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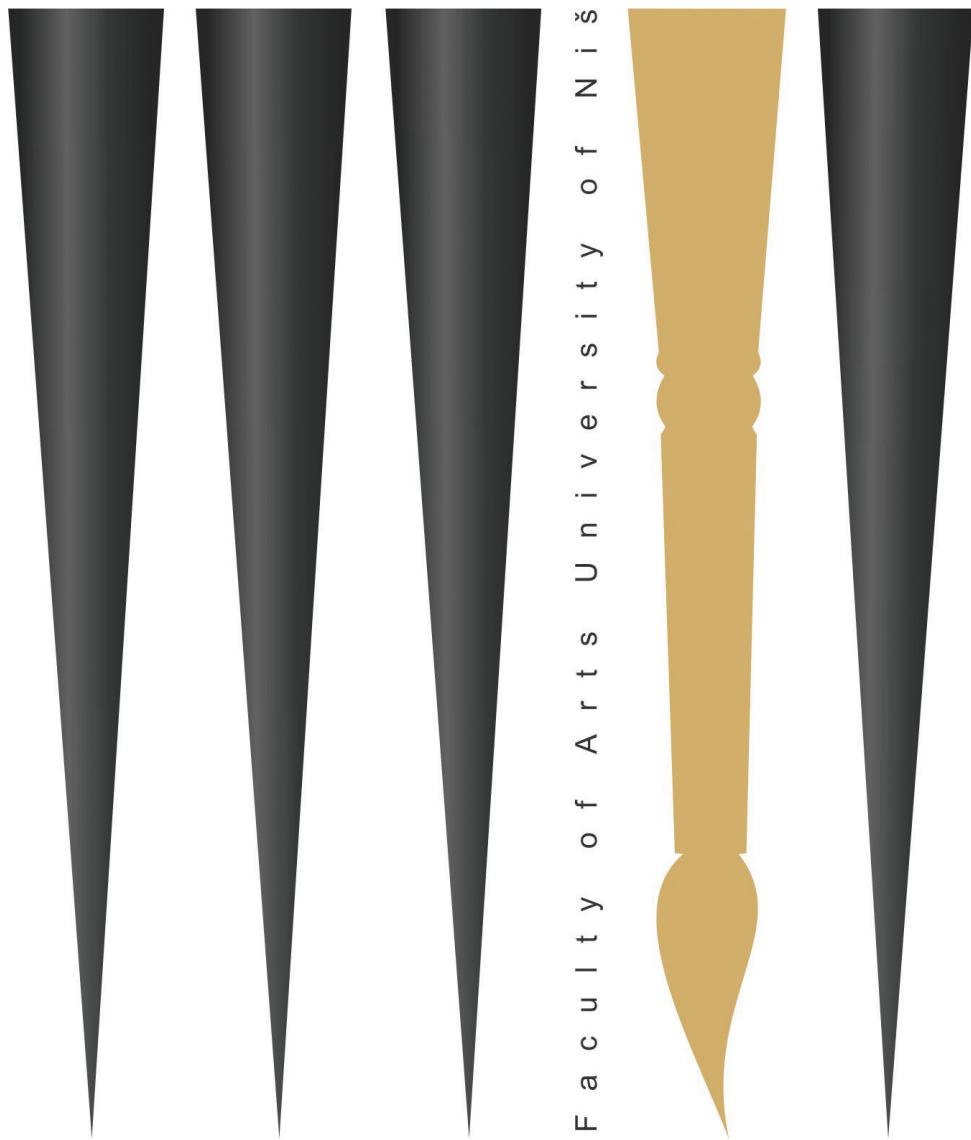
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PLASTIC WASTE AS BOTH SOURCE OF INSPIRATION AND MEDIUM FOR CONTEMPORARY ARTISTS

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Abstract. *Amidst the technological, social, economic, and cultural developments of the past few decades, the notorious environmental problem seems to be exacerbated, overshadowing any glimmer of optimism about the future of planet Earth. This is largely attributed to the thoughtless production and use of plastic products, but mainly to their reckless management as waste. Oceans, rivers, lakes, and many terrestrial areas of the planet suffocate under the masses of synthetic objects that displace any form of life. The voices of despair are getting louder and louder all over the world, but governments in many countries pretend to hear nothing. Nevertheless, protest reactions coming from the world art and design community constitute an important visual, functional, as well as a sociopolitical movement with multiple goals.*

This article does not simply aim at describing and analyzing the environmental problem through the aggravating presence of plastic waste. Its main purpose is to comment on and decode the works of selected artists from all over the world, works which are exclusively inspired and made of plastic trash. Overall, their work constitutes a form of artistic innovation and, at the same time, a form of severe protest and activism which aims at awakening the world aesthetic, and mainly environmental consciousness.

Key words: *plastic waste, oceans, environmental pollution, recycling, works of art and design*

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INTRODUCTION

They have made their presence felt since the late nineteenth century, yet it was not until the early decades of the twentieth century that synthetic articles drastically invaded the American market and society, claiming one of the highest positions in the Pantheon of Immortals in the history of materiality.

The first experimental polymer products¹ soon began to take various forms and uses. Objects made of celluloid, the first thermoplastic invented as early as the 1850s (Fenischell 1996, 17), bakelite, the miracle-material invented by the Belgian chemist Leo Henricus Arthur Baekeland in New York, in 1907 (Teegarden 2004, 59) and nylon, the revolutionary material originally used for fabrics and stockings (Wolfe 2008, 22) flooded the American market by the end of the interwar period. At the same time, but slowly, plastics began to dominate European markets, creating a new order of things in the cultural, social, and economic profile of the West.

During World War II, the industrial production of new plastics became directly associated with the success of the U.S. in the war. Many types of plastic materials were used for military equipment such as nylon parachutes, ropes and body armor, as well as plexiglass aircraft windows. However, both the production and variety of everyday household and personal use objects that mainly focused on the middle class and above, was still limited. It is easy then to understand that the pre-war market of plastic products was relatively small-scale, compared with the huge potential presented by the future purchasing power especially that of the working class-people, who, before the war regarded the world of the rich as a paradise impossible to be reached (Lintsen, Hollestelle and Hölsgens 2017, 20). According to my view this led to the identification of plastic materials with the notions of national victory and success, as since then plastics remained pioneering and promising products in the collective memory of the Americans of all classes. In the meantime, they managed to challenge traditional markets, taking the place of other original materials, such as steel in cars and machinery, glass and paper in package design and even wood in furniture, thus becoming more and more popular among the world consumer societies (Freinkel 2011, 4).

However, the unimpeachable optimism about them did not last for long as during the postwar decades they were proved to be profoundly guilty for a series of serious environmental crimes. Since the late 1960s plastics have started taking a rather inferior position in the collective memory of world consumers whose initial attraction to them would be gradually transformed to detestation, as they became symbols of superficiality and cheapness, but mainly of mass produced 'icons' of ecological threat and disaster.

So how did we get to the twenty-first century with such an accumulated problem that seems to threaten the global ecosystem, the stability and security of biodiversity, and the well-being of humans? What is the current situation on the aquatic landscape of the Earth and especially on the large oceans plagued by the plastic waste problem and what types of plastics are primarily responsible for this? And ultimately what is the position of the artists against this huge issue worldwide? How have their works tried, and finally managed, to transform this environmental curse into symbols and messages which aim at waking the cultural, social, and environmental awareness of mankind?

¹Since then polymers started constituting the basis of the most important industrial goods of the twentieth century. Their rapid growth in production was primarily caused, beside financial, cultural, and social factors, by the gradual need of the world designers and markets to replace traditional materials.

1. THE PLASTICS WASTE ENVIRONMENTAL POLLUTION AND ITS CONSEQUENCES: AN OVERVIEW

The first serious samples of plastic's untimely behavior in nature and wildlife first appeared in the marine environment in the early 1960s. It was then that intense plastic debris in the Pacific American coast began to deeply concern Americans rendering them increasingly aware of the environmental pollution. In the late 1960s, the great fire that occurred in the Cuyahoga River in Ohio, as well as the oil slick that was observed in Santa Barbara, California and covered more than 30 square miles of ocean, raised their environmental concerns (Carlson 2019).

The next few decades before the year 2000 were particularly important for plastics' reputation worldwide and the rising of general anxiety about waste. During the 1970s, but mainly during the 1980s plastics finally confirmed their notoriety in the western markets consumer consciousness as their uncontrolled production automatically made them responsible for their mass disposability. By then people could finally understand that plastics would last forever in the environment harming it in various ways, through different forms, though.

