventional cloze tests; 3) I think that cloze tests composed of lyrics of a song are both useful and interesting; 4) Music-based exercises should be integrated into EFL classes; 5) The use of music is beneficial for tertiary-level EFL students.

#### 4. DISCUSSION OF THE RESULTS

The results of the research are described with reference to the students' responses to the items from the questionnaire. The responses are presented in the tables and described.

The first two statements from the questionnaire, *Cloze tests are important for the improvement of my proficiency in English* and *I like doing conventional cloze tests*, were devised in order to test the students' attitudes towards doing cloze tests and their awareness of the significance of this language exercise for their language competence and performance. They were also expected to test the first postulated hypothesis that Serbian students of English consider cloze tests important for the improvement of their proficiency in English, but that they often show a reluctance to do them. This hypothesis was based on the author's long teaching experience and the pilot analysis of the students' results in the cloze test exercise as part of their grammar and use of English examination test in January of 2019.

**Table 1** Responses to the statement *Cloze tests are important for the improvement of my proficiency in English*

	Responses				
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
The number of students	2	1	5	26	8
%	4.76	2.38	11.9	61.9	19

The responses obtained for the first two statements in the questionnaire partially confirmed the first hypothesis. Out of forty-two students who participated in the research, twenty-six of them, or 61%, considered cloze tests very important for their further language improvement since they selected the response “Agree” for the first statement. The fact that this response was chosen by the majority of the respondents (when compared to other responses: two for “Strongly disagree”, one for “Disagree”, five for “Neither agree nor disagree” and eight for “Strongly agree”). The conclusion is that fourth-year students are reasonably aware of the importance of cloze tests as crucial in testing and improving their language skills, especially those concerned with the vocabulary and grammar of the English language.

**Table 2** Responses to the statement *I like doing conventional cloze tests*

	Responses				
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
The number of students	1	7	16	17	1
%	2.38	16.66	38	40.47	2.38

The results obtained for the second item in the questionnaire, *I like doing conventional cloze tests*, did not confirm in full the second part of the first hypothesis, i.e. that university students of English are not very enthusiastic about doing cloze tests. Out of forty-two respondents, as many as seventeen selected the response “Agree” and sixteen chose the response “Neither agree nor disagree”, which is slightly different from the expected results (that the students would generally dislike doing this type of language exercise) based on the students’ previous results in cloze tests. The number of the respondents who selected other responses is significantly smaller (one for “Strongly disagree”, seven for “Disagree” and one for “Strongly agree”).

**Table 3** Responses to the statement *I think that cloze tests composed of lyrics of a song are both useful and interesting*

	Responses				
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
The number of students	2	2	8	23	8
%	4.76	4.76	19	54.76	19

The third item from the questionnaire, *I think that cloze tests composed of lyrics of a song are both useful and interesting*, tested fourth-year students’ attitude towards non-conventional, specifically music-based cloze tests. The obtained results confirmed the

first part of the hypothesis that university students of English consider this type of language exercise enjoyable to do. Out of forty-two respondents, twenty-three of them, i.e. over 54% of the surveyed students, selected the response “Agree”, while eight students selected the responses “Neither agree nor disagree” and “Strongly agree” respectively. This proves to the fact that university students of English not only achieve better results in doing non-conventional cloze tests, but that they do them in a less stressful and more relaxing atmosphere created by music, a point already emphasised in the reviewed relevant literature.

Finally, the last two items, *Music-based exercises should be integrated into EFL classes* and *The use of music is beneficial for tertiary-level EFL students*, were devised in order to examine the students’ attitudes towards the effects of music on EFL learning even at university level of study. The responses obtained from the students for these two items confirmed the second part of the second hypothesis, i.e. that students have a positive attitude towards music-based language exercises and an integration of music into EFL classes.

**Table 4** Responses to the statement *Music-based exercises should be integrated into EFL classes*

	Responses				
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
The number of students	0	3	6	19	14
%	0	7.14	14.28	45.23	33.33

Regarding the statement *Music-based exercises should be integrated into EFL classes*, nineteen students selected the response “Agree” and fourteen students selected the response “Strongly agree”, which means that 78.5% of the respondents expressed their approval of the integration of music into EFL classes.

**Table 5** Responses to the statement, *Using music is beneficial for tertiary-level EFL students*

	Responses				
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
The number of students	2	4	9	16	11
%	4.76	9.52	21.42	38	26.19

The responses to the last item in the questionnaire, *Using music is beneficial for tertiary-level EFL students*, were in accordance with the aforementioned results. Actually, the number of the respondents was almost evenly distributed to two offered responses: sixteen students selected the response “Agree” and eleven chose the response “Strongly agree”, which, when considered jointly, results in a figure of slightly more than 64% of the total number of the students surveyed.

The results of the empirical research partially confirmed the first hypothesis and completely confirmed the second hypothesis postulated in this paper.

## 5. CONCLUSION

This paper is a modest attempt to prove empirically the assumption that music has a positive impact on FL learning. Ample literature in the field as well as numerous empirical studies have established that music and language are interconnected and, as previously mentioned in the Introduction, foreign language teachers have always intuitively felt that music can be a powerful tool in assisting their students to achieve better results when learning a foreign language.

Music is beneficial to FL learning for various reasons, such as sociological, cognitive, motivational and linguistic ones. Being a predominantly collective activity, music creates an atmosphere of communal spirit among the individuals who participate in the activity of either singing (from karaoke to football matches) or listening to music (at public events, concerts or performances). It is precisely that kind of atmosphere of cooperation that FL teachers have always aspired to in order to stimulate their classroom. This anxiety-free and relaxing atmosphere enhances the process of FL learning and consequently breeds better results. Cognitive science proves that music and language are closely related and that our brain recognises linguistic and musical sequences in a similar manner. Music has proven beneficial for first language acquisition since it is through nursery rhymes and children's songs that infants are introduced to their mother tongue. Second/foreign language acquisition is enhanced by the use of music, which has proved to have a great motivational power. Young FL students learn more about the culture of the target language speakers through music that is listened to in that culture. It is also a way to learn authentic real-life vocabulary and identify with the culture of that society. Song lyrics are suitable for constructing language exercises that focus on vocabulary and grammar of a foreign language, such as cloze tests, fill-in the blanks, listening comprehension, transformations and rewriting.

The empirical research conducted with the fourth-year students of the English Department, Faculty of Philosophy, University of Niš, is presented in this paper. The goal of the research was to examine the students' attitudes towards a non-conventional type of cloze tests and towards the integration of music into EFL classes at the university level of study. The research proved that music can be used not only with primary or secondary school pupils, but also with university students to both improve the classroom atmosphere and make learning enjoyable and to enhance their cloze test results.

As previously mentioned in the Introduction, although FL teachers intuitively feel that music has a positive effect on FL learning, music is still used occasionally and incidentally in FL classes. The reasons are the lack of theoretical knowledge on the part of FL teachers and the lack of adequate teaching materials. Therefore, some further research in the field might be aimed at devising more detailed and comprehensive teaching materials for university students, not only for primary and secondary FL students. They could be textbooks containing various language exercises based on listening to music, whose content is related to the topics covered in foreign language classes. We consider that a textbook with the tasks for analysing various song lyrics from the point of their syntactic structures, morphological and semantic aspects has been and will be a long-felt need. University students might benefit greatly from a textbook which prescribes listening to particular genres of music that assist them in essay writing, especially descriptive and narrative essays. It is recommendable to compile teaching materials that contain song lyrics of various music genres that can be used in translation classes.

To sum up, the research we have conducted contributes to further study of the benefits of music for EFL learning and tackles the issue of creating non-conventional teaching materials adequate for university students of English.

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## POZITIVNI UTICAJ MUZIKE NA UČENJE STRANOG JEZIKA

*Ovaj rad istražuje stavove srpskih studenata engleskog jezika na tercijarnom nivou učenja prema jednoj posebnoj vrsti jezičkih vežbanja, "cloze" testu, kao i njihove stavove prema "cloze" testovima napravljenim na osnovu tekstova pesama i njihove stavove prema integrisanju muzike u nastavu engleskog jezika na osnovnim akademskim studijama. Rad čine dva dela. Teorijski okvir daje pregled referentnog materijala koji ukazuje na značajne pozitivne uticaje koje muzika ima na učenje stranog jezika i engleskog kao stranog jezika. Empirijski deo rada prikazuje rezultate dobijene nakon empirijskog istraživanja sprovedenog sa studentima četvrte godine osnovnih studija na Departmanu za anglistiku, na Filozofskom fakultetu Univerziteta u Nišu. Prilikom empirijskog istraživanja korišćene su deskripcija i skaliranje stavova pomoću Likertove skale, koja je sadržala pet tvrdnji. Prve dve tvrdnje su testirale stavove studenata prema tradicionalnoj formi "cloze" testa, treća tvrdnja se odnosila na stavove studenata prema "cloze" testu napravljenom na osnovu reči određene pesme, a preostale dve tvrdnje su ispitivale stavove studenata prema mogućnosti integrisanja muzike u nastavu engleskog jezika kao i prema pozitivnom uticaju muzike na učenje engleskog jezika. Rezultati empirijskog istraživanja potvrdili su početnu premisu, odnosno stav da studenti engleskog jezika na tercijarnom nivou učenja smatraju da je "cloze" test važno vežbanje koje doprinosi njihovoj boljoj jezičkoj performansi kao i da se slažu sa tvrdnjom da upotreba muzike na časovima povećava mogućnost za njihovo napredovanje pri studiranju engleskog jezika.*

**Ključne reči:** *srpski studenti engleskog jezika na tercijarnom nivou učenja, "cloze" test, jezička vežbanja zasnovana na muzici, pozitivni uticaj muzike.*

## APPENDIX 1

***FILL EACH OF THE NUMBERED BLANKS WITH the SUITABLE WORD***

The Pre-Raphaelite Brotherhood was a group of young British painters who banded together in 1848 in (1) \_\_\_\_\_ against (2) \_\_\_\_\_ they conceived to be the unimaginative and artificial historical painting of the Royal Academy and who (3) \_\_\_\_\_ sought to express a new moral seriousness and sincerity in their works. They were inspired by Italian art of the 14th and 15th centuries, and their (4) \_\_\_\_\_ of the name Pre-Raphaelite expressed their admiration for what they saw as the direct and uncomplicated depiction of nature (5) \_\_\_\_\_ of Italian painting before the High Renaissance and, particularly, before the time of Raphael. (6) \_\_\_\_\_ the Brotherhood's active life lasted not (7) \_\_\_\_\_ five years, its influence on painting in Britain, and ultimately on the decorative arts and (8) \_\_\_\_\_ design, was profound. Immediately after the foundation, the Pre-Raphaelite Brotherhood began to produce (9) \_\_\_\_\_ convincing and significant works. Their pictures of religious and medieval subjects (10) \_\_\_\_\_ to revive the deep religious feeling and naive, unadorned directness of 15th-century Florentine and Sieneese painting. The style that Hunt and Millais evolved (11) \_\_\_\_\_ sharp and brilliant lighting, a clear atmosphere, and a (12) \_\_\_\_\_ -photographic reproduction of (13) \_\_\_\_\_ details. They also frequently introduced (14) \_\_\_\_\_ private poetic symbolism into their representations of biblical subjects and medieval literary themes. Rossetti's work differed from (15) \_\_\_\_\_ of the others (16) \_\_\_\_\_ its more arcane aesthetic and his general lack of interest in (17) \_\_\_\_\_ the precise appearance of objects in nature. Vitality and freshness of vision are the most admirable qualities of these early Pre-Raphaelite paintings. Some of the founding members exhibited their first works anonymously, (18) \_\_\_\_\_ their paintings with the monogram PRB. When their identity and youth were discovered in 1850, their work was harshly criticized by the novelist Charles Dickens, among others, (19) \_\_\_\_\_ only for its disregard of academic ideals of beauty but also for its apparent irreverence in treating religious themes with (20) \_\_\_\_\_ uncompromising realism.

20 points

(Adapted from Encyclopedia Britannica, <https://www.britannica.com/art/Pre-Raphaelite-Brotherhood>)

Cloze test key (recommended lexical items): 1) reaction; 2) what; 3) purportedly; 4) adoption; 5) typical; 6) Although; 7) quite; 8) interior; 9) highly; 10) strove; 11) featured; 12) near; 13) minute; 14) a; 15) that; 16) in; 17) copying; 18) signing; 19) not; 20) an

## APPENDIX 2

**IN THE GALLERY, DIRE STRAITS**

Harry made a (1) \_\_\_\_\_ rider  
 Proud and free (2) \_\_\_\_\_ a horse  
 And a fine (3) \_\_\_\_\_ miner  
 For the NCB (4) \_\_\_\_\_ was  
 A (5) \_\_\_\_\_ angel and Jesus on the cross  
     A (6) \_\_\_\_\_ ballerina  
 You should have seen her (7) \_\_\_\_\_ the skater's (8) \_\_\_\_\_  
 Some are that got to paint and (9) \_\_\_\_\_  
 Harry had to work in (10) \_\_\_\_\_ and stone  
 Like the waves coming to the (11) \_\_\_\_\_  
 (12) \_\_\_\_\_ was in his blood and in his bones  
 He was ignored by all (13) \_\_\_\_\_ boys  
     In London and, yes, in Leeds  
 He (14) \_\_\_\_\_ as well have been making toys  
     Or strings of (15) \_\_\_\_\_  
         He couldn't be  
         Oh, no, he just couldn't be  
         In the gallery  
         In the gallery  
 And (16) \_\_\_\_\_ you get an artist  
 (17) \_\_\_\_\_ says he doesn't wanna paint at all  
     He takes an (18) \_\_\_\_\_ canvas  
     And (19) \_\_\_\_\_ it on the wall  
     The birds of a (20) \_\_\_\_\_  
 All the (21) \_\_\_\_\_ and all of the fakes  
 (22) \_\_\_\_\_ the dealers they get together  
 And they decide who gets the (23) \_\_\_\_\_  
     And who's gonna be  
     Oh, yeah, who's gonna be  
     In the gallery  
     In the gallery  
  
     No lies, he wouldn't compromise  
     No junks, no (24) \_\_\_\_\_  
 And all the lies we (25) \_\_\_\_\_ that,  
 (26) \_\_\_\_\_ just don't mean a thing  
 I've got to say he passed away in (27) \_\_\_\_\_  
 And now all the (28) \_\_\_\_\_ are coming down from the tree  
     So he's gonna be  
     Oh, yeah, he's gonna be  
     In the gallery  
     In the gallery  
  
 Harry made a (29) \_\_\_\_\_ rider  
 Harry made a (30) \_\_\_\_\_ rider.

## APPENDIX 3

***IN THE GALLERY, DIRE STRAITS***

Harry made a bareback rider proud and free upon a horse  
And a fine coal miner for the NCB that was  
A fallen angel and Jesus on the cross  
A skating ballerina you should have seen her do the skater's waltz  
Some are that got to paint and draw  
Harry had to work in clay and stone  
Like the waves coming to the shore  
It was in his blood and in his bones  
Ignored by all trendy boys in London, yes, and in Leeds  
He might as well have been making toys or strings of beads  
He could not be in the gallery  
And then you get an artist says he doesn't wanna paint at all  
He takes an empty canvas and sticks it on the wall  
The birds of a feather all the phonies and all of the fakes  
While the dealers they get together  
And they decide who gets the breaks  
And who's going to be in the gallery  
No lies he wouldn't compromise  
No junks, no string  
And all the lies we subsidize that,  
That just don't mean a thing  
I've got to say he passed away in obscurity  
And now all the vultures are coming down from the tree  
So he's going to be in the gallery

## APPENDIX 4

**QUESTIONNAIRE**

- 1) Cloze tests are important for the improvement of my proficiency in English
  - a) Strongly disagree
  - b) Disagree
  - c) Neither agree nor disagree
  - d) Agree
  - e) Strongly agree
- 2) I like doing conventional cloze tests
  - a) Strongly disagree
  - b) Disagree
  - c) Neither agree nor disagree
  - d) Agree
  - e) Strongly agree
- 3) I think that cloze tests composed of lyrics of a song are both useful and interesting
  - a) Strongly disagree
  - b) Disagree
  - c) Neither agree nor disagree
  - d) Agree
  - e) Strongly agree
- 4) Music-based exercises should be integrated into EFL classes
  - a) Strongly disagree
  - b) Disagree
  - c) Neither agree not disagree
  - d) Agree
  - e) Strongly agree
- 5) Using music is beneficial for tertiary-level EFL students
  - a) Strongly disagree
  - b) Disagree
  - c) Neither agree nor disagree
  - d) Agree
  - e) Strongly agree

## TYPES OF POLYPHONY IN DESIGNING THE COREOGRAPHY OF *MIRSKA PJENIJA* BY SRDJAN JAĆIMOVIĆ

*UDC 781.42 Mirska pjenija*

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**Abstract.** *Polyphony, as a composing technique, has the same function in every historically artistic period – the development and enrichment of melodic lines. What distinguishes polyphony treatment throughout the epochs is the different sound impression of the stylistic musical period in which the composition was created. Musical language of choreographed scenes in Mirska pjenija by the composer Srdjan Jaćimović is to a large extent the musical language of our epoch, a language of postmodern orientation. The piece abounds with the impressionistic presentation of the atmosphere through musical expressing of the text. A detailed polyphonic analysis of the composition indicates the use of different types of polyphony in each of the choreographed scenes individually, which are systematically separated and explained in this paper.*

**Key words:** *polyphony, types of polyphony, choreographed scenes, Mirska pjenija, Srdjan Jaćimović.*

### 1. INTRODUCTION – WHAT IS `POLYPHONY`?

The pieces composed by polyphonic technique dominated European music from the XII to mid XVIII century. Polyphony is a compositional technique based on the parallel development of several equal melodies, in which the melodic (linear, horizontal) principle prevails. The term itself is treated in two ways – in a narrower and broader sense. In the broader sense, polyphony is based on a tonal harmonic system, with melodic lines shaped according to the requirements of contrapuntal technique. Polyphony, in a narrow sense, denotes a multi-voiced movement in which none of the sections dominate, regardless of the natural prominence of external voices in a multi-voiced movement, but there is a balance of voices, where the vertical logic of matching voices does not have to

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comply with the laws of the baroque-classical science of harmony based on a tonal system (Перичић, 1991).

Polyphony in the narrower and broader sense is characteristic for the late Middle Ages, Renaissance and Baroque, while in classicism and romanticism, as well as in contemporary music, the synthesis of its structural principles with the principles of homophony formation is done (Peričić, 1987; DeVoto, 2007; Мюллер and Григорьев, 1977; Merriam-Webster Dictionary).

### 1.1. Types of Polyphony

There are two main types of polyphony in a composer's work: imitative and non-imitative polyphony.

#### 1.1.1. Imitative polyphony

*Imitation* provides the unity of voices of a musical piece, regardless of their mutual contrast and expressed uniqueness (Божанић, 2012). "Repeat 'word by word' or 'note by note' would not be quite appropriate, because there is nothing in nature absolutely the same. Consequently, imitation implies repetition with a different degree of similarity. Repeating, not quite right, but so that the principle of repetition is still obvious, the composer respects in nature the necessary law of unity and diversity" (Кирнарская, 1997, 51).

Apart from the basic division in strict and free, other types of imitation are represented:

- imitation in augmentation,
- imitation in diminution,
- imitation in inversion,
- retrograde imitation,
- retrograde inversion,
- canonical imitation<sup>1</sup>,
- *stretto*.

#### 1.1.2. Non-imitative polyphony

The *non-imitative* or *contrastive polyphony* represents a type of polyphony in which different, often contrasting melody lines are combined. What is characteristic of this type of polyphony is the individualization of voices, which is most often realized through the direction of the movement of the melody line, the register, the rhythmic patterns, and the structure of the interval. The contrast of melodic voices can be expressed using these techniques, but also with other means including dynamics domains, national specifics, etc. In the polyphony of contrast, various polyphonic techniques are widely used, particularly a complex counterpoint in its numerous modifications (Осипова, 2006).

Here are the following types of non-imitative polyphony:

- harmonic polyphony – the type of fracture located on the borderline between polyphony and homophony: the primary concept is homophonous, but the sections of all voices are melodically emphasized; the leading role of the main melody line

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<sup>1</sup> For some authors, canonical imitation and *stretto* are synonymous. When it comes to canonical imitation, the imitating section as a whole brings a melodic line to the theme; canon is an independent movement of polyphonic vocal or instrumental music based on the principles of strict imitation, while canonical imitation is part of some form. *Stretto* is a type of imitation introduced by Baroque masters, in which the appearance of the answer begins before the topic is completed; the topic must be composed in such a way that it is suitable for imitation in *stretto*.



is obvious, and in the accompanying voices there are generally no specifically contrapuntal acts such as imitation, convertible counterpoint and the like (Перичић, 1987; Salop, 1964),

- sub-voiced polyphony – a phenomenon that belongs primarily to the folk tradition of mainly East Slavic origin (Russian, Belarussian, Ukrainian); polyphony is formed by the simultaneous combination of different versions of the same melody that are absolutely identical, and practically each of them can claim to be the main melody (Всеволодович, 1990; Шлемович, 2001),
- duet polyphony – a type of polyphony when two distinct melodic lines stand out from the homophonic harmonic base, which are in counterpoint to each other, more or less, and elements of imitation are also observed (Перичић, 1987),
- a series of non-imitative techniques and procedures:
  - adding contrapuntal lines of new to the already exposed ones,
  - adding contrapuntal lines based on already known motif material-contrapuntal fusion of thematic elements that have previously been specifically exposed,
  - ostinato – in most cases it has no contrapuntal sense at all, but is a supporting figure of harmonic significance; rarer are examples where the ostinato is more independent, and one could speak of a certain counterpoint to the leading melody (Перичић, 1987).

## 1.2. Polyphony in Serbian artistic music of the XXth century

In the professional opus of the XXth century composers, polyphony and polyphonic procedures are evident and found in a large number of their works, throughout different musical styles. The XXth century period is the most dynamic period in the history of human civilization due to the development of science and technology, the emergence of new media (film, radio gramophone) through the rapid development of cities with a large population, and the phenomenon of mass culture (jazz, cabaret, circus). The second half of the XXth century brought many directions and methods, a constant tendency towards new and experimental approaches. In that period, there were prominent composers like Josif Marinković, Stevan Stojanović Mokranjac (both nurtured Serbian romanticism), who showed great knowledge of polyphonic technique in their spiritual pieces. The most important figures of musical life between the two world wars – Petar Konjović, Miloje Milojević and Stevan Hristić – also cultivated the polyphony technique in their spiritual pieces, where Hristić is especially distinguished for his excellent writing of polyphonic texture (Веселиновић-Хофман, 2007).

The first generation of our composers, who fully accepted modern expressive means, the so-called “Prague group“, has been operating in Belgrade since 1927. The one who stands out from that group, according to the use of polyphony, is Milan Ristić. In his opus, polyphony plays a major role in structuring of the piece. Neoclassicism is basically the starting point for the generation of composers born in the late 30s, 40s and 50s. In the middle of the century, neoclassicism with elements of Baroque orientation – neobaroque was born. It was highly different from the formal categories of baroque (fugue, passacaglia, oratorio, passion), and the use of compositional techniques of baroque (polyphonic technique, frontal development of thematic material, motor). The most important composers who have created in the neo-baroque are Nikola Hercigonja, Enriko Josif and Dragutin Čolić (Веселиновић-Хофман, 2007).

The second wave of Serbian music avant-garde began in the first years of the seventh decade of the XXth century. Representatives of this trend are the composers born in the

fourth decade of the XXth century: Petar Bergamo, Petar Ozgijan, Vladan Radovanović, Rajko Maksimović. These composers emphasized the tendency for authentic solutions to their artistic expression as part of the exploration of a new-integral serialism, music of sound colors, micropolyphony, aleatorics of the Polish school. Thus, it is encountered in Ozgijan the polyphonization of the structure, in Radovanović the micropolyphonic structure, and in Popović, both the polyphonic structure and the polyphony of the musical texture (Веселиновић-Хофман, 2007).

## 2. SRDJAN JAĆIMOVIĆ – THE COMPOSER

Srdjan Jaćimović (1960–2006) was a Serbian composer, professor and producer. Jaćimović was one of the more productive and influential figures of his time in the field of music. He spent his working period in the field of harmony and polyphony. In the 1980s, he was a member of, "The Magnificent Seven" („Sedam veličanstvenih”), who had the role of "promoting" artistic music through the organization of concerts (Kolarac Endowment) and other activities. He left behind a compositional opus consisting of twenty-seven pieces of vocal, vocal-instrumental and instrumental music, teaching textbooks, theoretical works, theater and film music. Among other things, he composed: *Trahinians (Trahinjanke)*, cantata by Sofokle for soloists, great orchestra and choir, *Akathist Hymn to Jesus Christe`s Apostle Andrew (Akathist apostolu Isusa Hrista Andreju prvozvonom)* – for soloists and mixed choir, according to the text of Arsenije Milošević, *Madrigal of Disgrace (Madrigal de la Honte)*, for mixed choir, *Six songs from the North (Šest pesama sa severa)* by Miloš Crnjanski, for soprano and a string quartet etc. He also wrote theater music, music for the film *A White Suit (Belo odelo)*, as well as essays and textbooks in the field of musical theory.

His strength, power, emotions and perfection came from every written tact, motif, phrase. In his pieces, composer Srdjan Jaćimović strived to merge "the old" and "the traditional" (usually expressed in voices through vocal melody), and "the modern" expressed through harmony, choice and treatment of instruments, but also through frequent interweaving of vocal and instrumental sections. This can also be observed in the composition *Mirska pjenija*, in which the synthesis of elements of medieval music and the effects of the music of impressionism creates a set of spirit of ancient and modern expression.

## 3. MIRSKA PJENIJA – CHOREOGRAPHED SCENES FOR SOLOISTS, CHOIR AND ORCHESTRA

The composition *Mirska pjenija*, to which the composer added the descriptive title – *Choreographed Scenes* – was written for soloists (soprano and tenor), a big orchestra and mixed choir. Composer Srdjan Jaćimović was a great admirer of Igor Stravinsky`s opus and work. On the basis of this, it can be assumed that the idea and inspiration of the very term of `choreographed scenes` undoubtedly came from the composition *The Wedding (Свадебка)* by Igor Stravinsky – Russian choreographic scene with four solo voices, mixed choir, four pianos and percussion ensemble.

*Mirska pjenija* is a piece dedicated to the tradition of the Serbian people and abounds in "impressionistic" depicting the atmosphere, because the composer uses instruments for the purposes of coloring. The voice treatment is diverse, starting with a recitative of the solo tenor section, which represents an association to the priest's recitative, as well as in the excerpts of the older folk tradition (in choral sections, above all) to the "modern" treatment of voice as an "instrument". The frequent changes in tempo and meter by the composer reveal the burning past of the Serbian people.

The piece is composed by using texts of folk and artistic poetry from Kosovo and about Kosovo. The excerpts were chosen so that the whole tradition of the Serbian people was reflected in them, important moments from spiritual and everyday life (celebration of the Saint, courting of youth, wedding and marriage, family relations, sadness for the deceased, etc.), as well as the historical event that had left the deepest trace on the Serbian soul – the Battle of Kosovo. The text from folk poetry consists of epic and lyrical poems from the Kosovo cycle, whose fragments had been taken from an anthology *Folk Literature of Serbs in Kosovo and Metohija* (*Народна књижевност Срба на Косову и Метохији*), edited by Vladimir Bovan. The artistic text consists of three parts: the first part is *The Prayer to the Lord Asleep* (*Molitva zaspalom Gospodu*), by Arsenije Čarņojević, the second part are the fragments from the collection *Persecution of the Serbs: Kosovo in 20<sup>th</sup> Century Poetry* (*Изгон Србаља: Косово у педесетоме веку*), edited by Raša Perić, and the third is taken from the epistle *Miroslav's Gospel* (*Miroslavljevo jevanđelje*).

The texts of the poems and their harmony are closely linked, stemming from the desire to deepen the interpretation of the text through music. In some parts, chorus sections take on the role of instruments, in which the composer has equally treated the voices and instruments in a certain way.

Formally speaking, the composition *Mirska pjenija* is the most similar to oratorio, composed of several sections, caused by different texts. The form of the composition is rhapsodic, recomposed.

**Table 1** Macroform of composition *Mirska pjenija*

Main parts (choreographed scenes)	Introductory + part I (First scenes)	Part II (Second scenes)	Part III (Third scenes)	Part IV (Fourth scenes)
Duration	mm. 1–119	mm. 120–200	mm. 201–372	mm. 372–524
Form	Introduction + a+b +a1 +c	a + b + c	a + b +b <sub>1</sub> + bridge	a + b + c + Coda
Harmonical base	F-minor F-Dorian B-major A-Mixolydian D-Mixolydian B-major F-sharp minor	F-sharp Phrygian F-sharp Dorian F-sharp Phrygian B-minor	B-major A-Mixolydian B-major A-Mixolydian H-major D-major F-minor D-major	F-sharp Phrygian B-minor B-major

Table 1 shows the main parts of the composition, each part representing one choreographed scenes each of which is divided into a smaller or larger number of subsections. The first scenes consists of five subsections (Introduction + a + b + a1 + c), Second consisting of three (a + b + c), Third consisting of four (a + b + b1 + bridge) and final Fourth scenes – is also with four sections (a + b + c + Coda).

On the other hand, the harmonic means by which the composition was created and designed – the use of clusters, altered tones and chords, a pale tonal impression, fall within the range and achievements of impressionism, while the luxurious use of old-church scales brings the tonal plan in connection with the music of the Middle Ages, thus creating a sound impression of archaic.

#### 4. TYPES OF POLYPHONY IN CHOREOGRAPHED SCENES OF *MIRSKA PJENIJA*

The process of analyzing polyphony types of choreographed scenes of *Mirska pjenija* by composer Srdjan Jaćimović is based on a polyphonic analysis of this selected piece. It is necessary to examine all the elements of polyphony and to extract the basic music materials – theme or the leading melodic line, in order for the analysis process to be based on the correct differentiation of the musical materials.

The composition *Mirska pjenija* does not contain formal polyphonic patterns, but polyphony takes place during the score and requires a careful analysis of the voices or sections in which it most often appears.

By analyzing the composition in detail, specifically considering the treatment of polyphony, one finds the fact of the most common aspect:

- as a free imitation of the leitmotif in the wind section,
- a strict imitation in the sections of male and female choir voices,
- imitative technique in inversion, in chorus and bassoon sections (a short melodic-rhythmic motif is imitated),
- imitation in a strict inversion,
- a short melody-rhythmic pattern in the flute section that is imitated in the clarinet section
- a free imitation of the chord-harmonic structure on the tonic seventh chord.

The text that follows shows one type of polyphony from each choreographed scenes. The examples are chosen so that each represents a different type of polyphony from the previous and the following examples.

##### 4.1. A leitmotif in the composition *Mirska pjenija*

According to some authors (Kolenc, 2015; Whittall, 2019), the leitmotif, in its very sense, means a theme or other coherent musical idea, clearly defined to retain its identity if it is modified in later phenomena. Its purpose is to represent or symbolize a person, object, place, idea, state of mind, supernatural power, or any other ingredient in a dramatic work. When running a leitmotif, the object to which it is connected is in some way revoked. The leitmotif can be musically unchanged during its repetition, or changed in rhythm, interval structure, harmony, orchestration or accompanying, but can also be combined with other leitmotifs (Example 1).