In the late 1980s, and especially during the 1990s, the plastics industry, realizing the impending crisis on world markets, took major initiatives that led it to try to find ways that would not only detract it from the ever-expanding environmental contamination, but would make it significantly responsible for protecting the planet, to the destruction of which it had contributed to a huge extent. Thus, it started leading quite successfully an effective campaign encouraging local communities and municipalities worldwide to collect and process recyclable materials as part of their waste-management programs. Nevertheless, this initiative, however ambitious, seemed to be driven by failure as recycling soon made most plastics still end up in landfills or in the environment itself. Soon single-use plastic products, in spite of their usefulness, would increasingly flood the world markets and would fatally end up polluting the natural environment in several ways. Discarding plastics after use would then become one of the key reasons for the presence of so many synthetic products in the oceans. Items such as plastic drinking bottles, plastic lids, cigarette butts, personal care and cosmetic containers, food wrappers, plastic grocery bags, plastic cups, straws and stirrers, even buckets, chairs and tables entered the oceans and since they could not be fully biodegraded, they could affect fatally the environment (Wagner 2017, 120).

By the time, the most characteristic symbol of this issue would become the Great Pacific Garbage Patch², a floating island of plastic garbage, including micro-plastics, as large as the size of Texas State, in the middle of the Pacific Ocean between America and Asia. Marine micro-plastics and nano-plastic particles that contaminate the oceans, but also the air and the land itself, can constitute a mere threat for any kind of life in the planet, mainly for the sea creatures ingesting them. Their presence in seafood can inevitably pose a threat to food safety and fatally affect humans who consume it (Johston 2016).

However, the most striking element of this little reference in the history of plastics is how fast their production accelerated in this millennium, despite their seriously negative impact on the environment and the well-being of humans and animals. The production of

² A floating landfill in the middle of the North Pacific Ocean, with hundreds of miles of plastic bottles, ropes, fishermen nets, cups and plastic bags. In spite of the fact that this part of the Ocean is known for the agglomeration of big to medium plastic objects, much of the debris found there is consisted of smaller parts of plastics or micro-plastics floating throughout water and just on its surface.

plastic goods has increased in the last fifteen years almost as much as it had in the previous half century. The main drivers of this enormous production growth, however, are not the Western countries, but mainly the developing countries of South America, Africa and Asia which are also responsible for the mismanagement of plastics after their use (Zhang 2017).

Today single-use plastics constitute the biggest part of plastic waste. As most of them are petroleum based they are not biodegradable, and thus can easily break down into microplastics. Since they can release toxic chemicals they can also serve as magnets for other pollutants, including dioxins, metals and pesticides. We can see, therefore, that many times their 'cost of use' may be much higher than their production cost, as humans and the environment are the main recipients of their negative consequences (Knight 2012, 6).

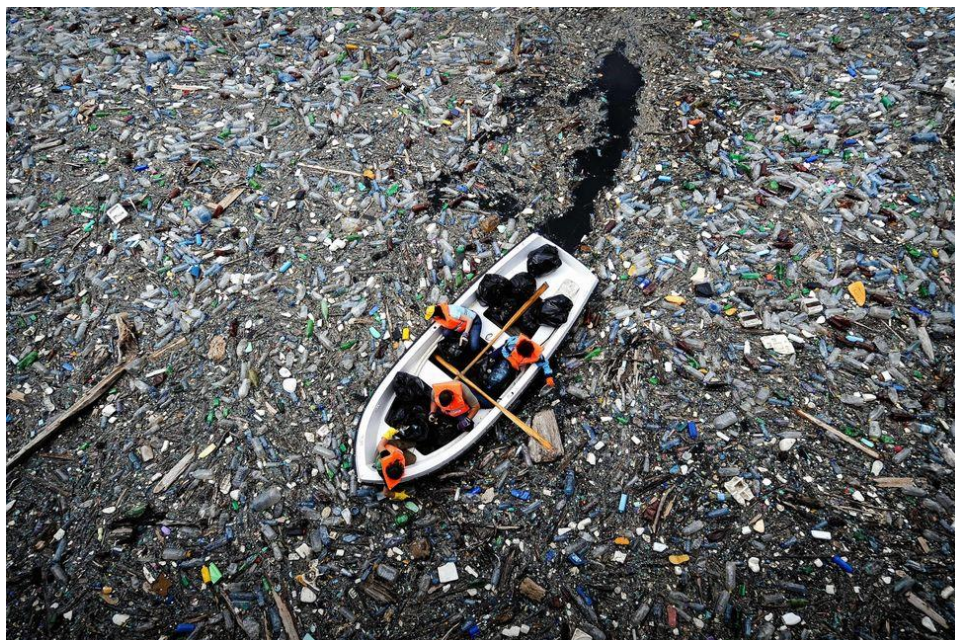


Fig. 1 Marine plastic debris constitutes one of the major causes of global environmental pollution. © Dimitar Dilkoff via Getty Images.

Packaging waste, followed by waste derived from other sources of consumption such as vehicles and electronics, is considered the most consumed type of single-use plastics. It is estimated that it accounts for almost half of the plastic litter in the whole world (Tsoumas 2019, 83-84). However, plastics bags and containers are themselves a special category of plastics waste. In spite of the fact that plastic bags can be taken as the cult objects of the current convenience culture, at the same time they constitute an omnipresent consumer objects on the planet, as their yearly production can be numbered in trillions. It has been noticed that only in America more than one hundred billion plastic bags are thrown away after they have fulfilled their purpose in the transportation of goods from big supermarkets, groceries or drug stores to home or elsewhere (Mieszkowski 2007). Recent research has suggested that, because of their components such as petroleum, natural gas and several

toxic colorants they can be extremely destructive for both the environment and urban life. Thrown away in masses they can block or pollute waterways by clogging up water or sewer pipes and even drains turning them into ideal places for insects and pests breeding. In many cases plastic transparent bags are found to be taken as food by hundreds of marine species, among which there are the already endangered sea turtles and many sea mammals, but also sea birds which can easily mistake them for jelly fish. Their lethal composition can block their airways and digestive systems and therefore can constitute the basic cause for their immature death (Earth Policy Institute 2018).

2. ART AS A FORM OF PROTEST

Fyodor Mikhailovich Dostoyevsky's well-known expression *Beauty will save the world* in his book 'The Idiot' may nowadays be replaced by the expression *Art will save the world*, as in our time, more than ever in the history of humanity, art and, in particular, the power of human creativity and inventiveness are important answers to the alarming problem of environmental pollution in which the role of plastic waste is of paramount importance. Art is a means of recording, annotating and perhaps regulating the political, social, and cultural conditions of each historical period. It is now noted to having taken a leading role in the case of the very recent phenomenon of the environmental issue in history. Now that the world societies are beginning to be severely affected by the overwhelming problem of plastic waste and, at the same time, become more aware of the concept of sustainability on several fields of their living environment, art through the concepts of recycling and reusing cheap, damaged and environmentally hazardous plastic items is once again a pioneer in a cultural and social awakening campaign.

It should be noted, however, that the relationship of synthetic materials to art, in general, has not been a recently established issue. The first hesitant contact with the twentieth century art would begin with the small production of the first acrylic paints for artists in the late 1940s. Soon this new medium would become particularly popular, since it gave even more freedom of expression to the artists of the time. This would enhance the emergence of new art movements in the US and Europe in the 1950s and 1960s, such as the American Abstract Expressionism and Pop Art.³ High range artists such as Morris Louis, Jules Olitski, Mark Rothko and later Andy Warhol and Helen Frankenthaler would be among the first to discover the top qualities of acrylic paints which, like no other media of that time, would be extraordinarily versatile in terms of glossiness, thickness and texture (Mustalish 2004). However, none of the leading artists of that time could even have thought that plastics, which had already become cult idols for the Western consumer societies, would in themselves be not only sources of inspiration, but also a kind of art media and a form of social protest in the following decades, especially in the beginning of the new millennium.

By late twentieth century many fields of the visual arts began to show enormous interest in the creeping catastrophe caused by plastic trash, and therefore their response to such a great challenge to the world cultural and environmental heritage was immediate. Yet, it is widely believed that it is only in the last fifteen years that artists, designers and even craftsmen worldwide managed to produce important works, all of which constitute a great

³It is not accidental the fact that both movements coincided with the great production and consumption boom initially occurred in the US and later in Europe mainly during the 1950s where synthetic products were almost idolized.

environmental message to all directions. Areas brutally affected by the threat of plastic waste danger, such as the U.S., several parts of Asia, Oceania, and Europe seem to send S.O.S. messages all over the world, not in plastic bottles thrown into the ocean, but through works of art that stand out for their amazing conceptual, aesthetic and ecological sensitivity. Art, in all its forms, begins to take the initiative of resisting the overwhelming indifference of the governments of many countries of the world against this threatening phenomenon, hoping for its gradual repression by having as sole weapons the power of culture, notion and public awareness.