**Example 1** A leitmotif in a bassoon section in the composition *Mirska pjenija* (mm. 2–5)



The structure of the melody line of the leitmotif of the composition *Mirska pjenija* (bassoon, mm. 2–5), belongs to the substructure of the monophony within the monophony, which is the earliest and simplest form of single-voiced thematic in polyphony ('axis' and 'core'). According to Skrebkova Filatova (1996) "the axis can permeate the whole melody, but it can also be made complex by the adjacent tones that play and 'envelop' the baseline" (Скрёбкова Филатова, 1996). The melody can be divided into two layers: the first and the basic layer-tone at A-flat, which forms the base, the backbone of the melody, and the second layer – a group of repeating tones around the A-flat, which make the melody more delicate.

Since there is no written data (or accompanying program) about the character of the leitmotif of this composition, it cannot be convincingly claimed what it symbolizes. However, based on the entire sound scenes, and more importantly, on the basis of the text, it can be assumed that the leitmotif symbolizes the suffering and troubles of the Serbian people in migrations and wars throughout its history.

The leitmotif is then imitated in the section of the horn at prima (mm. 9–11), and belongs to the type of free imitation of the theme because it contains certain rhythmic and melodic changes (Example 2).

**Example 2** Imitative polyphony of the leitmotif in the horn section, Introductory part (mm. 9–11)



Symbolically, the composition begins with the exposure of a leitmotif – a view of how everything arises and evolves from it, gradually, with the skill of gradation, it evolves and completes the entire composition. The leitmotif, which is the main carrier of the idea of the entire composition and also the main constructive element, is exhibited in different sections and various registers. The leitmotif is exhibited for the first time in the sections of bassoon (mm. 2-5) and horn (mm. 9-11) by the free imitation technique in the sections of the string ensemble and the choir with lyrics taken from the poem *Prayer to the Lord Asleep (Molitva zaspalom Gospodu)* by Arsenije Čarnojević (mm. 84-90). The third occurrence of the leitmotif was assigned to the trumpet section (mm. 114–117), in subsection *c* of the First scenes. Its development leads to an extremely strong climax during the last interpretation (subsection *b* of Part III, mm. 305-325). The latest appearance of the leitmotif is announced by the sections of the flute, the piano (mm. 288–301), the clarinet and the second violin, interpreting its rhythmic-melodic idea (mm. 302–304). Modulating in F-minor, with which begins the composition and the first presentation of the leitmotif, skillfully prepared and announced. The leitmotif is last exhibited in the sections of the oboe and the chorus (alt and tenor) (mm. 306–311). The leitmotif is then imitated in the tenor and trombone section (mm. 313–316) and belongs to the type of free imitation of the theme. There is also significant working with the leitmotif that has been achieved through a seven-tone external extension of the monophonic movement of the melody line (except for the bass playing a pedal tonic role) (mm. 316–322). The horn section doubles the listed sections varied. The choir brings a text from *Miroslav's Gospel (Miroslavljevo jevanđelje)*, Serbian largest Cyrillic monument: *Посушаствова во ути зде глагоље: What is a man. Life is the letter of God, and indeed it is the sharpener of the sword*, to which the recitative (mm. 323–325) is related to the text *the Lord*. The development of the leitmotif was achieved by the gradual complexing of the sections involved in its performance and also the inclusion of choral voices that bring ideas and thoughts through verses, thus increasing the dramatization of the action (first presentation-bassoon and horn, second presentation-strings and choir, third presentation-trumpet, fourth-flute, piano, clarinet, second violin, oboe, choir).

#### 4.2. Polyphony in the First Choreographed Scenes

The First scenes (mm. 1–119) is characterized by a composer's illustration of the foggy morning and the suffering of the Serbian people. The text accompanying music are the

verses taken from the poem *Prayer to the Lord Asleep (Molitva zaspalom Gospodu)* by the Patriarch Arsenije III Čarnojević. The verses from the XVII century, which skillfully follow every tone and motif of this scenes, show how much suffering of Patriarch Čarnojević and sense of responsibility for the Serbian people should have been, at the time in which he wrote those verses. Polyphony is shown in the First scenes in the following ways:

- Introductory part - in the form of imitative polyphony, free imitation of the leitmotif in the wind section (first thematic material, mm.2–11);
- Subsection *a* – in the form of strict imitation, on an interval of octaves, in sections of male and female choir voices (second thematic material, m. 18);
- Subsection *b* – by a procedure of adding a melody line of new content in the bass section, which counterpoints already exposed subject themes in soprano and aria sections (third thematic material, m. 62);
- Subsection *a<sub>1</sub>* – by imitation inversion technique in chorus and bassoon sections – a short one-tact melodic-rhythmic motif was imitated (fourth thematic material, m. 77) (Table 2).

**Table 2** Types of Polyphony in the First scenes

First scenes (mm. 1–119)
Introductory part: imitative polyphony – free imitation
Subsection <i>a</i> : imitative polyphony – strict imitation
Subsection <i>b</i> : a procedure of adding a melody line of new content
Subsection <i>a<sub>1</sub></i> : imitative polyphony – imitation in inversion
Subsection <i>c</i> : /

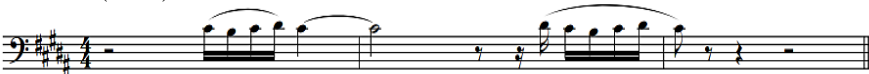
The rhythmic-melodic motif of the recitative (First scenes, Subsection *a<sub>1</sub>*, mm. 77), made of four sixteenths, is simultaneously exposed by the imitation technique in inversion – in the chorus sections, and later – in the bassoon section (mm. 82): by the melody lines of the chorus and the bassoon, the direction of the interval is changed, the ascending intervals of the recitative become in the imitations descending ones, and *vice versa* (Example 3).

**Example 3** Imitation in inversion in the sections of the recitative and the bassoon (fourth thematic material, Subsection *a* of First scenes)

Recitative (m.77):



Bassoon (m.82):



### 4.3. Polyphony in the Second Choreographic Scenes

The Second scenes of the composition *Mirska pjenija* (mm. 120–200) is the shortest in duration and with a modest tonal plan. Frequent contrasts are striking, and the section

contains two parts that, in a completely homophonic structure, alternate, i.e. they change – the *tutti* section and the recitative (calm and combat sections).

In this part of the composition, a little less use of the law of polyphony and polyphonic work can be found. Polyphony in this part of the composition is applied in two ways:

- Subsection *a* – the type of duet polyphony that takes place in the sections of the soprano (which section is doubled by the section of the oboe) and the aria. It is an imitation of a one-tact melodic-rhythmic motif of dotted rhythm (fifth thematic material, m. 140);
- Subsection *c* – imitation in strict type of inversion, a short melodic-rhythmic pattern, shown in sixteenth sextolets in the flute section, is imitated in the clarinet section (sixth thematic material, m. 195) (Table 3).

**Table 3** Types of Polyphony in the Second scenes

Second Scenes (mm. 120–200)
Subsection <i>a</i> : duet polyphony
Subsection <i>b</i> : /
<u>Subsection <i>c</i>: imitative polyphony – imitation in strict type inversion</u>

In subsection *a* of the Second scenes (mm. 120–153) the type of duet polyphony is observed in the sections of the arias and soprano (with the doubled melody line in the section of oboe) that are singled out in a mostly homophonic structure (mm. 140–143). The melody of the aria, the short one-tact content of the dotted rhythmic pattern is imitated in the section of the soprano and is considered a duet type polyphony (Example 4).

**Example 4** Duet polyphony in sections of arias and soprano, fifth thematic material, subsection *a* of Second scenes (mm.140–143)



#### 4.4. Polyphony in Third Choreographed Scenes

The Third scenes (mm. 201–371), the richest tonally, is characterized by an often intertwining of the motifs shown in the previous parts, as well as rigorousness of the section. Repeating the same melodic patterns with different texts is evident. The main poetic thought of the text is given by the choir, symbolically as the voice of the people, and the text is combined from *Miroslav's Gospel* (*Miroslavljevo jevanđelje*), the most important Cyrillic monument of Serbian, or Serbian-Slavic literature from the XII century, and from fragments of folk literature of Serbs in Kosovo and Metohija.

The use of polyphony is in this part realized in choral sections and aria section on two occasions:

- In subsection *a* – by the procedure of adding contrapuntal lines of new content. It is the technique of the *cantus firmus*, where the already known melody is located in the section of the soprano, while a new thematic material counterpoints in the alto (seventh thematic material, m. 237).

- In subsection  $b_1$  – the melody lines of the new content are in the sections of the soprano and the aria, parallel to the already seen material in the sections of the alto and the tenor (eighth thematic material, m. 326) (Table 4).

**Table 4** Types of Polyphony in the Third scenes

Third scenes (mm. 201–371)
Subsection $a$ : a procedure of adding contrapuntal lines of new content
Subsection $b$ : /
Subsection $b_1$ : a procedure of adding contrapuntal lines of new content
bridge: /

In subsection  $b_1$  of the Third scenes in the section of the soprano (mm. 326–360), a new thematic material is exhibited simultaneously with the thematic material that was previously represented in the melody lines of the alto and the tenor (mm. 280–299, subsection  $b$  of the Third scenes. The soprano section is doubled by the section of the solo soprano. The text that brings the sections of the chorus is: *Out of sadness I made my face ugly for my beloved, I cut my hair for my brother-in-law. The hair will grow, the face will heal. I extracted my eyes for my brother, out of sadness* (За драгог лице нагрдила ја, за девера прстенског одреазала косе, тужна сам. Косе ће порасти, лице ће зарастати. За брата рођеног, тужна сам очи вадила) (Example 5).

**Example 5** A procedure of adding contrapuntal lines of a new content to the already exposed ones, eighth thematic material, subsection  $b_1$  of Third scenes (mm. 326–360)

SS

S

A  
Za dra-gog li - ce na - gr - di - la ja, za de - ve - ra pr - sten - skog.

T

B

#### 4.5. Polyphony in the Fourth Choreographed Scenes

From the harmonic aspect, the last, Fourth scenes (mm. 372–524), is "the most dissonant" scenes, without a stable tonal base and with the greatest use of clusters and altered tones. Along with the harmonic plan, the action is described by interwoven texts of various themes taken from folk songs in the choir and aria sections. One of the many examples of the typical impressionistic expressing the atmosphere in this part is the tragic text of the drowned girl



*Kalena drowned (Kalena se utopila)*, where the larger waves are symbolically imitated by external chorus voices, while the smaller waves are imitated by inner voices.

The polyphony in the final Fourth scenes of the composition is shown in the following types:

- In subsection *b* – the procedure of joining contrasting themes, by merging thematic materials previously exposed separately, in sections of the chorus; (thematic materials are especially exposed in Fourth scenes, Subsection *b* (m. 412) and Third scenes, Subsection *a* (m. 237).
- In subsection *c* – imitative polyphony, where the thematic material brought by the sections of the choir is imitated in unison in the sections of oboe, trumpet and solo soprano (ninth thematic material, m. 459);
- In *Coda* – the imitative polyphony is at interval of sixth, and is free by type (tenth thematic material, m. 513) (Table 5).

**Table 5** Types of Polyphony in the Fourth scenes

Fourth scenes (mm. 372–524)
Subsection <i>a</i> : /
Subsection <i>b</i> : the process of joining contrasting themes
Subsection <i>c</i> : imitative polyphony – strict imitation
Coda: imitative polyphony – free imitation

In subsection *b* of Part IV (mm. 400–453), there is thematic material previously presented in the alto (mm. 412) is exhibited in the bass section (mm. 442). Parallel with the bass, the thematic material presented in the sections of the tenor and the alto, is very similar to the material of their sections from Part III subsection *a* (mm. 237–246) – *Angrily curses Drenovka girl ... (Ljutokune Drenovka devojka...)*, this time with the text *All the fish – sisters-in-law ... (Sveribice – jetrvice...)*. It is about the same rhythmic-melodic pattern, modified in the form of minor interval changes, but which retained its character in any case (Example 6).

**Example 6** The process of joining contrasting themes previously exposed separately, subsection *b* of Fourth scenes (mm. 442–445)

The musical score for Example 6 consists of four staves labeled S, A, T, and B. The time signature is 3/4. The Soprano (S) staff begins with a sharp sign and a melodic line. The Alto (A) staff features a rhythmic pattern of eighth notes with triplets. The Tenor (T) staff has a similar rhythmic pattern with triplets. The Bass (B) staff has a melodic line with a sharp sign. The score illustrates the process of joining contrasting themes.

## 5. CONCLUSION

The analysis of choreographed scenes showed that polyphony was treated differently in distinct parts of the composition. Polyphony procedures are most represented in the First scenes, then somewhat less in the Fourth scenes, and the least in the Second and Third scenes. The most common is the imitative polyphony, which appears in the First, Second and Fourth scenes. The contrapuntal process of adding melodic lines of new content with already exposed ones, characteristic for First and Third scenes is also evident. The type of duet polyphony is represented, especially in the Second scenes while in the Fourth scenes, the process of joining contrasting themes that were exposed separately prior to joining, is highlighted.

Choreographed scenes *Mirska pjenija* are an extensive musical achievement of the magnificent spirit, the appearance of which is surprising and also encouraging in the actual time and space.

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## **VIDOVI POLIFONIJE U OBLIKOVANJU KOREOGRAFSKIH SLIKA MIRSKA PJENIJA SRĐANA JAĆIMOVIĆA**

*Polifonija, kao tehnika komponovanja, ima istu funkciju u svakom istorijskom umetničkom periodu – razvoj i obogaćivanje melodijskih linija. Ono po čemu se tretman polifonije razlikuje kroz epohe je drugačiji zvučni utisak stilskog muzičkog perioda u kome je kompozicija nastala. Muzički jezik koreografskih slika Mirska pjenija kompozitora Srđana Jaćimovića je u najvećoj mjeri muzički jezik naše epohe – jezik postmodernog usmerenja. Delo obiluje impresionističkim prikazivanjem atmosfere kroz muzičko oslikavanje teksta. Detaljna polifona analiza kompozicije ukazuje na upotrebu različitih vrsta polifonije u svakoj koreografskoj slici pojedinačno, koje su u ovom radu sistematski izdvojene i obrazložene.*

*Ključne reči: polifonija, vidovi polifonije, koreografske slike, Mirska pjenija, Srđan Jaćimović.*



## FROM 'NEWSREEL' TO 'TV NEWS' IN SERBIA

UDC 791.229.1 :94 (497.11)

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**Abstract.** *Prior to becoming the most dominant cultural product of the modern age, the film began its history as a journalistic concept. The first films made by the brothers Auguste and Louis Lumière in the late 19<sup>th</sup> century were documentaries. The first film made at the beginning of the 20<sup>th</sup> century in Serbia was also a type of a newsreel, a documentary. Some of the first cinema owners and cinematographers were journalists. This paper explains the development of documentary film in Serbia, which, in addition to being a film genre, also became a television genre in the second half of the 20<sup>th</sup> century. The goal of this paper is to show the development path starting from the first feature film and newsreel, to television news - one of the most frequent TV programs of the moment – by using the example of Serbia.*

**Key words:** *documentary, newsreel, television, TV news*

### INTRODUCTION

Studies conducted worldwide show that television is still the most dominant mass medium<sup>1</sup>. The combination of image and sound was and still is most appealing to audiences who believe more in what they see than what they read or hear. Danica Acimovic quotes scientific evidence and claims that, "... people remember longest what they see; more than what they feel and hear" (Aćimović 2004, 9). Not only that images are more favourable because they evoke emotions and call to action more easily. "It is generally accepted that verbal communication acts primarily on the cognitive level, while visual communication acts

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<sup>1</sup> According to the research by Zenith Media ROI Agency, regarding the average time spent with media around the world during 2017, television watching is dominating that time with 170 minutes a day, followed by the Internet use with 140, radio with 52, and newspapers and magazines reading with 16 minutes a day. The Internet usage and film watching growth has been noted, as well as the overall time spent with the media - from 7 hours a day in 2012 to 7.6 in 2017.

Global Intelligence: 2018 The Year Ahead, available at: <https://www.zenithmedia.com/wp-content/uploads/2018/01/Global-Intelligence-2018-The-Year-Ahead-email-version.pdf>, visited on 16 July 2018.

on emotional, associative level (although visual level affects the cognitive through emotions, and verbal level affects the emotional through cognition)” (Plenković et al 2013, 130).

The forerunner of television was film, the world’s first audio-visual medium<sup>2</sup>. From the very beginning, film was accessible to people because, unlike the press and other media, it did not require literacy or preparation to decode messages. Film speaks a universal language, which can be understood by anyone regardless of linguistic and cultural boundaries.

Film is most often defined as art. Film is seen as “... the pinnacle of imperialist mass culture, the most democratic art of all ...” (Janković 2012, 302). Moreover, “Of all the arts or presentation modes, film seems to be one of the most realistic, being able to reproduce movement and duration, and to reconstruct the sound of a particular action or place” (Omon et al 2006, 123). Therein it lies on its “informative” potential.

“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” (Obradovic and Vujovic 2017, 47). From this perspective, perceiving it as a message, that is, the content mediated through this medium, the film can be: documentary, informative (newsreel), performative (feature film) and animated film (cartoon), according to Radojković and Miletic 2005, 124.

In the history of film, the first genre was the documentary. In Paris on 28 December 1895, in the basement lounge of the Grand Café, Rue des Capucines, the Lumière brothers held the world’s first ever commercial film screening<sup>3</sup>. Ten short films were shown, which lasted about one minute each, filmed in one take (one-shot)<sup>4</sup>.

Unlike television, which Serbia waited for more than two decades<sup>5</sup>, the first film was shown in Belgrade, in the Terazije square, at the café *Kod zlatnog krsta* (*At the Golden Cross*) only half a year after its world premiere in Paris, on June 6, 1896. Several short documentaries were shown to the audience.

The first films were made in Belgrade the following year<sup>6</sup>, and the first cinemas would open soon after<sup>7</sup>.

<sup>2</sup> As a medium, film became possible only after technological inventions in the field of photography and film development in the late 19<sup>th</sup> century. The first devices that could make and also project movies, Kinetoscope or Cinematograph, were developed by Thomas Edison and brothers Auguste and Louis Lumière. Initially, film was just a visual medium – the silent film, but in the 1920s it got sound, thus becoming an audiovisual medium. In the following decade, it gets both colors and its final shape that it has had to this day (for a detailed historical evolution of the film, see: Parkinson 2014).

<sup>3</sup> Anecdote related to the first film screening says that the audience was so scared by live images that they fell off their chairs or ran out of the cinemas (Tadić 2009).

<sup>4</sup> The films were shown in the following order: Workers Leaving the Lumiere Factory, The Gardener, The disembarkment of the Congress of Photographers in Lyon, Horse Trick Riders, Fishing for goldfish, Blacksmiths, Baby’s Breakfast, Jumping Onto the Blanket, Cordeliers Square in Lyon and The sea - bathing in the sea. These films are available at: <https://web.archive.org/web/20050912104656/http://www.institut-lumiere.org/francais/films/1seance/accueil.html>, visited on 16 July 2018.

<sup>5</sup> Regular television program for the first time in history was broadcast by the BBC in the United Kingdom starting from 1936, while the regular television program started to be broadcast by the Television Belgrade in 1958.

<sup>6</sup> Kalemegdan Promenade, Tramway Station at Terazije and Workers Coming out of the Tobacco Factory were the first films made in Serbia. Their author was the representative of Lumière brothers, André Carré. These films were not preserved, but the oldest movie preserved was The Coronation of King Petar I Karadjordjevic, made by the Englishmen Arnold Wilson and his cameraman Frank Mottershow in September 1904 in Belgrade. They also shot some scenes from Kraljevo, Novi Pazar and monastery Zica. It is also considered the oldest journalist film in Serbia (According to Norris 2009, 110; Kosanović 1995).

<sup>7</sup> The first permanent cinema was opened in 1909 at the Paris Hotel in Belgrade.

## DOCUMENTARY

The term 'documentary' refers to a document, fact or truth about something or someone. "The term did not stabilize for decades, however. Other people called their films: 'educational', 'actualities', 'interest films' or perhaps referred to their subject matter—'travel films', for example. John Grierson, a Scot, decided to use this new form in the service of the British government and coined the term 'documentary' by applying it to the work of the great American filmmaker Robert Flaherty's *Moana* (1926), which chronicled daily life on a South Seas island. He defined the documentary as the 'artistic representation of actuality'—a definition that has proven durable probably because it is so very flexible" (Aufderheide, 2007: 3).

John Grierson, the creator of the term documentary and founder of the British Documentary Movement, was one of the first people to describe the characteristics of documentaries which are as follows: the possibility of opening up the screen on the real world, on real stories and real scenes, the original actor and the original (native) scene are better guides to a screen interpretation of the modern world, while the happenings in the real world and spontaneous gestures have a special value on the screen (Grierson 1998, 97).

Still another theorist, Paul Rotha, defined the first principles of documentary filmmaking in 1935: use of natural exterior in filming, avoiding artificial backgrounds and recording in the studio, use actual persons rather than actors and show images from the real world in raw form along with spontaneous gestures and actions (according to Aćimović 2004, 17). All of the above characteristics were later adopted by the television news program.

Documentary film could be defined as..."... documentary, by implication and tradition, means true, real, realistic presentation, that is, the antithesis of artificially created or fantasy (Aćimović 2004, 10). Yet, the question arises, is the documentary really a film about real life? "That is precisely the problem; documentaries are about real life; they are not real life. They are not even windows onto real life. They are portraits of real life, using real life as their raw material, constructed by artists and technicians who make a myriad of decisions about what story to tell to whom, and for what purpose" (Aufderheide, 2007: 1-2). Documentary cannot be a mirror to reality. It is always a representation of reality. The documentary always contains the director's intentions, the ones who through the choice of topics, personnel, and interviewers create their own vision of reality. Nevertheless we do expect that a documentary will be a fair and honest representation of somebody's experience of reality.

When television appeared, documentary television film, as a very popular form, appeared alongside cinematic film. "It had branched out into a large number of genres (travelogues, biographies, popular science, political, music, archival, etc.) and hybrid sub-genres, whose basis would be filmed in the actual setting, but they would be more or less additionally scripted (docusoap, docu-reality, docufiction), including the docudrama and pseudo-documentaries" (Galić, 2016: 102).

Every serious television network fosters the documentary program. "Documentary genre is considered prestigious because it involves the most experienced, talented, hardworking and highly educated journalists, specialists in particular fields who are passionate about discovering the truth, discovering the secrets of human existence and the world around us" (Ilić, 2003: 76). These are the objectives of both the documentary and the informative program linked together by the newsreel.

## NEWSREEL

Newsreel is a type of a news film, of film journalism that, according to Kosanović, has evolved along with global trends (Kosanović, 1992: 83). In addition to newsreel, film journalism also included documentaries. First and foremost the newsreel played an informative role, and the aim was to inform the audience about the most current events in the country and all over the world. The news was gladly welcomed because, until the emergence and development of television, newsreel was the only audio-visual medium. As a combination of image, sound and sound effects, it had great potential for propaganda.

The first newsreel was shown in 1895 in France. It was a record of the holiday excursion of the Congress of the National Union of French Photographic Societies. The newsreel was very popular in Europe and the United States, so several newsreel production companies were founded in the early 20<sup>th</sup> century<sup>8</sup> (Tadić, 2009: 51).

Newsreel became popular in Serbia as well. Before World War I, cinema owners in Belgrade, such as Svetozar Botoric, Aleksandar Lifka and the Savic brothers, professional journalists, hired cameramen from European countries and made newsreels about current capital events and country events, in line with foreign news films (Kosanović, 1995). The first domestic newsreel was the Ceremony of Handing over the Old and Receiving New Flags, which was produced and aired in 1911 at the Botorić's cinema *Paris*. Quite often cameramen were experienced photojournalists and journalists. Djoka Bogdanovic, the owner of the Belgrade Casino Cinema, hired Russian photojournalist Chernov to shoot for him. Many of the newsreels he filmed before World War I have been preserved (Kosanović, 1992: 84).

Newsreels were filmed both during the Balkan Wars in 1912 and 1913, and during World War I. During World War I, the military were in charge of filmmaking. The Supreme Command established a film section in 1916 in Corfu. "The main task of this military film service was to show soldiers the films received from the Allies, as well as to film the events on the Thessaloniki Front" (Kosanović, 1995).

After the war, in the Kingdom of Serbs, Croats and Slovenes, Belgrade became the film centre, with several private film companies producing feature films as well as documentaries and newsreels. Some of them were preserved and represent a valuable evidence of the past. Still, Serbian cinematography was limited and lacking, and the market was dominated by the French, German and the American film industry, while film was becoming a very popular medium.

"In addition to feature films, which were the backbone of cinema programs, foreign distributors also imported a number of newsreels into the Kingdom of Serbs, Croats and Slovenes, or Yugoslavia. At first, it was the French Pathè and Gaumont newsreels, while later, especially after the appearance of the sound film in our country (1929), the American (Paramount, Fox, Metro-Goldwin-Mayer) and German (UFA) newsreels dominated the market" (Kosanović, 1992: 85-86). Kosanovic points out that Yugoslav production was poorer, yet, Novakovic newsreel, Miskovic newsreel, Yugoslav newsreel, Artistik film company still recorded current topics, court and political events, culture and sports before World War II... Cinematography was present in Serbia during World War II as well, and was featured in UFA newsreels and Nova Srbija [*New Serbia*] newsreels that were used for Nazi propaganda. In 1944, the Film Section was founded and headed by Rados Novakovic. "...This was, in fact, the beginning of organized and continuous cinema activity in Yugoslavia after World War II..." (Kosanović, 1995). Kosanovic states that the beginning of film activity

<sup>8</sup> One of the most famous companies was founded in France in 1911 under the name Pathè.



started with *Cinema Chronicle 1*, filmed in 1945 with material shot in Belgrade and Niš. The shooting of the Chronicles continued, and since 1948 newsreels were filmed once a week.

Cinematography management was centralized. There was a Federal and Republican Committee on Cinematography, a federal film production company called "Zvezda Film", which has been called "Filmske Novosti" ["Newsreel"] since 1950 and whose task has been to produce documentaries and newsreels. Despite the many difficulties and poor working conditions, new issues of "Filmske Novosti" were aired once a week<sup>9</sup>. Newsreel was a mandatory part of cinematic repertoire and it aired before a movie. The audience did not want to miss it because it was the only audio-visual form of news before the television appeared in the late 1950s. Newsreels existed until the late 1960s, and their production stopped in the 1970s (Tadić, 2009: 56).

Kosanovic states that "Filmske Novosti" were an encyclopaedia of everyday life for several decades. They reported on political life, statesmen and their activities, on country building, industry development, culture, sports and events abroad, and on topics that later on became the content of television news. Tadic also points out that the audience was happy to watch the newsreels, but they were also aware of the newsreel objectivity issue due to possible censorship, and the authenticity issue of the recorded material (Tadić, 2009: 56). These issues are linked to television news as well.

## TELEVISION NEWS

Despite the fact that since the mid-20<sup>th</sup> century, television has assumed primacy over film, the film has not ceased to exist. On the contrary, film has undergone a transformation by adapting itself to television. Therefore, newsreel turned into daily news programs, such as TV news. Television news takes up the most time on public and commercial television networks<sup>10</sup>. "The central TV news program (*Dnevnik*) marks the beginning of the evening part of the program, which is the most watched. With its duration and generous use of predominantly news reporting techniques, as well as reportage, interviews, live broadcasts by journalists, this type of television show should present the overview of the day, and meet the interests and needs of the broadest possible audience" (Galić, 2016: 97). Television news is a type of information broadcasting program that is different from a documentary, however, both of these have at their core the information, news or facts, the universality of the topics covered, and visual communication.

Compared to other European countries, regular television program started rather late in Serbia<sup>11</sup>, in the late 1950s, but there had been some experiments in the past. "In the fall of 1939, at the Belgrade Fair and the Zagreb Fair, the Dutch company "Philips" demonstrated television devices to the interested Yugoslav visitors for the first time" (Erdei, 2015: 407). At a certain time of the day, visitors could watch television programs with Belgrade theatre artists on screens set up for that purpose. Due to its immense global popularity, a group of engineers and enthusiasts worked to launch television in the following years in what used to

<sup>9</sup> Kosanović, available at: <http://www.filmskenovosti.rs/istorija.html>

<sup>10</sup> In 2017, television news was mostly represented on RTS 1 television, as well as on the commercial Pink television. Data available in the Annual Report on Television Programs with National Coverage in 2017, published by the RTS Center for Public Opinion, Programs and Audiences.

<sup>11</sup> According to the 1955 UNESCO report, among the European countries, only Yugoslavia did not foresee the introduction of television. Other European countries have already done it or were in the process of doing it (according to Erdei, 2015: 408-409).

be Yugoslavia. “Serbian television was formed primarily by professionals from radio, film, theatre and the press. These emissaries have gradually lost their attachments to their previous media... Even the film production of the programme, which was at the forefront at times, submitted itself to the peculiar mode of television (serials) and to the specific language of television which nourishes a different type of the word-picture relation than film does” (Savićević, 1995).

At that time, television was a federal concept, and each of the republics eventually received their own television program. Zagreb was the first to launch a regular television program in 1956, while Belgrade did the same in 1958<sup>12</sup>. However, they had one thing in common, support for the television news program. Yugoslav television gave pride of place to news and current affairs programmes, which accounted for a sizeable proportion of domestic production from early on (Leandrov, 1986: 231).

Miloje Mića Orlović was the news presenter of the first Belgrade Television news program. The television news was broadcast at 7.30 pm and remains the central news program to this day. There was some negotiation over the concept of television news. One of the founders of the television program was considering the Italian news program (Telegiornale) where the focus was on the news, the American model, where the emphasis was on the news presenter, but he eventually decided upon the BBC’s concept: “Television news program should pay the utmost attention to information and news which are especially important. But that does not mean limiting television news to “big” events and happenings only. Television news should also cover every day’s topics, “small” stories about the weather, the seasons, interesting facts, the children, thus attracting new audiences” (Leandrov, 1986: 120). News program content has been expanded to include more topics than it was the case with newsreels.

Expansion of television happened in the 1960s, when newsreels were cancelled as unnecessary. More and more people owned television sets and spent their leisure time in front of their TVs. The advantage of television, including television news, over newsreels is the fact that it attracted a lot of people, as more people watched television at home than films shown at cinemas. Moreover, live broadcast was another advantage of television, but not of newsreels, which increased authenticity and speed of information.

“Direct televised broadcasts draw us into the actual events, cancelling out geographical distance, using the images to overcome language barriers, because we embrace the authenticity of the image and tone when grasping new events” (Mitić, 1992: 103). In addition to the limited duration of television news or newsreels, television offered the possibility to have programs on particular topics.

According to the 2017 National Television Ratings Survey conducted by the RTS Centre for Public Opinion, Programs and Audiences (Jovanovic, 2018), news shows, documentaries and short films are the most watched content on RTS 1 and RTS 2 (Table 1).

**Table 1** The share of television genres (RTS 1, RTS 2, Pink, O2, Prva, Happy)

The program genre	RTS 1	RTS 2	Pink	O2	Prva	Happy
Information content	35,2	13,9	32,0	6,8	12,0	32,2
Documentary content and short films	4,1	10,1	0,0	4,2	4,2	0,0

<sup>12</sup> The first televised broadcast was on 23 August 1958, on Belgrade Television program. Around thirty television sets were set up in Belgrade, and passers-by enthusiastically watched the first televised broadcast.