Multicolored, glossy or blurred by the ocean salt and the strong sun light, in tiny, small or large sizes, transparent and gelatinous like jellyfish and shrimps, translucent like oyster pearls and opaque like floating pumices, the washed ashore plastic garbage items constitute today a unique source of inspiration and media for contemporary artists. Environmental sculpture, installations, design works, photography and other forms of visual arts claim the 'glow' of the most characteristic waste of modern culture and are being upgraded both in the world of art, and in the collective consumer consciousness.

3. DIFFERENT FORMS OF PLASTIC TRASH ART

One of the most important conceptual artists of the new generation in the U.S., considered as one of the first in the world to discover the importance of the conflicting relationship between nature and global consumerism culture, is Pamela Longobardi who started to 'build' her own ecological ideology for art as early as 2006. Regarding herself as both an artist and an activist, she initially focused on the immediate removal of plastic waste from the coasts and beaches of America, mainly Hawaii, but also from other parts of the globe such as the Mediterranean Sea and the Gulf of Mexico, with a view to their complete cleaning. Her next step was to proceed to the transformation of these hitherto environmentally damaging materials into impressive, massive pieces of art.

This important initiative began with the implementation of the famous *Drifters Project*, an action program for the creation of art with plastic waste, through a serious research methodology, that focused intensively on social participation. The program was attended not only by the local authorities of each region it was applied in, but also by its citizens, regardless of age. It was also supported by the operation of specialized workshops, as well as by the relevant media of each place, which strove by all means to raise the public awareness for the need to rehabilitate coastal areas by finding new and viable alternatives to the use of plastic products, especially single-use ones. The activism seen in Longobardi's work was the beginning of a relationship of great importance among ordinary people, researchers, artists and scientists and aimed at making the seriousness of the marine debris pollution problem understood by everybody (O' Halloran & Fournier, 2019, 17). Finally, the process of collecting plastic objects, sorting and subsequently transforming them into large-scale sculptures, installations, as well as inventive photography works were the ultimate goal of this ambitious project which still has numerous supporters all over the world.



Fig. 2 Pamela Longobardi: *Bounty, Pilfered*, 2014. Fishing nets, floats and plastic parts on metal armature. © Chris Arend, Anchorage Museum.



Fig. 3 Pamela Longobardi: *Anchor (our albatross)*, 2017. Urban and ocean plastic waste from Hawaii, Atlanta and Greece. © Hathaway Contemporary Gallery.

The biggest and most interesting part of her work has started being presented since 2014 at the famous ‘Hathaway Contemporary Gallery’⁴ in Atlanta, in solo exhibitions including, inter alia, her famous works *Bounty, Pilfered* (2014) (Fig. 2) and *Anchor (our albatross)* (201) (Fig. 3). These two large-scale sculptures that dominated the exhibition seemed to create a sense of anti-culture on the current common perception of consumerism. Both are made mainly of black plastic objects, but also of others painted black, as they aimed to inform the visitors about the devastating effects that ‘black gold’, the basic material for plastics, has on environment.

The main symbolism of the huge *Anchor* tied to the ceiling of the room with plastic straps is the imperative need of humanity to stop the eternal journey of marine plastic garbage in the oceans. It also signifies concepts such as hope, steadfastness, safety and the effort to keep plastic waste agglomerated in particular areas so as to be easily controlled. In the case of the *Bounty, Pilfered* sculpture, the ironic and perhaps heartbreaking use of the mythical symbol of Amalthea’s horn that instead of richness and abundance of goods scatters garbage and waste, is a punch to the stomach of all who have not yet grasped the magnitude of the environmental issue.

A similar outreach campaign, addressed mainly to the inhabitants of the Italian peninsula through art, and in particular large installations, has been launched by the Italian architect, artist and president of the great transmedia project ‘Garbage Patch State’, Maria Cristina Finucci since 2013.



Fig. 4 Maria Cristina Finucci: *Help the Ocean* installation, Mozia island, 2016.
© Wikimedia Commons.

⁴A relatively new but excitingly rising and much promising new gallery in Atlanta, U.S.. Its main purpose is to promote well-known, but mainly young and talented artists with innovative work characterized by the use of new materials and technologies, in many fields of the visual arts.

Carried by currents and winds, marine plastic debris has created a gigantic, new ‘deadly ecosystem’ in the oceanic environment and especially in the sea around Italy. Keeping always in mind that art would be the only means that could have a direct impact on consumer consciousness, Finucci embarked on a glorious quest, in the framework of her great project, in order to face this disaster, applying just her art. Her primary, rough ideas were soon transformed into an ambitious installation, titled *Help the Ocean, (The Age of Plastic)* (Fig. 4). It consisted of more than five million brightly colored plastic bottle tops set in specific metal letter forms so as to spell out the word ‘Help’, manually assembled and weighed more than two tons in total. The monumental installation was impressively big so that it could be seen almost from everywhere, and symbolized humanity’s cry of despair to face the disastrous environmental issue of the sea pollution. There was no coincidence that it was first presented on the island of Mozia, off Sicily, in 2016, as both its coastline and Sicily’s greater region are literally plagued by the polluting power of plastic debris (Valeri 2016, 37).



Fig. 5 Maria Cristina Finucci: *Help the Ocean* lit installation. Ancient Roman Forum, Rome, 2018. © Luca Regoli.

The environmental sculpture, which could be lit at night, was placed next to the archeological site of the island constituting a direct challenge for the spectators who would have the opportunity to visit, at the same time, two totally different areas of world art and culture history: the ancient Phoenician archeological site which was next to it and, in direct contrast, the invasive remnants of modern post-capitalist culture, turned into art. Having managed to combine contemporary art with archeology and rural landscape, but mainly with the visitors’ need to get answers to their ecological questions, Finucci installed the same work in the Ancient Roman Forum, Rome, in 2018, by projecting the same parallel meanings⁵ (Fig. 5).

⁵The particular project was supported by Fondazione Bracco, an Italian Foundation for the promotion of arts, culture and science with serious and effective activity.

The messages of her work, similar to the work of most of the artists involved in the transformation of plastic waste into art in open spaces, are also strongly political in that they touch on the very serious problem of environmental pollution in a spectacularly public way, thus revealing the long-standing indifference of the world governments on this issue.

The overall work of the Cameroon-born, world-renowned artist, Pascale Marthine Tayou, is a constant questioning of the social and political situation in his country during post-colonial times, as well as an apt commentary on many important current issues such as human evolution, globalization, the greenhouse effect, the Aids neo-culture in Africa and environmental pollution (Wright 2009). He considers himself a curious traveler and explorer, since he loves to collect cultural and social experiences from around the world, and his work after 2000 seems to focus much more on the concepts of the ephemeral and the temporal. Collecting disposable items such as public transport tickets, batteries, packaging wraps, plastic razors and bags he tries to create a unique form of art by incorporating them in his projects in a magical way through his multiple talents as an artist, since besides being a skillful sculptor, he is also a painter, a performer, an installer and a video artist (Jouano 2000, 115).



Fig. 6 Pascale Marthine Tayou, *Plastic Bags* installation, 2013. © Giorgio Benni / Queensland Art Gallery.

His great attraction to plastic objects has led him to vigorously experiment with materials that, in his own view, reflected the notions of the moral, aesthetic, and cultural depreciation of today's societies and that is why his works bear so many strong symbolisms and allegories. Plastic bags, the main symbol of mass production and consumerism

subculture and, as it has been stated before, one of the most environmentally hazardous types of single-use plastics, constituted, not accidentally, the basic material of some of his major works. Tayou believed that, at the same time, they represent the concept of wandering, but also those of randomness and homelessness, as after they are discarded, they never stop wandering in the world seas, lakes and rivers, therefore he conceived the idea of an enormous bullet-shaped installation made of plastic bags, which he finally managed to accomplish in 2013. The ten meters-high work appropriately titled *Plastic Bags* sculpture (Fig. 6) dominates any space in which it is exhibited, not only because of its big volume, but also of its influence on visitors' psychology. At first sight, the striking range of colorful plastic bags creates a rather appealing effect to them evoking feelings of happiness, fulfillment, and joy. However, the crumpled material of the objects which betrays their plastic origin and their negative effects on the environment, soon reverses their first positive impression, creating feelings of bewilderment and reflection.



Fig. 7 Pascale Marthine Tayou, *Plastic Tree*, 2015. © Andrea Rossetti / Galleria Continua.