According to their research, “television news programs include news shows and news magazines, news bulletins, interviews and duels, debates and roundtables, feuilletons, broadcasts and short recordings of parliament sessions, ceremonies, of other public meetings, services and advisory information, demonstration of processes and procedures, shows for a target audience, news shows discussing certain topics, public research and advertising, other and miscellaneous.

Documentaries and short films include travelogues, reportages, historiography shows, portraits and related socio-psychological shows, short films, etc... ”.

## CONCLUSION

The reason<sup>13</sup> why documentaries have risen in popularity could be the socio-political and economic context of the modern world. In a time when people lost trust in politicians and the media<sup>14</sup>, the audience tries to find answers in documentaries covering a wide range of topics, from politics to ecology.

Documentaries replace investigative journalism. The topics are analysed from various perspectives and include many details. With the development of new technologies, internet services and the possibilities provided by cable operators, these films are becoming increasingly available.

The most important feature that links newsreels, documentaries, and television news share is the information<sup>15</sup>. Both the newsreel and television news seek to inform viewers, to present facts about different events and people. Moreover, they also have in common the extensiveness of topics, as well as visual communication. Of course, in either case it is not a mirror to reality, but rather its representation which includes the author's intentions, context and mode of reception. The meaning is always both, open to interpretation and polysemantic.

The difference between newsreel and television news is in the reception mode. While television is a medium found at home and adjusted to individual viewers, film was a medium addressing an individual in the audience. While receiving messages from a certain film, the film viewer also receives messages from other audience members. Moreover, the advantage of television news over newsreels is the fact that it attracted a lot of people, as more people watched television at home than films at the cinema. Moreover, live broadcast was another advantage of television, but not of newsreels, which increased authenticity and speed of information.

Documentary as a genre has a future in both cinematography and television, as it is a good mix of a documentary and informative program. Furthermore, it is gaining popularity thanks to technical and technological development. Video has been digitized. It can be recorded on smartphones and uploaded to the Internet, via web blogs or websites, making it even more accessible and mass-produced. Such materials will also become part of news programs.

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<sup>13</sup> In 2013, The Economist magazine wrote about the growing production and distribution of documentaries at festivals around the world, available at: <https://www.economist.com/prospero/2013/08/27/the-shocking-truth>

<sup>14</sup> Fake news is a new name for the old concept, since it used to be called a rumor or unverified information that began to be seen as news with the advent of social media. Then it would happen that traditional media believe such news and repost them (Georgijev, 2018).

<sup>15</sup> Media theorists talk about the informative, educational and entertainment function as the basic social functions of media. While film encompasses entertainment and educational aspects, television is dominated by informative and entertainment aspects (Radojković and Miletić 2005, 172-178).

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## OD FILMSKIH NOVOSTI DO TELEVIZIJSKOG DNEVNIKA U SRBIJI

*Pre nego što je postao najdominantniji kulturni proizvod savremenog doba, film je svoju istoriju započeo kao žurnalistička forma. Prvi snimljeni filmovi braće Auguste and Louis Lumière, krajem 19. veka, bili su dokumentarne prirode. I u Srbiji je prvi snimljeni film početkom 20. veka bio deo filmskih novosti, vrste dokumentarnog filma. Neki od prvih vlasnika bioskopa i snimatelja bili su novinari. U radu se prati razvojni put dokumentarnog filma u Srbiji koji je osim filmskog, postao i televizijski žanr u drugoj polovini XX veka. Ovaj rad ima za cilj da pokaže razvojni put od prvog filma i filmskih novosti do televizijskog dnevnika, jednog od najzastupljenijih programa današnjice, na primeru Srbije.*

Ključne reči: *dokumentarni film, filmske novosti, televizija, TV dnevnik*

## ARTISTIC CREATION AND THE SEMIOTIC PROCESS: “CREATION” AND “DISSOLUTION” OF REALITY

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**Abstract.** *This paper is mostly a conjectural attempt to account for a deeper psychological aspect of visual artistic creation and to combine that insight with the current semantic and semiotic approaches to the dissolution of the visual signs that exist in the form of a drawing or a painting. Our view offers an insight into a psychological account of bodily uncertainty and anxiety, attempting to describe the corresponding emotional states that artists experience.*

**Key words:** *proto-self, bodily uncertainty, visual representation, dissolution of the sign.*

### 1. BRIEF PRELUDE

Developmental psychology commonly witnesses children drawing objects that have particular functional and emotional significance for them. The child experiences and manages objects in a manipulative and/or affective manner. It so happens that the child performs a singular visual disfiguration of the visual act of ‘pristine’ perception. This psychologically colored and emotionally fraught context allows the introduction of a large number of autistic infants and young adults marked as being ‘savants’, or initiates, exhibiting the so-called ‘savant syndrome’. “Some autistic children create drawings that are products of a *fixed viewpoint* (‘icebound stare’), thus the objects that are represented by the drawings are only a cluster of lines, angles and contours. These children produce non-iconic aspects of their visual experience, awkward forms rather than the representations of a class or symbol”, states Stefanović (2007, 202). Nadia’s and Stephen’s drawings, exemplifying the creations of autistic savants are acquired in children without any psychological problems only after studying the phenomenon of the linear perspective, and not before early adolescence, can be classified as bizarre as much as any other unconventional act of everyday behavior. Their

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prodigious acts of singular creation are excellent indicators of what such young children can do but also point at what they are not capable of achieving or doing (Stefanović, 2007).

Likewise, the immediate postnatal development of newly born children shows complete lack of centricity in the first several weeks after birth. These infants do not have any notion of wholeness due to the unfinished maturation of the central nervous system. Generally speaking, at this point in life one can talk about the *proto-self* that is unstructured, but also about the proto bodily schema that seem to give rise to the all-encompassing anxiety and/or fear of being dismembered due to the discrepancy between what is seen as it is and the chasm of the *inner cavity* that brings about inherent uncertainty, anxiety and terror of dismemberment based on the neural angst which can be seen as a product of the unfinished process of the maturation of the central nervous system (Jevremović, 2007).

Such ideas about a possible relationship between the analysis of the creations of visual arts from a psychodynamic standpoint and the hopefully helpful clarification from a combined semantic and semiotic viewpoint will be the crucial parts of the paper. Our speculations will therefore be an attempt at understanding and appreciating the visual masterpieces of people such as Hieronymus Bosch, Picasso and other artists that appeared to follow the strange but potentially insecure path of listening in to their own bodily fears and the yet unformed verbal messages. They seemed to only partially understand this while striving to make peace with the painful parting of their own perception of the fluid bodily schema and the dictates of the “normal majority” ruling the world.

## 2. REALISM AND ICONICITY

How do visual artists see reality? The obvious answer is that reality for them is monolithic and manageable, easy to deal with. This is very often perceived as a veritable representation of things, people, animate and inanimate entities around us that the artist sees and depicts. Such depiction, or should we say “description”, is named ‘realism’ as it strives to replicate the world as it is. The easier ‘something’ is recognized in the depiction or the work of art, the more successful the creator or the visual artist appears in the eyes of the people.

Thus, on the one hand we have reality, the world around us that the artist tries to present to his own self and others and the piece of art, the representation of what he has seen and tried to put on canvas.

On the other hand, this promises to be a relatively simple action, a standard process of creation, or *re-creation*, of reality just because the artist perceives the world and being separate from it, and does her best to represent it veridically. The only issue here, and it is a big one, is that this kind of viewpoint is generic and quite distant from how things exist out there, in the alien world.

Actually, we might even say that the imaginary and generic artists we described in the previous paragraphs are some kind of artifacts, and do not exist in contemporary society. Such “generic” visual artists were active and producing representations of the world some 15-20,000 years ago, as shown by the Paleolithic paintings found in the cavernous depths of the Altamira caves in Spain. And those ancient visual artists really performed to the best of their abilities - they worked hard to portray what they saw as reality, the animals they hunted and killed for food and to defend themselves. They put down pictorial representations of what they witnessed on the rough edges of the 300-meter deep cavities where they found shelter from elements and predators.

From a contemporary viewpoint of semiotics, whole-heartedly embracing the sign typology of Charles Sanders Peirce (according to Chandler, 2007), the ancient creators created 'icons' of events, processes and animate and inanimate beings they shared their lives with. Their creation of the world **resembled** the entities and goings on they perceived, be it mammoths or bisons, or the act of hunting. Let us not forget that icons were signs and signs that stood for something, whilst attempting to 'recreate' the object they stood for. Yet icons are easily recognizable and not misunderstood, therefore there was no need to speculate and/or have doubts about what they meant in the actual life of the cave dwellers. What stands out, and what one may find of significance is the fact that even today, those chronologically remote icons still stand firm in the sense that they are easily and correctly taken to be what they actually represent. Peirce (according to Chandler, 2007) would say that the icons of Altamira are cross-culturally and cross-chronologically interpretable by the observers, and were the main prerequisite for something to be considered a sign in the first place. Of course, one should not forget that the realistic representation of reality by virtue of an icon is dependent on the qualitative link between the sign and the object, meaning that what the artist sees in the object that she wishes to present visually has to possess certain common qualities that are, so to speak, shared to a relatively high degree by both.

### 3. RELAXED REALISM AND INDEXICALITY

As time passed by, and humans became *homo sapiens sapiens*, with enlarged brains and advanced culture and crafts, and began to live in comfortable and well-engineered places, offering optimal environments for visual artists to create, a new strain appeared in the process of human visualization. This new strain of perception must have been closely connected with an increased awareness of the so-called cognitive fallibility, i.e. the realization that human senses simply play tricks on us and make it almost impossible to feel that our percepts are correct in regard to the acquired sensory input. To be more precise, science and human knowledge have lately started to support the idea of our inability to see the world as it is.

As a logical consequence, two thousand years ago, in ancient Greece, there were ideas that humans were simply unable to see things for what they really were, and Plato was the forerunner of that visceral insight of the human genetic frailty and ensuing fallacies stemming from a lack of precise and detailed description of reality. Hence, Plato considered us only as constant voyagers on a limitless ocean, bumping from side to side in a tiny floating shell, never getting to experience either a firm ground or a safe landing site, always in an impermanent state of confusion and constant becoming.

This is why one ought not to wonder much when thinking about what happened in relatively recent history of the humankind, starting with the first recognition of human weakness or frailty in ancient Greece and the incipient doubts about a possible cognitive and perceptual certainty, in combination with a resurgent skepticism and a process of 're-evaluation of all values' in the 19th and 20th centuries.

The all-enveloping skepticism brought new evidence pertaining to visual perception which is, naturally, the habitat of the visual artist. New scientific findings tell us in very harsh terms about the already present apprehension regarding our epistemic, creative, and, even, ontological uncertainty: the human brain tracks the millions of signals coming from the retina in order to assemble and update a dynamic model of the spatial structure of the environment. This model is inferred from light patterns hitting the 100 million

photoreceptors in the retina of the eye. By the time the visual signal gets to the brain, it has already gone through multiple layers of neural circuit processing and has been reduced to 1 million fibers in the optic nerve, each corresponding to something like a "pixel" in a digital photograph (see Lakoff & Johnson, 1999).

George Lakoff and Mark Johnson employ a rich and systematic metaphorical comparison here: they write that we could imagine that human vision is freakily similar to an air traffic controller tracking dots on a radar screen representing airplanes. He does not actually see the airplanes directly, only the dots standing for each of them on the screen. What happens in the human brain meanwhile? The metaphor goes on to say that the dots are the neurons firing in the visual cortex. However, there is no single entity in the brain watching the screen so other parts of the brain use the visual information directly to make plans of possible ways to handle the given situation.

The important conclusion that can be drawn from Lakoff and Johnson's short analysis is that we, as humans, simply have no perfect anatomical and physiological tools at our disposal to accurately see the world/reality. We find ourselves in a strange, gray area of cognition that allows us to survive by guesswork and hints and unsuccessfully tries to manage the goings on in our everyday activities. *Even though we are able to see just one percent of the reality around us as it is*, we still keep on doing the same thing: we 'describe' and classify and, eventually, analyze reality. Naturally, with only one percent of light signals reaching our retina, we are still able to scrape all the information that we can gather by our five senses and make do while recreating the visually almost ungraspable world we find ourselves in. What is even more wondrous, our combined senses succeed in doing so by virtue of some representation that might not be felt or experienced properly. The sole prerequisite is that there is a link between something that we get sensory data on, or that the "unseen" is somehow affected by what is its actual substance.

In order to make our point clear, let us use a simple example that should help: if we see that someone's cheeks are red and eyes blurry, the first explanation might be a deduction based on the signs that have been noted – the person in question has a fever or might be suffering from a cold. What actually happens is that there exists a link between the phenomenon of the redness of the face and what is actually the case. Thus, something 'unseen', as we have said above, is affected by a particular essence — that is, the red face has been affected by fever, thus our conclusion should most probably be correct. This type of analysis was called **indexicality** by Peirce (according to Chandler, 2007), and his often quoted textbook example is smoke (sign) that refers to an unseen fire (object made visible by the presence of a sign). Peirce detected causality in this case, although we need not agree with him and can adopt a neutral position, as there is no reference, but only something labeled as denotation.

How do visual arts handle this human anatomical and physiological insufficiency of not being able to see reality as it really is and how do they go about creating their visual interpretation of the world around us?

Elusive reality has almost always been more or less detectable to the visual artist, one way or another - starting with the first non-realistic depictions of things as was the case with the first great masters that portrayed Christianity in all its forms, both transcendental (not constrained by space and time), in the works of Cimabue who suffused his accounts of the Virgin Mary and the prophets with massive religious enthusiasm, marking the abrupt end of relaxed artistic freedom after his death in 1302, and the non-transcendental,



evident in the masterpieces by Giotto that showcased the moment, the now and the here, heralding forthcoming Renaissance then, at the beginning of the 14th century.

#### 4. ANARCHIC REALITY AND SYMBOLIC DISSOLUTION

Let us go back some 15-20,000 years ago, to the time when the unknown artists of the Altamira caves were etching their truly realistic but still naive and trainee-like depictions of the world they lived in. That was the age of innocence that stretched into the future for a long time, but finally led to dissatisfaction with what the depictions actually managed to convey to both the viewer and the artist. That was so because, somehow, subliminally perhaps, they had a feeling that the world was more their own, and subjective, and less prone to being represented as separate from their eyes. They came to realize that they could not make a clear-cut division between themselves and the object they aimed to offer as a representation of the world. Simply put, the visual artist started to face their own singular picture of the world that did not necessarily correspond to the representation of that world as shared by others. Their viewpoint began to slowly avoid the conventional groove of the outer edifice that had used to be monolithic and, *prima facie*, easily describable.

The culprit for this separation of complete congruency about the way we see reality and share views related to it was a freak kind of cognitive dissonance commonly called doubt. Interestingly enough, it was not the French enlightenment and Descartes who uttered the famous "Cogito, ergo sum", paraphrased as 'dubito, ergo sum' that attracted visual arts to question and doubt iconicity and even indexicality (that was so much more deductive and had an aura of logical necessity about it). It was Descartes himself who witnessed the birth of doubt in paintings that originated in early Renaissance, partly due to seeing Godhead through allegory and metaphorical parables, partly by way of sheltering the representations as fictive renderings of the Biblical narratives.

Thus, visual arts went on producing renderings of reality that were less and less similar to the iconic products of the previous age of innocence, those happy days when a visual sign corresponded to the depicted object, event or process. The aberrations were numerous - one might name Hieronymus Bosch and his successor, Pieter Breugel as the prime suspects of Northern Renaissance, but they were, among many others, just two distinguished Dutch painters belonging both to the North and the South of Europe, who began to offer subjectivity and personal feelings rather than the conventional wisdom and objectivity. Bosch's masterpiece triptych portrayed the *Garden of Eden* populated by humans, elves and unearthly semi-organic creatures that were nowhere to be found, except in the artist's imagination. Thus we can offer an educated guess as to what actually happened in the early days of the dissolution of the sign in visual arts.