With the same artistic approach he created shortly thereafter another symbolic work originally exhibited in the framework of Art Basel Unlimited, Basel, with Galleria Continua

in 2015. The *Plastic Tree* or else *Tree Branches* installation (Fig. 7) which expanded on the whole length of an enormous white wall creating an extraordinary forest atmosphere, made a positive impression for the important connotations it bore. The various-sized tree branches which grew horizontally from the white wall had on their edges colorful plastic bags rather than leaves, breaking purposely any nature laws and rules. Plastic here served as a unique art medium which not only revealed Tayou's deep exploring this particular material and its potential use, but also symbolized the detrimental effects of plastic trash and therefore consumerism on nature itself.

Over the past decade the field of photography became richer with the imaginative work of the British international award-winning photographer Mandy Barker who managed to create her own style, through her great artistic research the central theme of which was the marine plastic debris. Due to her individual style which is mainly attributed to her work thematography, many of her images have been published in major magazines and newspapers around the world including *The Explorer's Journal*, *The National Geographic Magazine*, *Financial Times*, *The British Journal of Photography*, *The Guardian* and others. As with previous artists, here plastic waste is also used as a central theme in order to express the artist's concern for the environmental disaster and also the potential effect it can have in climatic change (Fotografiska Museum (2019). Her idea to experience the ocean plastic trash phenomenon in person was proved to be catalytic for her decision to make art with it.

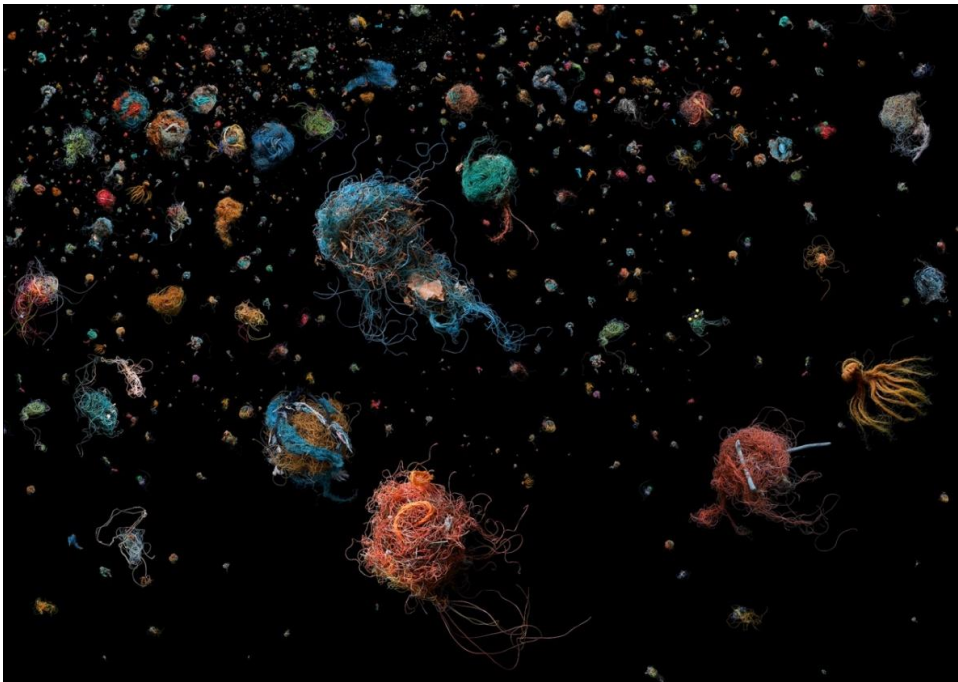


Fig. 8 Mandy Barker: from the project *Soup*, photograph titled *Bird Nests*, 2011.
© Mandy Barker.

After having followed several scientists on their exploring trips around the globe spanning from the West coast of America to Japan, and having recorded the plastic waste ‘voyage’ from the South Asian coasts to the British Isles, Barker managed to create a project that would focus on the human contribution to the huge amount of marine debris around the world. The meticulously collected pieces of plastics of various sizes, colors and styles, usually set on dark backgrounds, and they constitute a new idea of composition which leads to a totally different kind of photography and, at the same time, suggest a new way of seeing both art and environment.

In her 2011 work titled *Soup* (Fig. 8), part of the broader project *Our Plastic Ocean*, her images do have an impressively dual interpretation. They can remind to the viewers of sea animals, such as jelly fish and turtles, but also sea weeds and corals floating peacefully in dark sea water. On the other hand, they do reveal their real identity: their plastic waste origin which is both cruel and horrifying. Coffee-cups and lids, fishing nets, pieces of string, parts of bottles and toys, buttons and cotton-buds mixed together either forming a particular shape or in random, suspended in a dark nowhere, do stimulate spectators’ minds and emotions with severely contradicting messages, which however can be impressively effective mainly as environmental pollution alert agents.



Fig. 9 Daydreamers Design Co. *Rising Moon* project, exterior view. Hong Kong, 2013.
© Charles Chun Wai Lai.

Another environmental sculpture reeling between fine arts and design or environmental pavilion as it was called, was constructed and installed in Victoria Park, Hong Kong, as part of the mid-autumn Lantern Wonderland Design Festival and Competition in 2013.

According to the century-old Chinese tradition, the celebration of the Mid-Autumn Festival was associated both with the harvest time and with the gathering of people with their families and friends once a year under the Autumn full moon which was considered the symbol of good crop and reunion (Nguyen 2003, 93). Daydreamers' Design⁶ long-awaited project titled *Rising Moon* (Fig. 9). It was just a temporary construction, that managed to win the first prize of the competition as it was considered an original idea both culturally and ethically and it sensitively touched on Chinese traditions and at the same time promoted strongly the ecological problem of the area that was no other than the pollution of the South China Sea by plastic debris (Miao 2016, 59). The art installation in the form of an almost complete hemisphere, 20 meters in diameter by 10 meters in height, was made of thousands recycled, five-gallon water plastic bottles, sprayed in the tones of blue, green and red, which were carefully attached on a prefabricated metal structure composed of several triangle-shaped pieces. The bottles contained numerous LED lights which, when lit, gave to the bottles an ethereal, glowing effect which not only reminded of the traditional Chinese paper lanterns, but also reflected the vibrant Hong Kong city night life and culture.



Fig. 10 *Rising Moon*, interior partial view. © Vincent Chi Hin Kar.

The interior of that giant Synthetic Moon was also covered with more than two thousand and three hundred bottles hanging from the ceiling in a wavy formation which due to its glass-like effect gave the impression of a huge lit ecological candelabrum. An

⁶ Daydreamers Design Co. was founded in Hong Kong and is an art, design and architecture group working on particular projects both locally and globally. The company aims to pursue individual research methodologies, create new, sophisticated design ideas and collaborate with renowned artists and designers from all over the world.

opening at the top of the installation allowed moonlight to pass inside, highlighting the illumination of the transparent interior almost metaphysically. The marvelous visual impact of the sculpture was supported with the appropriate sound effects both externally and internally making it even more startling.

There was also a wooden pathway which would cut through the structure enabling visitors to enter the *Rising Moon* installation, and experience its lucent magic and high symbolisms (Fig. 10). Its carefully chosen position on the top of a swimming-pool, enhanced the bold reflections of the colored, illuminated bottles on the surface of the water, symbolizing the different phases of the moon. Additionally, this allowed it to have an almost perfect hemi-sphere shape visually. This was successfully reflected on the pool water as its other half giving to the viewers the illusion of a floating luminous sphere. After it was deconstructed, it was completely recycled, promoting once more Hong Kong as the city of world sustainability and eco-friendliness.

CONCLUSION

'So, more than a substance, plastic is the very idea of its infinite transformation; as its everyday name indicates, it is ubiquity made visible. And it is this, in fact which makes it a miraculous substance: a miracle is always a sudden transformation of nature. Plastic remains impregnated throughout with this wonder: it is less a thing than the trace of a movement' (Barthes 1973, 104).

In the above words of Roland Barthes, one of the greatest thinkers of the twentieth century, we can detect some grains of a prophecy. After forty-six years it turned out from this statement that plastics, despite having become a real threat to the environment and humans, emerged again as the protagonists of a new order of things and thus climbed successfully both in the hierarchy of art and in the general consumer cultural consciousness. Through their pervasive utilitarian and cultural values for the consumer societies of the twentieth and the twenty first century, as well as through their rugged and painful course in the oceans, rivers, lakes, forests, valleys, fields and landfills of our planet, plastics as waste began to be those post-industrial objects that had to preserve their myth, even through other forms of creation or use. It was their own destructive power that made them be an inspiration, but also unexplored and valuable media for many enlightened and talented artists who managed to create with them a different kind of art, full of alarming messages for the global environment protection, especially for the aquifer.

Nowadays the haunting, but at the same time, encouraging recycled plastic waste art is on the rise in most areas of the planet where the environmental problem is intense.

Artists such as Von Wong and Joshua Goh from Singapore, Daniel Webb from U.K., Veronika Richterova from the Czech Republic, Franklin Gavua from Ghana, Tuula Närhinen from Finland, Mbongeni Buthelezi from South Africa, Diana Cohen from the U.S. and many others, are important representatives of an informal new artistic movement, with a strongly ideological, social and political character, that finds followers everywhere. This dual activist and artistic campaign aims at conveying messages of optimism and hope to address the problem, through the stimulation of consumer awareness and the projection of new inventive art ideas, techniques, methods and finally complete works, globally. New and old art galleries, open public spaces, many cultural institutions, museums, even highly respected archaeological sites have accepted without

any hesitation this new initiative that opens new avenues for the definition of self-expression through art, but also for the ‘building’ of personal and collective responsibility in such crucial environmental issues.

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PLASTIČNI OTPAD KAO IZVOR INSPIRACIJE I MEDIJ SAVREMENIH UMETNIKA

Usred tehnološkog, društvenog, ekonomskog i kulturnog razvoja tokom poslednjih nekoliko decenija, čini se da se ozloglašeni problem zagađenja životne sredine pogoršava, zasnjujući svaki delić optimizma u pogledu budućnosti planete Zemlje. To je u velikoj meri posledica nepromišljene proizvodnje i upotrebe plastičnih proizvoda, ali prvenstveno nemarnog upravljanja otpadom. Okeani, reke, jezera i mnoga koopnena područja naše planete guše se pod masom sintetičkih objekata koji utiču na sve oblike života. Glasovi očaja postaju sve glasniji i glasniji širom sveta, ali vlade mnogih država pretvaraju se da ništa ne čuju. Ipak, protestne reakcije koje dolaze iz sveta umetnosti i dizajna predstavljaju važan vizuelni, funkcionalni i društvenopolitički pokret sa višestrukim ciljevima.

Ovaj članak nema za cilj samo da opiše i analizira problem zagađenja životne sredine kroz ugrožavajuće prisustvo plastičnog otpada. Njegova glavna svrha je komentisanje i dekodiranje radova odabranih umetnika iz celog sveta, dela koja su isključivo inspirisana i napravljena od plastičnog otpada. Sve u svemu, njihov rad predstavlja oblik umetničke inovacije i istovremeno oblik oštrog protesta i aktivizma koji imaju za cilj da probude svetsku estetsku i prvenstveno ekološku svest.

Ključne reči: plastični otpad, okeani, zagađenje životne sredine, reciklaža, umetnička dela, dizajn

ORCHESTRAL PRACTICE IN NIŠ AFTER THE SECOND WORLD WAR – FROM THE MUSIC DEPARTMENT OF THE NIŠ NATIONAL THEATER TO THE NIŠ SYMPHONY ORCHESTRA (1953–1965)

UDC 785.11"1953/1965" (497.11 Niš)

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Abstract. *The paper deals with the founding of a professional orchestral practice in Niš, and its beginnings that are related to the 1950s and 1960s. The research, conducted with the aim of considering the cultural and artistic contribution of the symphony orchestra, as an institution, to the dynamics of the musical life in Niš is based on local press insights and available archival material. Frequent changes in the organizational structure, financial and personnel problems, artistic rises and falls, polemical tones of the cultural public that followed the establishing of the orchestral practice in Niš after the Second World War testify to the dynamic atmosphere during the first decade of existence and artistic work of symphony orchestras that were predecessors of the Niš Symphony Orchestra, which until the mid-1960s was the only symphony orchestra ensemble in Serbia besides the Belgrade Philharmonic Orchestra.*

Key words: *Niš, concert orchestral practice, Music Department of the Niš National Theater, Niš Philharmonic Orchestra, City Symphony Orchestra*

INTRODUCTION

Concert orchestral activity is a very important factor in the structure of the entire musical life of a community. Considering its continuity/discontinuity, professional engagement, and the institutional organization one can point not only to musical but also to many other aspects – ideological, cultural, economic – that have marked a certain historical period. Therefore, in this paper the music institutions in which the orchestral music practice existed in Niš is viewed in the context of an institutional theory of music, which interprets music institutions not only as a “liberal and democratic order/infrastructure of competent

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work, but also (as) a social mechanism for performing and developing practices within the struggle for influence and domination in reality, that is, struggles for musical, artistic, cultural, and social ‘power’“ (Šuvaković 2009, 16). Frequent changes in organizational structure, financial and personnel problems, artistic rises and falls, polemical tones in the cultural public that followed the establishing of the orchestral practice in Niš after the Second World War testify to the dynamic atmosphere during the first decade of existence and artistic work of the symphony orchestras that were predecessors to the Niš Symphony Orchestra, which until the mid-1960s was the only symphony orchestra ensemble in Serbia next to the Belgrade Philharmonic Orchestra.

The beginnings of orchestral practice in Niš after the Second World War are connected with the activities of amateur and semi-amateur ensembles of the City Civilian Orchestra (1946), the National Militia Brass Band (1950), the Radio Orchestra (1948) with the choir, folk, tamburitza and salon sections, which in 1952, thanks to the engagement of military musicians of the Niš Garrison, acquired the ‘physiognomy’ of the symphony ensemble. In May 1952, this orchestra conducted by Stojan Andrić held the first symphony concert at the Niš National Theater, and in October performed at the Academy in honor of the Liberation Day of the city.¹ In March next year, the orchestra now named the City Symphony Orchestra held a concert during which, in addition to works by Beethoven, Mozart and Haydn, premiered the Concerto for Violin, Piano and Orchestra by Petar Stojanović, with two soloists from Belgrade, Lazar and Milica Marjanović.

1. ACTIVITIES OF THE SYMPHONY ORCHESTRA WITHIN THE MUSIC DEPARTMENT OF THE NIŠ NATIONAL THEATER

When the radio orchestra was disbanded in 1953 due to the transition of a local radio station under the direction of Radio-Belgrade, the District People’s Committee, as a body of national administration which implemented all ideological and legal directives of the state, including directions of development and the way of organizing artistic life, made the decision to establish the Music Department of the Niš National Theater. It consisted of a choir and an orchestra, whose activity was supposed to fill the emptiness in the musical life of Niš after the repeal of the radio orchestra.

Under the changed socio-political circumstances of the early 1950s, which in Yugoslavia led to the gradual relaxation of ideological pressure, increasing criticism of the dogmatic character of cultural life and the reduction of art to an exclusively propaganda function (Doknić 2013), there is also a growing awareness of the need to professionalize musical life within the structures of the local government in charge of culture. As there was no conductor with adequate professional education in the city, the director of the Niš National Theater, Isak Amar offered the position to Stevan Hristić, a prominent artist and leader of the republic and state professional associations, the president of the Composer’s Association of Serbia and the Composer’s Association of Yugoslavia. He was to help not only in the choice of the conductor of the Music Department of the Niš Theater, formally established in April 1953, but also as the

¹ At the programme of the first concert were Beethoven’s *Coriolan* Overture, Mendelssohn’s Violin Concerto in E minor (soloist Ljudevit Pap, concertmaster of the Belgrade Philharmonic Orchestra), Schubert’s Symphony No. 8 and Jakov Gotovac’s *Simfonijsko kolo*, and on the second Mussorgsky’s *Night on the Bare Mountain*, *Fantasy* from Puccini’s opera *Tosca* and Liszt’s *Fantasy* (Petković 1972, 31).

personality who would organize the musical life in the city. Hristić proposed his former student Ilija Marinković, who at that time worked as a répétiteur at the Rijeka Opera.²

Under the directions of the versatile and highly educated Ilija Marinković, the orchestra and choir, apart from their primary task – performing music in dramatic plays on the theater stage³ - also performed independently. They participated in the realization of the main cultural goals of an actual ideological discourse: musical enlightenment, cultivating an audience, and building a socialist society (Fig.1). The artistic highlight of Marinković's work as the conductor of the Music Department of the Niš National Theater was the concert and then stage performances of Verdi's operas *Rigoletto* (1955) and *Traviata* (1957) and concert performances of the opera *Ero s onoga svijeta* by Jakov Gotovac (1958), *Cavalleria rusticana* by Pietro Mascagni and *Orfeo ed Euridice* by Christoph Willibald Gluck (1959).