Firstly, it was an unconscious but deeply felt necessity to remove the distinction between the artist's eye and the object they strived to depict; and secondly, there appeared to be a deep psychological motive to represent the external world starting out with an archetypal circle that might envelop one or many other external objects. Contemporary psychology attributes this peculiarity to possible western cultural constraints and preferences, but the notable psychoanalyst Wilfred Bion (1967) who was a proponent of Melanie Klein's Object Relations Theory (Klein, 1983) put forward a strong claim that infants and young children faced the task of explaining the inscrutable and were simply not equipped with sufficient knowledge to describe the world. Bion gave name to this epistemic obstacle: he named it "O", while the

later socio-cognitive processes were labeled as “K”, meaning that they were knowable in principle. Whatever the case, the findings that infants and young children tend to draw circles and tangential trajectories around those circular areas, suggesting movement (Koks, 2000; Cox, 2005), could handily be subsumed by contemporary cognitive semantics and semiotics.

It is easy to imagine George Lakoff and Mark Johnson claiming that our body is a ‘container’ of a sort that tends to move from one point to another, thus accomplishing movement resembling trajectories that lead from a landmark to some destination. The same idea holds true of many current cognitive scientists who view our own bodily schema(ta) using the concept of ‘container’ and thereby manage to treat the vast plethora of metaphors that are global and/or universal. If this cognitive hypothesis proves to be of veritable value, then the psychologists’ findings about infants and young children drawing circles representing both the surroundings and themselves and people and objects around them can be interpreted in a straightforward manner - the circle is the container, their body encircled by the world, cocooned by others, both people and animate/inanimate objects. Therefore one can witness their wonderment with what they see and experience unconsciously. This phenomenon of subjectivity that completely engulfs ‘objective’ reality and the world around us, and gives rise to subjective and strangely creative depictions appears to be confirmed even by a cursory look at modern visual art. Naming only the most prominent figures such as Picasso, Dali, Malevich, Magritte, Kokoschka and Munch, we can witness a process of slow and gradual, but irreversible dissolution of iconic representations that leads to less veritable depictions of the world. Picasso and his brown and blue periods are especially meaningful here - he started out painting in a more or less realistic manner, gradually loosening his iconic grasp, toying with non-apparent and cause-less accounts that were indexical, finally settling in cubism as his natural home. This may have happened because Picasso lost his iconic innocence and unconsciously gained a prophetic unaccountable insight. The same dissolution of the sign (depiction) is present in the works of the afore-mentioned visual artists. They simply embraced their own corporeal body schema, their subjective ‘container’ that translated onto the objects they wished to depict and thus circumnavigated the subject-object division, underlying the fact that beauty and truth are always in the eyes of the beholder.

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## **UMETNIČKO STVARANJE I SEMIOTIČKI PROCES: „STVARANJE” I „RASTVARANJE” REALNOSTI**

*Ovaj rad predstavlja pokušaj opisa i objašnjenja bazičnih psiholoških stanja u vizuelnom stvaranju, u kombinaciji sa savremenim semantičko-semiotičkim pristupom disoluciji vizuelnog znaka, bilo kao crteža ili platna. Naše gledište nudi psihološko objašnjenje zasnovano na telesnoj nesigurnosti i strahu, kao i formalno preslikavanje sličnih emocionalnih stanja kroz koja prolaze vizuelni stvaraoci.*

*Ključne reči: proto-self, telesna nestrukturisanost, vizuelna reprezentacija, disolucija vizuelnog znaka.*



## **NISVILLE IN THE MEDIA**

*UDC 785.26.036.9:316.774 Nišvil*

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**Abstract.** *The Nisville Jazz Festival is one of the most important music festivals in the region. This music event has been held for 25 years and represents a cultural and artistic event, attracting more and more tourists both from Serbia and foreign countries. Proportional to its artistic importance, media coverage of the festival is also expected, mainly that of the serious media including the public broadcaster. In this paper the authors examined how the 2019 Nisville Jazz Festival was presented in the media. Analyzing the three printed media and three television programs of the national public broadcaster (RTS 1), the authors argued that not only was the festival marginalized in the analyzed media, but the very reporting was done through simple genre forms, totally disregarding the involvement and creativity that an event like this requires.*

**Key words:** *jazz, media, marginalization, Nisville, print, television.*

### 1. INTRODUCTION

In his book "Cultural Life in Europe at the Turn of the 19<sup>th</sup> Century" published in 2001, Jacques Dugast, a French professor at the University of Rennes and a member of the Weimar Culture Research Group, reminded that this period in Europe was famous for encouraging music creativity and audience education. Referring to Vienna, Dugast pointed to a description of the nature of the Viennese and a well-known German writer Stefan Zweig: "Their collective passions, which sometimes bordered on fanaticism and fetishism, guaranteed composers and interpreters an audience here." The end of the 19<sup>th</sup> century seemed to have marked the peak of the social enthusiasm related to music, which then became the expression for searching a collective identity. "Interest in music events was common to all social classes" (Dugast, 2007, p. 139), and he also noted that: "The question of culture and education in previous historical periods has never been as sharply raised as in European nations from this era" (Dugast, 2007, p. 145). The late 19<sup>th</sup> and 20<sup>th</sup> centuries

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were marked by the golden age of music creativity, while the 21<sup>st</sup> century and globalization<sup>1</sup> caused the removal of borders and more rapid mixing, influence and fusion of different types of music and music genres from different parts of the world, as well as the fact that certain music genres are favored by the audience regardless of the origin of that particular genre. This is also pointed out by Frank J. Lecher and John Boli, who stated that world culture transcends national borders and that non-governmental organizations and business corporations globalized and contributed to it (2006, p.14). Similarly, for Jacques Ranciere "the art of the aesthetic age abolishes boundaries and makes art of everything" (Ranciere, 2010, p. 16).

The past decades and years have given rise to new tendencies, habits and needs of the audience with the inevitable presence of shaping these needs according to the very social and cultural demands, expectations and needs of the people in the modern age. Music, as a part of cultural needs, can be understood in different ways, if we approach it from different angles of observation. On the one hand, music can be understood as a pleasure or enjoyment, on the other hand it can be a way of entertainment in leisure time, or the next a profession, but also an expression of a certain identity: "Musical composition is not only a record or a score, but actually a medium that establishes a relationship of understanding a piece of music – the composer as the creator, the performer of a piece of music and the listener. Musical notes and symbols establish a symbolic meaning of musical phenomena that can be interpreted either in identical or different ways" (Erak, 2019, p.178). Music has the power to connect the unconnected into a harmonious whole. For example, jazz music is "the result of a specific mixture of the heritage of archaic African music (namely, the rhythmic structure and pentatonic scale of black people) and certain elements of the European origin (in the context of harmony). What is unusual in the case of jazz is that two cultures found themselves on the third continent – North America" (Tickmayer, 2014, p.95). Music does not have to be experienced through its lyrical expression, and direction. Culturally it is often deeply rooted, historically conditioned and self-reflective. If we focus on the example of jazz music, we can see that jazz is not only a music genre, it is the example of the case when music is the witness of a nation's history, its suffering and elevation:

"Slaves who came from Africa have preserved their musical tradition which represents one of the rare connections to the land of their ancestors. In their everyday lives which included hard work in cotton fields, among other things, those rhythms and melodies played an important role in maintaining and surviving their lives in despair [...] Over time, these slaves were in conflict with traditional music that originated in Europe, because the white population had not forgotten their musical tradition, which they preserved and used in their everyday lives. Being in contact with a new music world (in some sense more developed than their tradition, in the context of European harmony), black people incorporated certain elements of this music into their musical use, but their conservative spirit mixed these influences and added elements of their own tradition. Under the influence of their style, new rules were adopted, but then entirely transformed and new musical form was born in that way" (Tickmayer, 2014, p. 95-96).<sup>2</sup>

In addition, music can also be interpreted as a specific language medium. If we start from the definition of communication, given by Radojković and Đorđević, we will see

<sup>1</sup> "World music" is based on the idea of globalization and related to Peter Gabriel.

<sup>2</sup> "Classical jazz has undergone rapid development – during the 1920s, big bands and bandleaders such as Duke Ellington, Cab Calloway and Count Baise formed the basis of the American music entertainment industry and this hysteria quickly spread and conquered territories around the world" (Tickmayer, 2014, p. 96).

that it denotes: "the process of exchanging signs and symbols" (2001, p. 22). Namely, music itself can be regarded as a specific exchange of symbols and creation of meaning, but in a wider sense, as a good basis for developing the culture of the audience as a whole. The aforementioned is particularly correct if we take into consideration the now undisputed power of the media to reach a great number of citizens, but at the same time, influence the formation of public opinion. In spite of the increasingly intense development of the Internet, the age we still live in can be called the primary age of television, which, as a powerful medium affects all our senses, creating the illusion of being here and everywhere, thus globalizing our experiences; that we are simultaneously anywhere in the world, making the concept of temporal and special distance irrelevant. The dominance of electronic media and the growing online communication and informing, gives the print media new/old roles. The need for a deeper analysis of everyday events today, in a time of rapid and increasingly frequent fake news, becomes necessary to understand the world around us. Therefore, because of all the roles they assumed since their formation and new ones that came along the trend of quick information, today it may be appropriate to speak about social responsibility of the media in creating cultural patterns, cultural values of the audience and the educational function. In that context, Mol and Zagorac – Kešer note: "Media and journalism make an integral part of the pleasure society and the economy of entertainment. They shape, permeate and circumvent that society" (2005, p.18). Since the media are the ones that give or diminish the importance of an event with their agenda and can influence the formation of public opinion, as well as the shaping of audiences' taste, in the research part the authors will analyze in what way the Serbian media have followed the 2019 Nisville Jazz Festival.

## 2. PREVIOUS RESEARCH

For almost 25 years, in the city of Niš, the month of August is marked with enthusiasm for music, similar to what Dugast (2007) presented in his description of the 19<sup>th</sup> century Viennese audience. The Nisville Jazz Festival, which is primarily a music event, but also a cultural event, gathers visitors from Serbia, the region, and abroad. Investigating the demographic and socio-economic characteristics of the visitors of the festival, Šušić, Bratić and Milanović (2014) concluded that slightly more than half of the tourists were from Serbia, while the rest of the respondents came from abroad. They were mostly highly educated people, mostly unmarried and travelling multiple times in a year; also, their lifestyle had an impact onto their decision to attend the Nisville Jazz Festival. Speaking of motives, music was the most dominant motive, but curiosity and entertainment were also among the provided answers. An interesting finding of the authors is that less than 4% of respondents found out about the festival from printed media, while just over 7% found out about it on television; the greatest number of respondents were informed about the event on the internet (2014, p.132).

These findings are significant in the context of our research, because the focus is primarily on the media coverage of the festival, that is, on the assumption that media coverage of this event is qualitatively and quantitatively disproportionate to its importance, especially in the case of printed media. Given that a similar research on this topic has not been conducted, we will point to research papers with a similar topic, that were primarily focused on music, culture and qualitative-quantitative representations of these topic in the media (print, radio,

television, internet portals). Rade Veljanovski and Dubravka Valić-Nedeljković (2015<sup>3</sup>, 2016<sup>4</sup>) have monitored the works of the Public Broadcasting Service of Serbia and the Public Broadcasting Service of Vojvodina on multiple occasions. They analyzed the reporting of *Cultural News* on RTS, with the purpose of answering the question whether media services fulfill their legal obligations and devote the prescribed space to cultural events. Based on the findings, the authors concluded that consumers' communication needs for both information and cultural contents were fulfilled (Veljanovski, Valić-Nedeljković, 2016).

In the research paper "Music Programs on Serbian Public TV Channels", that was based on a four-month survey (January 1 – April 10, 2017) and 24-hour monitoring of the music program on RTS (all three programs), Vulić (2017) identified the variety of this television's music program and noted the presence of jazz music, though not in a significant percentage. During the period under scrutiny, on all three channels of RTS, variety of genres and music was noticed: "Although classical music is not present at all on RTS 1, it was still the most present one during this time period with 19%. The other music genres were represented with a much lower percentage: mixed music shows took up 8.1%, pop music 6.2%, jazz 5.5%. Although present on all three RTS channels, folk music is still the least present with only 4%" (Vulić, 2017, p.107). In the study "Art through the prism of Cultural News Program" based on the monitoring of *Cultural News* (May 2018) and which included 23 broadcasts and 170 television features, Mitrović and Vulić (2017) concluded that this program contributes to the education of Serbian citizens about activities concerning different types of art and artists from Serbia and the rest of the world:

"The results clearly indicate that different types of art were reported about; however, we would like to emphasize that the *Cultural News* editors should report more on analytical topics related to cultural policy and accumulated problems in our national cultural institutions, as well as to indicate the need for the government to invest more in art projects and culture-related projects in general" (Mitrović&Vulić, 2018, p. 16). If the critical aspect and the analytical one are absent, the quantity of reporting on these topics is not sufficient.

Furthermore, in another research project "On the Margins of the Media Agenda – (Un)privileged Places of Culture", the authors Mitrović and Vulić analyzed the content of the specialized broadcast of *Cultural News* (RTS1), which is an informative program about culture. Based on the results they collected, the authors confirmed marginalization in reporting on cultural events outside Belgrade in relation to reporting on cultural events that are organized and performed in the Serbian capital. Although the aforementioned studies are not directly related to the topic of our analysis, they give us an opportunity to place our research in the wider context in regards to reporting on cultural events in general, the role of public broadcasting services and the potential marginalization of events, such as Nisville, which take place in Southern Serbia. The fact that the international Nisville Jazz Festival which has been taking place in Niš for 25 years was not a special topic of investigation in the field of media representation, also speaks in favor of the validity and contribution of our research.

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<sup>3</sup>See: <<http://www.novinarska-skola.org.rs/sr/wp-content/uploads/2015/10/Izvestaj-o-monitoringu-programskih-sema-Radio-televizije-Vojvodine-i-Radio-televizije-Srbije-oktobar-2015.pdf>> accessed July 27, 2019

<sup>4</sup>See: <<http://www.novinarska-skola.org.rs/sr/wp-content/uploads/2016/10/FR4.pdf>> accessed July 27, 2019



### 3. RESEARCH

In 2019, Nisville was organized in such a way that, for analytical purposes, it can be divided into two sections: the main festival section and the non-competition section. Namely, the non-competition section from August 2-7 was organized and reserved for various cultural and music events, which were held in the city center and were free of charge for the visitors. The main festival program was held from August 8-11 and reserved only for jazz performers. According to the organizers, in ten days 200.000 people attended some of the events of the Nisville Jazz Festival.

#### 3.1. Sample

With the aim of answering the research question: *In what way have the media reported on the 2019 Nisville Jazz Festival?*, our quantitative and qualitative analysis included a sample of three printed newspapers: *Politika* – a representative of a serious national newspaper, *Večernje novosti* – a representative of a half tabloid and *Narodne novine* – because of its local character (the only daily newspaper in Niš). In total, 22 issues of the aforementioned newspapers were analyzed, in the periods from August 2-4 and August 8-12; eight issues of *Politika* and *Večernje novosti* and six issues of *Narodne novine* (weekend double issue). Due to the specific organization of the festival we decided to follow the daily newspapers that were the subject of analysis, in the period from August 2-4. In addition, it is expected that the print media will announce the opening of the festival on August 2 and follow the events the following day. Since the first part of the festival until August 7 can be viewed as a non-competition part or the introduction into the main program, we decided to follow the coverage of the first three days of the non-competition part. On the other hand, the period from August 8-11 marked the main program of the festival and was the subject of analysis on the whole; the issues published on August 12 were also included because of the specificity of print media reporting – reporting on yesterday's events, accordingly, on August 12 we expected reports on the closing of the festival that had happened the day before.