Another segment of the Music Department of the National Theater was the performance of orchestral and symphonic music for choir and orchestra. In addition to concerts of standard classical and early-romantic literature⁴ (Fig. 2, 3), the orchestra and choir also organized popular and promenade concerts for pupils, students and workers, often with introductory lectures by Marinković. They participated in humanitarian events, festive academies, state holiday celebrations and significant musical anniversaries such as the two concerts of 1956 dedicated to the 200th anniversary of Mozart's birth and the 100th anniversary of Stevan Stojanović Mokranjac's birth. Beside Marinković, conductors at the Music Sector of the National Theater were Stevan Guščin (choir conductor), Stojan Andrić (choir répétiteur), Vjekoslav Korže (assistant conductor and répétiteur) and Pavle Janković (second orchestra conductor since 1957).

Shortly after his arrival in Niš, Ilija Marinković noticed the main problems and obstacles confronting the professional functioning of the Music Department: lack of material resources, adequate concert and rehearsal hall⁵ and adequate staff, which were raised as crucial issues, given that the existing orchestra staff did not provide sufficient opportunities for the artistic development of the ensemble (A.[randjelović] M.[iodrag] 1953, 4). There were a small number of professionally educated musicians working for the orchestra. This resulted into the part-time hiring of musicians from the military orchestra, so that the

² Ilija Marinković (Budapest 1916 – Hamburg 2003), started his music studies in Belgrade, at the Music School “Stanković”, and continued at the Music Academy, where he graduated in 1942 composition in the class of Stevan Hristić and violin in the class of Petar Stojanović. He also studied medicine and specialized in phoniatrics, which made him interested in vocal studies. During the World War II he worked as a violinist in the Belgrade Philharmonic Orchestra and in the Opera Orchestra. After the war, he spent one year in the class of conductor Hans Swarowsky at the Vienna Academy of Music, played in the Wiener Symphoniker and conducted at the Wiener Kammeroper. In Belgrade, he also worked as a professor at the Music School “Mokranjac” and director of the Music School “Josif Marinković”. During his studies at the Belgrade Music Academy, Marinković was three times awarded the “St. Sava” Prize for his compositions: Violin Sonata, String Quartet and Symphonic Poem *Šuma na suncu* (1939). Award for organizing and conducting activities received in 1959 by the Yugoslav Council of Education and Culture (Perićić 1969: 263–266; Perićić 1984, 571).

³ *Čučuk Stana*, *The Winter's Tale*, *A Midsummer Night's Dream*, *Othello*, *The Living Corpse...* For some of these plays Ilija Marinković arranged and composed music (Petković 1972, 46).

⁴ For example, Haydn's *London symphonies*, Mozart's *Linz Sypmhony*, Symphony No. 40 in G minor, Beethoven's First and Second symphonies, Schubert's Symphony No. 8 in B minor, Beethoven's overtures *Egmont* and *Coriolan*, Mendelssohn's *Ruy Blas* Overture, Schubert's *Rosamunde* Overture, Veber's *Oberon* Overture, Gluck's *Iphigénie en Aulide* Overture, Mozart's Clarinet Concerto in A major, Beethoven's Piano Concerto No. 5 in Es major (Petković 1972, 44).

⁵ The rehearsals of the Music Department orchestra and choir were not held in the National Theater but in the inadequate rooms of the “Abrašević” Amateur Cultural Society and the classrooms of the Music School.

balance between civilian and military musicians was 50:50.⁶ Marinković hoped that this problem would be adequately solved thanks to the staff educated by the Secondary Music School in Niš and the hiring of professional musicians from other cities (Ibid.).

However, the situation did not change much after three years: after numerous discussions at the sessions of the Council of Education and Culture of the District National Committee and the Theater Council, it was decided in 1956 to establish a orchestra of professional musicians at the Music Department of the National Theater instead of an orchestra of part-time hiring military musicians and amateurs: “which as such was cumbersome and immobile. A public call for a members of future professional orchestra has been announced, but it has not yet been possible to complete the orchestra” (J.[anković Dragoljub] 1956, 5).

Regardless of the above mentioned difficulties, the orchestra held 40 rehearsals at the beginning of its first concert season, from the second half of October until the end of 1953, and managed to perform twice to the Niš audience with the works of Gluck, Beethoven, Mozart, Gounod, Hristić and Konjović (A.[randjelović] M.[iodrag] 1953, 4). According to Marinković, in its future repertoire policy the orchestra will focus primarily on opuses of domestic composers⁷, while the existing repertoire whose framework consisted of standard European orchestra literature will be expanded by including works of Slavic composers: Tchaikovsky, Smetana and Dvořák (Ibid.). Exceptions from the conventional classical-romantic symphony repertoire represent the premieres of the *Suite No. 1* for small orchestra by Igor Stravinsky, which the Niš audience “received beyond all expectation calmly and with tolerant patience, which gives an impetus to continue to cultivate this direction of musical styles in the Theater orchestra repertoire” (Lj.[ubiša Ružić] 1955, 5) and George Gershwin's *Rhapsody in Blue*, performed in 1958 with a soloist from Belgrade, pianist Nada Vujičić.

During the second concert season (1954/55) the orchestra of the Music Department held 10 premiere symphony concerts, and in the following years, with this ensemble performed as a soloists, renowned musicians from Serbia and other Yugoslav republics: Melita Lorković (piano), Fredi Došek (piano), Vera Veljkov (piano), Olga Mihajlović (piano), Andrija Preger (piano), Branko Pajević (violin), Lazar Marjanović (violin), Margaret Nuri-Andrić (violin), Jakov Srejšević (flute), Bruno Brun (clarinet) as well as artists from abroad: Anton Soler, pianist of Slovenian origin from Argentina, and Karen Lund Christiansen, pianist from Denmark. It was also important for the professional development of the orchestra that they employed guest conductors: Djura Jakšić (Belgrade), Milivoj Ivanović (Titograd) and Todor Skalovski (Skopje).

Through a series of popular concerts for pupils, youth and workers⁸, the orchestra of the Music Department was able to reach a wide audience both in Niš and in guest performances in the nearby cities: Aleksinac, Soko Banja, Leskovac, Pirot, Bela Palanka. The organization of the subscription concerts also contributed to increasing the number of

⁶ Although the plans of the Music Department scheduled the status of full-time employees for members of the orchestra and choir, it was never fully realized, so that the majority of the members were part-time employees, which certainly did not enabled professionalization of the Music Department. The number of members of the orchestra and choir varied from about 40 in each ensemble during 1954 and 1955 (Petković 1972, 36) to 21 orchestra musicians and 23 choir members in 1958 (J.[anković Dragoljub] 1958b, 5).

⁷ Thanks to this repertoire orientation, the works of Stevan Hristić (*Rhapsody* for piano and orchestra, *Poema zore*, *First Suite* from the *Ohridska legenda* Ballet), Josif Marinković (*Dositaj Obradović* Cantata), Svetomir Nastasijević (*Omer and Merima* Cantata), Petar Stojanović (Serenade for Strings and Flute) were premiered in Niš.

⁸ Educational concerts included an introductory lecture followed by a adequate music programme, such as a thematic concert from the concert series for youth: *Instrumental music of the 17th century and the development of the concerto form* held in 1957.

visitors and the popularization of classical music (J.[anković Dragoljub] 1958c, 5). Five years later, in 1958 the orchestra and the choir of the Music Department of the Niš National Theater held their first successful performances abroad, in the Bulgarian cities Plovdiv and Haskovo⁹. Yet, there were no financial resources for the planned tours in Egypt and Greece. The concert season 1957/58 was rated as the most successful in the work of the Music Department that far: by mid-June 1958, the symphony orchestra had 40 performances attended by more than 15 000 people and 9 opera performances, while 11 premiere symphony concerts were planned for the following season (J.[anković Dragoljub] 1958a, 5).

Despite the undoubted professional advancement and conquering more and more space in the cultural and musical life of the city, the Music Department did not have the full support of the administration of the Cultural Council of the Niš Municipality and the Drama Department of the National Theater whose managers insisted on its subordinate role in relation to Drama, especially as far as financial matters were concerned. From the very beginning of the establishment of the Music Department, the Niš Municipality had not been able to provide sufficient money for its proper functioning and fulfillment of the aims assigned to it. The excellent attendance at the opera performances caused suspicion among some city officials and among some members of the cultural life in terms of rejecting the alleged unrealistic idea of Ilija Marinković to establish the Opera as an independent sector of the Niš National Theater, while poor attendance at symphony concerts was criticized as a major problem. The intention of Ilija Marinković, which was obviously widely accepted, of gradually educating the audience and preparing them for the acceptance of symphonic music through opera, was not properly understood.