In the case of electronic media, we followed the television programs of RTS, such as *Dnevnik 2* (Daily News 2), *Ovo je Srbija* (This is Serbia) and *Kulturni dnevnik* (Cultural News), since it is expected that RTS, as the public broadcasting service, particularly reports on cultural events. The program was followed on August 2 (the opening day), then from August 8-12 (the main festival days).

#### 3.2. Results – printed media

The analysis of the content of selected daily newspapers was performed according to the following criteria:

1. Front page reports
2. The total number of articles about the Nisville Jazz Festival
3. Genres that cover all Nisville topics

The first two parameters are of a quantitative nature – we recorded only the number of front page reports, more precisely, the number of articles on the topic. However, the criterion of appearing on front pages tells us something about the importance that a particular newspaper and the editorial board give to a particular topic, so in the wider context it can be regarded as a qualitative analysis. On the other hand, the third parameter is the one of a qualitative character. Whether a particular newspaper text was published in the form of news or an article indicates how much importance was given to a particular event.

During the researched period, all three newspapers published 20 articles about the Nisville Jazz Festival in total (Table 1), of which only one article appeared on the front page of the local newspaper *Narodne novine*. Taking into consideration that both the Guča Trumpet Festival and the Nisville Jazz Festival were organized in the same period, it is interesting that *Politika* had Guča appearing on the front pages three times during the analysis period, while Nisville did not even appear on the front page of *Politika*. Also, *Politika* published only three articles about Nisville (on 4th, 8th, 10th August), while *Večernje novosti* published five texts (on 2<sup>nd</sup>, 8<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup>, 12<sup>th</sup> August) and similar to *Politika*, had given space twice to the Guča Trumpet Festival on the front page and none to the Nisville Jazz Festival. *Narodne novine* published 12 articles about Nisville, on average two articles in every analyzed issue, which was expected, given the fact it is about a local event and newspaper belonging to Niš.

**Table 1** The analysis of daily newspapers in the period from August 2-4 and August 8-11. Comparative overview and genre analysis.

The title of the newspaper:	Front page	The number of articles about <i>Nisville</i>	Genre
<i>Politika</i>	/	3	1 news 2 reports
<i>Večernje novosti</i>	/	5	1 report 4 interviews
<i>Narodne novine</i>	1	12	1 interview 1 reportage 3 news -announcements 3 photo-reportages 4 reports

With the help of genre analysis, it was found that the most represented genres were news (4), reports (7) and interviews (5). More precisely, informative genres that do not require additional effort of journalists, unlike the analytical ones, which require engagement, placing into context or fiction genres which often require the author's personal impression and experience. *Politika* and *Večernje novosti* covered the topic of Nisville only through information, whereas *Narodne novine* had coverage and three photo-reportages.

### 3.3. Results – RTS programs

The first festival day (August 2, 2019) or the opening day of the non-competition program of Nisville was an integral part of the content of all monitored informative programs on RTS 1. Also, the Nisville Jazz theatre was part of the content of the informative program *Ovo je Srbija* (This is Serbia), in the form of a report. *Daily News 2* announced the start of the big event "Shakespeare in Niš" and decided on the live coverage from Niš with the reporter Dejan Tasić. In the form of a report, in the central information program, Serbian citizens were informed about the opening of the Nisville Jazz theatre. In addition, the Nisville Jazz theatre had also found its place in a special broadcast of *Cultural News*.

### 3.3.1. Daily News 2 (Dnevnik 2)

As far as the main festival days were concerned, in the five days *Daily News 2* had reported three times about Nisville (Table 2). The first day of the festival's main program coincided with the opening of the Guča Trumpet Festival. In the central information program, *Daily News 2* (aired on August 8, 2019), the opening of these two events was announced with a joint slogan "Trumpet and Jazz Holiday", with an emphasis on the trumpet. In addition, there was a live coverage from Guča, with an announcement of the opening in the form of news, after which a special TV package with the Guča event was included. Followed by this, there was a live coverage from Niš, from the Nisville opening, also in the form of news and statements from foreign visitors.

**Table 2** Genre analysis of the coverage of Nisville

August 2	live coverage
August 8	live coverage from Niš – in the form of news and statements of foreign visitors
August 9	part of TV package – Nisville was not a special topic
August 10	/
August 11	live coverage and two statements – Bob Geldoff (an Irish musician) and Sean Kuti (a Nigerian musician)
August 12	/

On the second day of the festival (August 9, 2019) Nisville was not present as a separate topic, but as a part of a TV package of events in Serbia in the month of August and under the title "From Exit to Ivanjica", where it was briefly mentioned. On the other hand, there were a live coverage and reportage from Guča. Similarly, on the third day (August 10, 2019), there was a live coverage from Guča, in the form of news, as well as several statements and an announcement about live broadcast of the trumpet festival on RTS 3, to be aired that evening. However, there were no reports on the Nisville Jazz Festival.

On the fourth day of the festival (August 11, 2019), a live broadcast from Guča was aired, in the form of a report, and again, the announcement of the trumpet competition on RTS 2 and RTS 3 later that evening. As far as Nisville is concerned, there were live coverage and statements of Bob Geldoff and Sean Kuti (a Nigerian musician) which did not last longer than 15 seconds. One day after the closing of Nisville there were no reports about the festival itself in *Daily News 2*.

### 3.3.2. This Is Serbia (Ovo je Srbija)

As for the program *This Is Serbia* which airs on weekdays, the days included in the analysis were 8, 9 and 12 August (Table 3). On the first day of Nisville (August 8, 2019), the festival was accompanied by a live coverage in the form of a report and a statement. However, the Guča festival had a live coverage in the form of a report, one statement and reporting. Despite the joint slogan "Summer (Music) Festivals", the editorial board decided to open the program with Guča, while Nisville was placed at the end of the culture section.

**Table 3** *This Is Serbia* – genre analysis of the coverage of Nisville

August 2	a report
August 8	live coverage in the form of a report and one statement
August 9	/
August 12	/

Also, on August 9, the Guča festival was accompanied by a report and a review on August 12, while it was not reported on Nisville these days.

### 3.3.3. *Cultural News (Kulturni dnevnik)*

Cultural news is broadcast on RTS 1, at 11 p.m. on weekdays, which is the main reason why the following days were analyzed: 8, 9, 12 August (just like in the case of the program *This Is Serbia*).

**Table 4** *Cultural News* – genre analysis of the coverage of Nisville

August 2	1 report
August 8	a live coverage in the form of a report
August 9	/
August 12	TV package

On August 8, 2019, on the opening day, Nisville was announced as the "Nisville Jubilee Festival", followed by a live coverage in the form of a report. One day later, on August 9, there was no coverage of Nisville and on August 12, Nisville was given some space through a TV package that encompassed the whole festival.

## 4. CONCLUSION AND DISCUSSION

By analyzing the content of printed media and monitoring programs of the public broadcasting service, we got an answer to the research question: *In what way have the media reported on the 2019 Nisville Jazz Festival?* The answer is – insufficiently and superficially. Since there is no evaluation standard on the basis of which we can precisely determine what number of newspaper articles or television reports would be adequate in the case of a festival of such cultural and artistic importance, we will use a method of comparison with the Guča Trumpet Festival – an event that coincided with Nisville. Although it was not our intention to compare the reporting of Nisville with other events that were reported on at the same time, the reporting on the Guča Trumpet Festival was not analyzed qualitatively. However, from the viewpoint of quantity, we cannot help but conclude that in this media race "the trumpet had victory over the saxophone". Also, three front pages of *Politika* and two of *Večernje novosti* speak in favor of this situation. Except for *Cultural News*, all other analyzed RTS programs gave priority to the Guča Trumpet Festival as far as the `quantity` of coverage is concerned.

In the case of a qualitative genre analysis, we conclude that the media chose simple forms, mostly informative ones. In all analyzed media, reports were the most frequent occurrence, while forms such as coverage or critics, the most suitable for these events, had not been used. As for *Narodne novine*, the only local media included in the analysis, the average of two texts per festival day is not insignificant, but the variety of genres was insufficient as well. Mostly informative reporting with a visual break in the form of a photo-reportage is surprising, given that it is a local newspaper reporting on a local event. The jazz music festival, outside the capital as the centre of culture, manages to attract thousands of people. Also, the media owe this festival more space, analytical spirit and creativity, especially the media that are considered to be the strongholds of culture.

However, if the statement that the media owe something to a commercial event sounds too harsh, even if it is the case of a jazz festival, then we can criticize the media for owing their audience reporting on jazz, at least equally enthusiastic as their reports on the Guča Trumpet Festival.

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## **NIŠVIL U MEDIJIMA**

*Nišvil džez festival jedan je od najznačajnijih muzičkih festivala u regionu. Ova muzička manifestacija održava se već 25 godina u Nišu i predstavlja kulturno-umetnički događaj, koji privlači sve više turista iz Srbije i inostranstva. Srazmerno njegovom umetničkom značaju očekuje se i medijska pokrivenost festivala, naročito u ozbiljnim medijima, a posebno na javnom servisu. U ovom radu autorke su istraživale na koji način je Nišvil 2019. bio reprezentovan u medijima. Analizirajući tri štampana medija i tri emisije javnog servisa (RTS 1), autorke su pokazale da ne samo da je bio na marginama u analiziranim medijima, već je i kada se izveštavalo o Nišvilu to činilo kroz jednostavne žanrovske forme, koje ne iziskuju dodatnu angažovanost ni kreativnost, koje ovakav događaj zahteva.*

**Ključne reči:** džez, mediji, marginalizacija, Nišvil, štampa, televizija.

## **EPHEMERAL ARCHITECTURE - A PROPOSAL FOR INTERVENTIONS IN PUBLIC SPACE**

*UDC 711.1/4*

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**Abstract.** *Most certainly, architectural objectives are the basis of the physical structure of a city, yet they are distinct morphological and typological units, they are free spaces with exceptional values and characteristics. Buildings that form the spaces of cities often change, build and disintegrate, but the permanent motive of the city space remains - an empty, unfinished part, as a constant sign of history. On the hierarchical scale of the urban environment, important elements are ephemeral structures, permanent or temporary. A possibility for empty space to be revived is the installation of artistic or ephemeral utilitarian structures. This paper presents the role of such micro-urban interventions that enrich the public space and contribute to its revitalization. Ephemeral architecture is especially suitable as a space for the presentation of artistic ideas and for incorporating new technological contents. The aim of the paper is to highlight a view about the importance of ephemeral structures by analyzing and studying the case studies. Special emphasis is placed on examples of completed projects of the pavilions of unique forms and the use of ship containers as a space for introducing artistic ideas. The main contribution of this paper should be a proposal of using ephemeral structures in urban space revival by promoting art and establishing a social contact.*

**Key words:** *Ephemeral architecture, Micro-urban intervention, Installations, Pavilions, Art.*

### 1. INTRODUCTION

"The city must be such that people who live in it are not only safe but also happy." (Uzunović, 2009, cited Aristotle).

Aristotle's statement could still be used as a model for the reorganization of public urban spaces, whether it is about the design of these spaces or their reanimation using ephemeral structures. Observing the city as the creation of a man formed as a product of

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social, historical, economic and natural influences, we can speak about the greatest urban phenomenon ever created (Uzunović, 2009). By constructing such a unit from which our consideration starts, we reach a structure composed of subcategories, parts, areas.

The built and free spaces for the city are as relevant as the molecules and the intermolecular space for the tissue (Zeković, 2015). All those who professionally deal with space planning should think about this problem. One aspect of this problem relates to ephemeral structures in the urban area.

The subject of this research work is about ephemeral architecture and ephemeral structures in the urban area. In the first part of the paper, the features and the role of the ephemeral architecture will be exposed together with the significance of such structures within the city space. The subject of the paper is the role of micro-urban interventions that enrich the public space and contribute to its revitalization. Likewise, the importance of ephemeral installations as interventions will be presented.

In the second part of the paper, emphasis is placed on examples of completed projects of the pavilions of unique forms and the use of ship containers as the space for the presentation of artistic ideas.

The aim of the paper is to highlight our view about the importance of ephemeral structures by analyzing and studying the case studies and proposing solutions for their wider application in regulating public space.

## 2. DEFINITION OF `EPHEMERAL ARCHITECTURE` AND ASPECTS OF ITS INCIDENCE

`Ephemeral architecture` is architecture that is neither permanent nor is immutable. It tries to regroup architectural objects, based on their actual relationship with time. Ephemeral architecture is a class of architectural objects designed so that they are characterized by transience and their physical disappearance from the site (Zite, 2004).

Ephemeral objects and structures were built with the idea to last for a certain period of time until they fulfill their function - their goal. To be more precise, they last until the needs of the programs that they encompass do not overgrow themselves and do not begin to demand new spatial responses.

Aspects of the incidence of ephemeral portable structures are of great importance - function, typology, form, relationship with technology and relationship with the users. Hence, it can be concluded that compared to permanent architectural structures, those who are ephemeral satisfy some of the functions that the previous ones do not satisfy various reasons (Radović, 2003). Due to the possibility of reuse and relying on non-invasive construction methods, ephemeral structures have a low environmental impact and are suitable for quick installation at other locations.

Typologies that are subject to this kind of design are private and public buildings, starting with concert halls, schools, banks, swimming pools, skating rinks, to pavilions and art installations.

The exceptional practice of portable architecture is based on the principles of design efficiency, ease and flexibility, and is especially suitable for incorporating new technological achievements. For new residents of the developed world - urban nomads, portable architecture is the right solution for establishing a mobile home (Gidion, 2002). An important aspect of the phenomenon of ephemeral architecture is the temporal durability of the consequences of the appearance of such a structure, even when its temporality removes evidence of its physical existence. Measuring its quality or its value



is also a subjective feeling of accomplishing its mission. The subjective feeling about the success of ephemeral architecture on which its duration in memory is dependent and which gives it legitimacy - is the feedback of the user of the given space, or more specifically - the fulfillment of the needs and expectations of the people for whom the objects are designed (Chappel, 2006).

### 3. THE ROLE OF EPHEMERAL ARCHITECTURE IN THE PROCESS OF SETTING UP BORDER SPACES IN ARTS

According to the roles that ephemeral architecture accomplishes in the process of forming boundary spaces in art, it can be stated that it meets:

- Demarking function;
- Morphological function;
- Ambient function;
- Performative function;
- Scene function;
- Technical-technological function.

Ephemeral architecture was built with the intention of receiving some form of artistic activity. However, under the auspices of its utilitarianism, this architecture must fulfill the function of clearly marking the boundary between two forms of real physical reality - the reality of an event that occurs within the space and reality of everyday life that remains outside of it (Kronenburg, 1998).

A demarcation function is defined as a result of a utilitarian function, which changes the idea of functionality as a requirement that fills the architecture. Architecture fulfills its demarcation function through the establishment of a clear, tangible physical boundary, in defining concrete physical integrity.

The morphological function ephemeral architecture fills through a configuration issue, in terms of creating a central space of events (often a binary space).

The ephemeral architecture fills ambient function through the questions about the quality of the environment that it forms, or, in other words, the issues of liberation and the possibility of forming narratives through itself.

The role of space as a subject / actor in the event, or more precisely the role of space as the protagonist of events is essential for the realization of the spectacle and ensuring the development of the necessary reception by observers. This role is realized through the performative function of ephemeral architecture, which, by changing the role from the static framework to the event, becomes a dynamic and active support.

The scene function of the ephemeral architecture considered in this context relates to the questions of scene staging and stage design as a complete, complex, comprehensive concept.

The technical-technological function is usually considered through the issues of harmonization and technology adoption (Pantović, Parežanin, Kavran, 2013).

### 4. MICRO-URBAN INTERVENTIONS IN RENOVATION OF URBAN SPACES

In the category of micro-urban interventions we can classify all creative, innovative, cheap, random or intentional, ephemeral interventions in the urban area, which can be physical objects or processes, and which can involve a greater or lesser number of people

organized in formal or informal, self-initiative groups (Mellado, 2012). In this sense, micro-urban interventions include:

- cultural events, exhibitions and festivals - music, film, art, etc.;
- ephemeral installations - artistic or utilitarian;
- ephemeral architectural objects;
- skating parks and other sports facilities;
- drawing graphite as a way of young people expressing themselves, and in this way mainly send certain messages to society, express their political and other attitudes, etc.;
- informal daily gatherings; any kind of people staying in a certain space contributes to the revival of this space and can be taken as the basic prerequisite for revitalization (Walker, 2004).