In this sense, it is indicative that the polemic in the local press *Narodne novine* (*People's Press*) and music journal *Savremeni akordi* (*Contemporary Chords*) initiated by the opinions expressed in the counseling about the musical life of Niš, held on June 30 1955. Besides the representatives of the political, cultural and musical life of the city, Dušan Plavša, music officer of the Council for Education and Culture of the Republic of Serbia and Ljubomir Kocić, secretary of the Serbian Society of Friends of Music also participated. In the introductory report entitled *Musical development of Niš* Ilija Marinković, in addition to listing the achieved results, also spoke about the uncertain future of the Music Sector of the National Theater due to the long-standing unresolved and accumulated problems and the lack of progress in providing elementary conditions for its work. "The most important is an increase in the number of managing and music staff, providing adequate rehearsal and concert hall, instruments and put a greater focus on professional rather than amateur work" (P.[opović Slobodan] 1955, 5). Marinković's justified pointing to the problems and the support he received from Dušan Plavša at the counseling were interpreted in the *Narodne novine* as advocating only for the greater financial support for the Music Sector, as dealing with economic, rather than professional musical issues, concluding that this discussion resembled to a "empty politicizing" (Ibid.). Dušan Plavša reacted to the writing of *Narodne novine* in the *Savremeni akordi*. He defended Ilija Marinković, noting that despite the "great progress in the cultural and musical development of Niš, there was still a misunderstanding for the needs of music and musicians by some local government representatives" (Plavša 1955, 78–80). Plavša

⁹ At the concert programme dominated choral, instrumental and works for choir and orchestra by Yugoslav (Serbian, Croatian and Slovenian) authors: Stevan Hristić (*Poema zore* and *Jesen*), Bruno Bjelinski (Concertino for Piano, Strings and Percussion), Jakob Gallus (*Ecce quomodo*), Stevan Mokranjac (*X Rukovet*), Mihailo Vukdragović (*Vezilja slobode*).

wonders how it was possible that the second largest city in Serbia, with a developed industry, cannot create decent material conditions for its cultural workers. As a concrete example, he states that because of unresolved housing problems, a number of musicians left Niš and went to other cities that offered them better conditions for life: “Can one blame people because they are not willing to live in a wagon at a train station, school classrooms or unhealthy rooms?” (Ibid.). An answer to Dušan Plavša's text, which was published in the next issue of *Savremeni akordi*, was sent by the Niš District Committee of the Yugoslav Alliance of Working People. In this response, Plavša's text is rated as “pamphletic” and his view of the musical life of Niš as “non objective and one-sided” (Bošković 1957, 28–30). The author of the response particularly resents at the fact that Plavša spoke critically about the Ivan Vučković's discussion at the counseling, noting that “Comrade Ivan Vučković is a member of the Secretariat of the Niš District of the Yugoslav Alliance of Working People and a prominent cultural and political worker of Niš” (Ibid.). In response, Dušan Plavša maintained his views, interrupting the discussion on the problems of the Music Department of the Niš National Theater and the musical life of Niš, because of the lack of arguments he sees no point for further polemic and especially because of understanding that “the last street in Niš should be paved and only then ‘disbursed’ for music culture”, and especially “because of the mentality that favors folk music and football instead of the true values of the culture and art” (Plavša 1957, 31–32).

2. REORGANIZATION OF THE MUSIC DEPARTMENT INTO THE NIŠ PHILHARMONIC ORCHESTRA

By the February 20, 1959 decision of the National Committee of the Niš Municipality and with the consent of the Niš National Theater Council according to the previous report of the special Commission, the Music Department is separated from the National Theater and becomes an independent institution. The Commission found that both Drama and the Music Department have so far endeavored, as separate organizational sectors of the National Theater, to make a plan of their artistic programs without collision, but joint financial resources have led to “natural difficulties“, especially in the implementation of the budget (Marinković 1959, 7). It had been suggested that in the future the Music Department changed its name to the Niš Philharmonic Orchestra and is self-financed from the municipal budget for culture.

A few months before its founding (March 7 1959), Ilija Marinković was optimistic towards the new music institution, and saw the separation of the Music Department from the National Theater, that is, its development into the Niš Philharmonic Orchestra as “a natural process of development of musical culture in this part of southeastern Serbia“ (Ibid.). Speaking about the tasks of the newly formed orchestra, he emphasized his responsible role in “social development in process of education and spreading music culture to the broader public, to citizens, workers and youth... In its activity, the Niš Philharmonic Orchestra would primarily performed symphonic music and operas and would also spread musical culture to the people through special popular concerts“ (Ibid.) (Fig. 4, 5). Marinković announced further cooperation with the National Theater in the form of performance of stage-music works and continuous development of the operatic scene “because it has been proved that opera is the easiest way to reach the broad masses of listeners“ (Ibid.). The Niš Philharmonic had an orchestra of 47, mostly professional

musicians, as well as those employed by other music institutions in the city (Military Orchestra and Music School) and a choir of 44 members.

The Niš Philharmonic Orchestra continued the activity of the Music Department of the Niš National Theater in the programme realization of 1958/59 by the concert performance of Gluck's opera *Orfeo ed Euridice* in March 1959, and at the end of the season, in June 1959, the *Spring* from the Haydn's Oratorio *The Seasons* and Rimsky-Korsakov's *Scheherazade* was premiered to the Niš audience.

However, at the beginning of 1960, there were a series of articles published in the local press that spoke in a critical tone about the artistic results and repertoire of the Niš Philharmonic Orchestra. "Contrary opinions have been heard lately about its purposefulness, whether the Niš Philharmonic Orchestra realized the needs of those it was intended for, whether within the funds it has (19 million dinars in the past and 25 million planned for this year) can do something more for affirmation and development of music art in Niš" (Lj.[ubisav] St.[anojević] 1960, 7). Although the author of this critique noted the effort to engage the more professional music staff in the Niš Philharmonic Orchestra, he still had the impression that not all the possibilities were fully exploited. "During the new season (from September last year), only one symphony concert was given and reprise performances of two operas: *Traviata* and *Rigoletto*. The participation of the Philharmonic Orchestra in events of occasional character (the Academy in honor of the Niš Liberation Day, the Yugoslav National Army Day, the anniversary of the "Stanko Paunovic" Factory) is somewhat more active" (Ibid.). Cooperation with primary schools was mentioned (15 educational concerts), but it was concluded that the Niš Philharmonic Orchestra failed to find its rightful place in the musical and cultural life of the city. "The evident aspiration for opera and the belief that the present Philharmonica is a springboard for this form should be reconsidered which, in our conditions still seems megalomaniac. On the other hand, the basic line and orientation of this institution, its role in spreading music culture among the wide masses of working people, is not quite clear. The Philharmonia would have to do more to seek a more modern repertoire, easier and more appropriate forms that, with more effort (and by far less resources), would accomplish a greater results" (Ibid.).

Ilija Marinković reacted to this article in the next issue of *Narodne novine*. He pointed out to the danger that threatens not only the Niš Philharmonic Orchestra but also for the entire music culture from popular and newly-composed folk music, and contrary to the author of the critique who promoting the "easier" forms, insisted that the Niš Philharmonic Orchestra should not be "reduced to an institution for entertainment" (Marinković 1960, 8). In Marinković's opinion, the funds invested in Niš Philharmonic Orchestra were never enough, citing examples of philharmonic orchestras in Belgrade and Zagreb, whose budgets are twice the budget of the Niš Philharmonic Orchestra. Noting that the highest form of music is not opera but symphonic genre, but that the singing word on the stage is the most suitable form for spreading musical culture, Marinković thinks that the achieved results of the Niš Philharmonic Orchestra should be preserved and wonders "must one still fear the expression of megalomania that some individuals point out in public, light-headedly and irresponsibly?" (Ibid.).

The negative reviews were frequently repeated in the *Narodne novine* in the following months, apparently derogatory: "Did the Philharmonic Orchestra with its heterogeneous qualities and insufficient artistic level of the performed works justify its existence and importance that such institution must have in a city, musically undeveloped like Niš? The answer to this question was given by the audience, especially young people, who are less

and less present in concert halls, thereby Philharmonic neglecting its educational role... Insufficient musical self-criticism and responsibility for musical art characterize the results of the Philharmonic so far. Modest possibilities and big, unrealistic and unfulfilled ambitions“ (Radojičić 1960, 7).