Based on this division, a more general division of micro-urban interventions into objects (physical, tangible) and processes (activities) can be made. The paper focuses on physical micro-urban interventions, i.e. installations, pavilions and container spaces observed at the level of the ephemeral art installation (Coar, 2011).

#### 4.1. Useful spatial installations - proposal of interventions in the public space

Installations are listed as one form of micro-urban intervention, which in general can be classified into artistic and utilitarian. Without deeper involvement in their classification, useful spatial installations can be defined as structures that, in addition to their function, have visual, ambient values, enrich public space, and serve as spatial landmarks and places of assembly and socialization. The influence of spatial installations on the revival of the public space is illustrated by the example of the Origami forum and The bench 1000cm, whose authors are ModelArt Studio from Novi Sad (members: Dejan Mitov, Jelena Čobanović, Krsto Radovanović and Maja Nogavica). It is about experimental spatial installations / urban `furniture`, which were created within the scope of the research on the influence of spatial installations on the public space and its revival (source: [www.gradjanske.org/wp.../059-Otvoreno-o-javnim-prostorima.pdf](http://www.gradjanske.org/wp.../059-Otvoreno-o-javnim-prostorima.pdf), accessed: 12.03.2018.)



**Fig. 1** (a) Origami Forum, (b) Origami Forum changed structure (source: [www.gradjanske.org/wp.../059-Otvoreno-o-javnim-prostorima.pdf](http://www.gradjanske.org/wp.../059-Otvoreno-o-javnim-prostorima.pdf), accessed: 12.03.2018.)

Origami Forum is a project that was created in 2011 in cooperation with the Faculty of Technical Sciences. It is a structure made of wood-like origami (Figure 1-a), a Japanese paper bending skill. By multiplying the triangular plywood element, it is made a

grid that is attached to the frame of the wooden frames, and the entire construction is disassembled for easy transport. The advantages of such origami structures are the use of relatively small elements, which facilitates transport and reduces the cost of production, and their multiplication can be obtained by extremely dynamic compositions. In this way, a running, playful structure is obtained, suitable for sitting at different heights and in different positions. Due to the change in the level (Figure 1-b), from 20 to 90 cm high, this installation, in addition to the seating function, can also be used as a lectern. In this sense, the sculptural installation is an extremely flexible space, which functionally satisfies the needs of different groups of users. In addition, it also possesses visual qualities, enriching the urban - public space (open or closed). As for the name "forum" it refers to getting together, socializing, communion, sharing and debating ideas.



**Fig. 2** (a) Bench 1000cm, (b) Bench 1000cm, night view (source: [www.gradjanske.org/wp.../059-Otvoreno-o-javnim-prostorima.pdf](http://www.gradjanske.org/wp.../059-Otvoreno-o-javnim-prostorima.pdf), accessed: 12.03.2018)

The bench 1000cm (Figure 2-a) was also created in 2011 in cooperation with the Faculty of Technical Sciences in Novi Sad and the municipality of Dimitrovgrad. The form of the object is achieved by computer parametric modeling, and then translated into a physical form. The structure is made of wooden slats, where the full and hollow parts appear alternately, which, in combination with interior lighting (Figure 2-b), gives interesting light effects. The length of the structure is 10m, but it gives itself to unlimited extension, or shortening, in accordance with the needs and size of the space.

The installation served as an exhibition space and showpiece; project posters were displayed on it, and at the same time it served as a seating furniture. Therefore, the project is multifunctional, its use value is large, and that is making it extremely suitable for different spaces.

To make a long story short, these two projects are specific micro-urban ephemeral interventions of certainly great importance in the revival of the public space, both open and closed. Their advantages are low cost and relatively fast construction, but also their attractiveness; both projects represent space refreshment and a "magnet" for users.

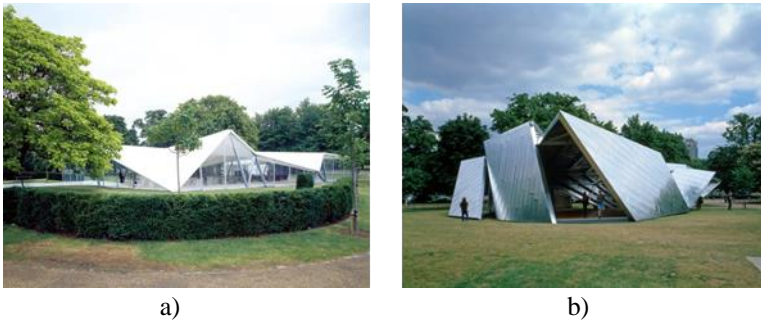
#### **4.2. Pavilions - structures of unique shapes**

A good example of the use of ephemeral structures in promoting art and establishing a social contact is the Serpentine Gallery, the famous London gallery located in Kensington

Gardens in Hyde Park. From the year 1970 until today, it promotes contemporary art and architecture through a series of events in the fields of art, culture and education (source: <https://www.theguardian.com/artanddesign/2010/may/23/serpentine-pavilions-ten-years-on>, accessed: 12.03.2018.)

Zaha Hadid was invited in 2000 to design an ephemeral structure - the pavilion. The pavilion had a great success and the visitors were very interested in the structure (Figure 3-a), so it stayed next to the gallery object for three months. Since then, each year the Serpentine Gallery has been hiring leading architects of the world to design ephemeral structures.

The development of the formalist approach is monitored through insights into the project from 2001, when Daniel Libeskind was hired for his creation. The Serpentine pavilion in 2001 is based on the idea of a flexible origami materialized in steel and reflecting aluminum panels (Fig. 3-b), which in the interior left the impression of more maze space than the space for people to stay and the presentation of works of art. His title "The Eightfold Turn" was a sculpture by itself, which establishes communication exclusively with the context of the park, reflecting the greenery over its polished envelope.



**Fig. 3** (a) Personification of tents and origami, pavilions from 2000, (b) from 2001, successive (source: <https://www.theguardian.com/artanddesign/2010/may/23/serpentine-pavilions-ten-years-on>, accessed: 12.03.2018.)

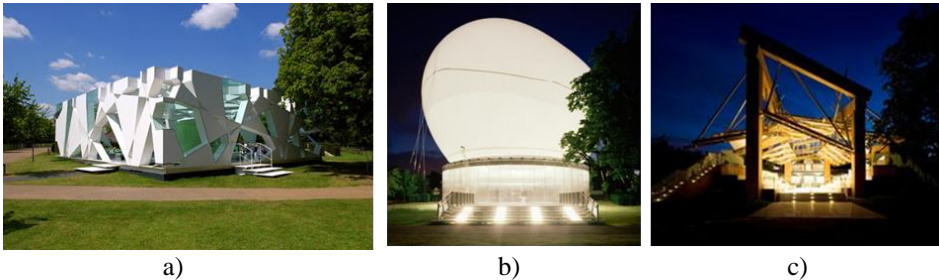
The first step towards the adoption of the social context and relations with the users of the pavilion was made by Tojo Ito in 2002. Designing a complex cubic, semi-transparent, closed-open spatial structure (Figure 4-a), the architect designed an object that invites the Hyde Park visitor to enter inside and feel a unique space with constant change of light and shadow, a semi-permeable membrane surrounding an event unfolding in the interior. The intrigue of the structure is based on the complex algorithmic execution of the cube at rotation. Forms derived from this, in the form of translucent and transparent modules of triangles and trapezes, complement the idea of continuous change within the space. For the first time then, the spatial architectural envelope enabled socialization in its interior, while at the same time it remained closed and open to the world of the park around it.

The structure between the idea and the reality in 2006 was realized by pavilion of Rem Koolhaas, by projecting a huge balloon above the observed amphitheater (Figure 4-b), and realizing the spectacular picture of the grounded Moon in the park. The sensational picture of the illuminating ball above the Serpentine gallery in the interior still did not

reach its goal. Namely, just above the required amphitheater air space, this technical egg was closed from below for technical and technological reasons.

Two years after the levitating balloon construction, the pavilion project in Hyde Park gets a diametrically opposite shape. Designed by Frank Gehry as a semi-public and semi-proprietary space with axially set street in the park, it realized the idea of connecting the park and the gallery with a transitional structure. A somewhat eccentric form, according to which Gehry is known, due to the existence of four steel columns lined with wood (Figure 4-c), which are similar with the wooden capitals of Leonardo da Vinci, the architect justifies with the need for finding inspiration in historical facts. The construction, although actually opened on both sides of the axis, still gives the impression of a closed space in which contact is possible only in its interior. The amphitheatric staircase on both sides, which is in function of the place for rest and observation of the promenade, was the place of gathering of visitors, clearly defining the central space of the street as a binary space.

Although seemingly completely different, the analyzed pavilions share the common quality of establishing a spontaneous social contact during their existing in the Hyde Park. In all three cases, the contact is enabled by mastering the pavilion envelope, which, as a semi-permeable membrane, misses events from its inside into the outer park world. It is interesting that all three examples show a more dramatic appearance at night - with special lighting systems, completely different in all three cases.



**Fig. 4** (a) Challenge to establish contacts, pavilions from 2002, (b) 2006, and (c) 2008 – Successive (source: <https://www.theguardian.com/artanddesign/2010/may/23/serpentine-pavilions-ten-years-on>, accessed: 12.03.2018.)

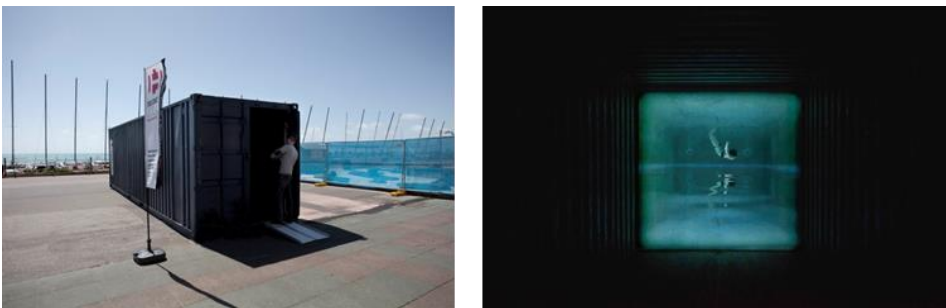
### 4.3. Ephemeral formations of ship containers

Together with the expansion of industrial exchanges after the Second World War ship containers are used - modular units, of standardized dimensions - as a certain element of globalization. The design of a prototype made of steel and tin panels became a global determinant for conquering the world by containers (Figure 5), in terms of the development of the use of ship containers, especially in architecture and art (source: Heins, 2013, accessed: 12.03.2018.). It could be said that the recycling of used containers through their reuse in architecture, the very foundation of ephemeral architecture is a category.



**Fig. 5** Ephemeral formations of ship containers - visually and functionally challenging (source: Heins, 2013, accessed: 12.03.2018)

Observed at the level of art installation, the container space finds creative use as the initial space of the event itself. Between 2013 and 2014, the creative team of Shared Studios and Ema Critchley come conceptually to a very similar idea about the use of ship container spaces as the space for the presentation of their artistic ideas. The concept was simple - two people on different geographical coordinates, enter into containers and agree to get to know each other and interact. This is enabled by placing the projection screen of the cross-section dimensions of the container in its interior, and by designing live transmission from another container (Figure 6), while the person is inside. Shared Studios encourages artists to create in an ephemeral isolation, creating a kind of shared space, enabled by technology. Underwater artist, photographer and cameraman, Ema Critchley, brings additional artistic value to the described concept.



**Fig. 6** Ship Container - physical spatial frame and interior space realized by art installation "Aria" (source: <http://emmacritchley.com/installations/aria/>, accessed: 12.03.2018.)

The idea was to stretch a semi-transparent projection screen across the entire cross-section of the container, at a certain distance from the front door, and to project a material from the pool to the screen. The semi-transparency of the screen made it possible to identify the observers with the event in the pool because the projected material received an additional layer of spatial determination by overlapping with the perspective of the containers, materials and dimensions. In this installation there is a blur of clear boundaries

between the interior and exterior, between the dimensions of the box and the dimensions of the pool, between air and water. The observer seems to think that the body of the diver sails far in the perspective which is, it can be said - at the reach of your hand, the illusion is complete, the diver, the soprano and the observer share a unique space - the interspace that quotes on the mental reconfiguration (source: <http://emmacritchley.com/installations/aria/>, accessed: 12.03.2018.)

## 5. CONCLUSION

By pointing out the importance of the domain of ephemeral architecture, its ideas, its forms and its scope in the overall consideration of architectural phenomena today, this research formulates several conclusions. Compared to permanent architectural structures, those that are ephemeral satisfy some of the functions, which permanent structures do not satisfy for various reasons. The ability to reuse and rely on non-invasive construction methods makes ephemeral structures suitable for quick installation in different locations, while having a low environmental impact. Portable architecture is particularly suitable for incorporating new technological achievements, and its excellence is based on the principles of design efficiency, ease and flexibility. A very important function of this structure is the temporal durability of the consequences that its occurrence may have, even when its temporality removes evidence of its physical existence.

A detailed analysis of the specific type of ephemeral structures is the pavilion, which indicates the potential of this form. Pavilions are a good example of promoting contemporary art, architecture and technology through a series of events in the fields of culture and education, with the establishment of spontaneous social contact. Development of the phenomenon of the ship containers use in architecture and art conditioned its creative application at the level of artistic installation or the space of presentation of artistic ideas.

The ephemeral spatial framework that arises in temporary change of object purpose that have been denied their original function, is of particular importance for clarifying the influence of the domain of ephemeral architecture. Spatial transformations that determine the ephemeral frame contain unique qualitative factors that determine the quality of art narratives in it.

Considering that the task of art and architecture is to reconstruct the experience of an undifferentiated inner world, in which we are not only observers, but to whom we belong, we conclude that ephemeral architecture has the function of establishing a temporary spatial framework of this type of artistic events, and adequately fulfills it.

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- <http://emmacritchley.com/installations/aria/>

## **EFEMERNA ARHITEKTURA – PREDLOG INTERVENCIJA U JAVNOM PROSTORU**

*Osnova fizičke strukture grada svakako su arhitektonski objekti, ali kao posebne morfološke i tipološke celine, to su slobodni prostori izuzetnih vrednosti i karaktera. Objekti koji formiraju prostore gradova često se menjaju, grade i razgrađuju, ali kao trajni motiv gradskog prostora ostaje - prazan, neizgrađen deo, kao konstantni znak istorije. Na hijerarhijskoj lestvici urbanog ambijenta, važni elementi su efemerne strukture, stalne ili privremene. Mogućnost oživljavanja praznog prostora je instalacija umetničkih ili efemernih utilitarnih struktura. Ovaj rad predstavlja ulogu takvih mikro-urbanističkih intervencija koje obogaćuju javni prostor i doprinose njegovoj revitalizaciji. Efemerna arhitektura je posebno pogodna kao prostor za prezentaciju umetničkih ideja i za uvođenje novih tehnoloških dostignuća. Cilj rada je da se sagleda važnost efemernih struktura analizirajući i proučavajući studije slučaja. Naglasak je stavljen na primere završenih projekata paviljona jedinstvenih oblika i na korišćenje brodskih kontejnera kao prostora za prezentaciju umetničkih ideja. Glavni doprinos ovog rada trebalo bi da bude predlog korišćenja efemernih struktura u oživljavanju urbanog prostora, promovisanje umetnosti i uspostavljanje socijalnog kontakta.*

*Ključne reči: Efemerna arhitektura, Mikro-urbanistička intervencija, Instalacije, Paviljoni, Umetnost.*



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