3. INSTITUTIONALIZATION OF THE CITY SYMPHONY ORCHESTRA (1960)

In April 1960, during the session of the Municipal Council for Education and Culture, the proposal of the Council of the Niš Philharmonic Orchestra on the reorganization of this institution was taken into account. The proposal stated that the Philharmonic Orchestra produced some results, but also showed a number of weaknesses in its organizational structure, repertoire and programme concept. A choir of 16 professional singers and only 4 soloists are not enough to develop the opera production more seriously (Anonym 1960a, 7). That is why the Council proposed the disbanding of the Philharmonic Orchestra and the establishment of the City Symphony Orchestra. The proposal still provided the existence of two performing ensembles: a symphony orchestra of 40 musicians and a choir that would have the same number of members.¹⁰ “This would create the conditions for more dynamic work adapted to the material possibilities, the interest of the audience and the cultural needs of the city“ (Ibid.). In mid-July, during a session of the National Committee of the Niš Municipality, a decision in a form of a decree was made to establish a Niš Symphony Orchestra within Radio-Niš. The aim of the orchestra is to cultivate serious music through various events and concerts, and within its framework a small entertainment orchestra whose task is to perform popular entertainment music should be set up (Anonym 1960b, 7). Ilija Marinković disagreed with the decision to transfer the orchestra to the jurisdiction of Radio-Niš, so after seven years of exceptional commitment to professionalize not only the orchestra but also the city's musical life, he resigned as conductor, although in the end, the City Symphony Orchestra never acted within the Niš radio station. As a conductor and director of the new orchestra they appointed Lambra Dimitrijević from Belgrade (Fig. 6, 7, 8).

The City Symphony Orchestra began its activity in October 1960 at the “Čair“ Park by participating as a promenade orchestra in the event “Children's Week“ (Petković 1972, 117) and then played “classical popular music on the podium of the ‘Park’ Hotel every day“ (Petković 1993, 11). Although the first concert performance was announced for September, the first presentation of the City Symphony Orchestra to the concert audience took place in December. The small ensemble of the 25 members of the orchestra was completed with guests from Belgrade – students of the Music Academy who performed Stamic's Trio for Orchestra, Bach's Concerto for Two Violins and Orchestra, Schubert's Symphony No. 8 and Dvořák's *Slavonic dance* No. 8, with soloists Aleksandar Pavlović and Dragutin Bogosavljević. Violinist from Belgrade Lazar Marjanović, in the review of this concert, well-intentioned concluded that “in the near future, this young ensemble will be able to perform with success the compositions that represent significantly more level in terms of performance...“ (Marjanović 1960, 7).

In June 1964, Lambra Dimitrijević resigned as conductor in order to move to Belgrade. Since the orchestra could not find a permanent conductor, the conductor of the Belgrade Philharmonic Orchestra, Djura Jakšić was hired temporarily, and in the following year,

¹⁰ The planned founding of the choir was never realized, so the City Symphony Orchestra has worked since its foundation exclusively as an instrumental ensemble.

when the orchestra changed its name once again to the Niš Symphony Orchestra, conductor of the Belgrade Opera Borislav Pašćan was hired too. During the next years, the conductors of the Symphony Orchestra were Nikola Bojadžijev and Vančo Čavdarski, until the 1969/70 season, when with the arrival of Juraj Ferik in Niš, the orchestra succeeded in hiring a conductor who would be more permanently retained.

Therefore, the sixties in the history of the Niš Symphony Orchestra were spent in search of a permanent conductor, who would inevitably reflect on the artistic quality of the orchestra. This was also noticed by a critic of the journal *Pro Musica* who, while analyzing the musical life of Niš in the mid-1960s, expressed his opinion about the work of the City Symphony Orchestra: „The City Orchestra, which has existed for about fifteen years with minor pauses and various forms of work, though it does not yet have proper physiognomy, fulfills the musical life of Niš with more or less success“ (Ivanović 1966, 9).

CONCLUSION

The beginnings of the orchestral practice in Niš, viewed through the work of the Music Department of the National Theater, the Niš Philharmonic Orchestra and the City Symphony Orchestra, testify to the numerous paradoxes and contradictions of local cultural and musical life. Controversies over the current problems of musical life in Niš and the role that the symphony orchestra should have in its development, often moved from the professional to the political sphere, affirming that in the field of art, aesthetic conflicts always have a political dimension, in the sense that they represent a euphemized form of struggle to impose a dominant principle of hierarchy within the field of cultural production but also a dominant vision of social reality (Bourdieu 1993,101–102).

Despite the fact that „...the cultural policy of socialist Serbia/Yugoslavia clearly demonstrated that professional art and high culture acted as an important factor of its policy and a natural indicator of the entire qualitative picture of its society“ (Veselinović Hofman 2017, 21–22) and despite the official demands of the state cultural policy concerning the decentralization of culture and declarative support for the establishment of an institutional infrastructure in the field of music outside the main Yugoslav centers, in the case of Niš these demands achieved apparently quite slow and hectic results. Under the circumstances of insufficiently defined goals of local cultural policy which was balanced between professionalism and amateur, populist, and elitist, insufficiently defined financial, organizational and personnel criteria, symphonic music existed in the musical life of Niš mainly due to the enthusiasm of individuals who struggled to reach professional performing levels in an environment where it was first necessary to create and educate an audience to accept this musical genre. In this sense, the symphony orchestra of the Music Department of the Niš National Theater and the Niš Philharmonic Orchestra has undoubtedly played a key role in affirming the symphonic literature of both the Western European and Yugoslav musical canons.

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POČECI ORKESTARSKE PRAKSE U NIŠU POSLE DRUGOG SVETSKOG RATA – OD MUZIČKE GRANE NARODNOG POZORIŠTA DO NIŠKOG SIMFONIJSKOG ORKESTRA (1953–1965)

U radu se govori o utemeljenju profesionalne orkestarske prakse u Nišu, čiji su počeci vezani za pedesete i šezdesete godine prošlog veka. Istraživanje sprovedeno sa namerom da se sagleda kulturni i umetnički doprinos institucije simfonijskog orkestra dinamici muzičkog života Niša, izvršeno je na osnovu uvida u napise iz lokalne štampe i dostupni arhivski materijal. Česte promene u organizacionoj strukturi, finansijski i kadrovski problemi, umetnički usponi i padovi, polemički tonovi u kulturnoj javnosti koji su pratili utemeljenje orkestarske prakse u Nišu neposredno posle Drugog svetskog rata, svedoče o dinamičnoj atmosferi u okviru koje su protekle prve godine rada simfonijskih orkestrara koji su prethodili osnivanju Niškog simfonijskog orkestra, do sredine 60-tih godina 20. veka jedinog simfonijskog orkestarskog sastava koji je pored Beogradske filharmonije delovao u Srbiji.

Ključne reči: Niš, koncertna orkestarska praksa, Muzička grana Narodnog pozorišta Niš, Niška filharmonija, Gradski simfonijski orkestar

LIST OF ILLUSTRATIONS



Fig. 1 Music Department (choir and orchestra) of the Niš National Theatre with conductor Ilija Marinković, 1954



Fig. 2, 3 Concert programmes of the Music Department symphony orchestra, 1954, 1956

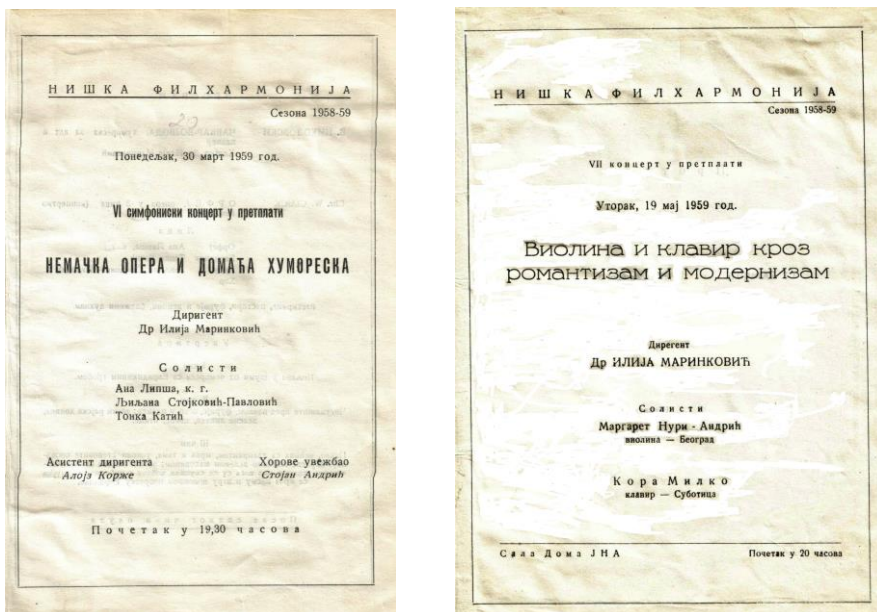


Fig. 4, 5 Concert programmes of the Niš Philharmonic Orchestra, 1959



Fig. 6 Lambra Dimitrijević, conductor of the City Symphony Orchestra, 1960



Fig. 7 The City Symphony Orchestra, 1962

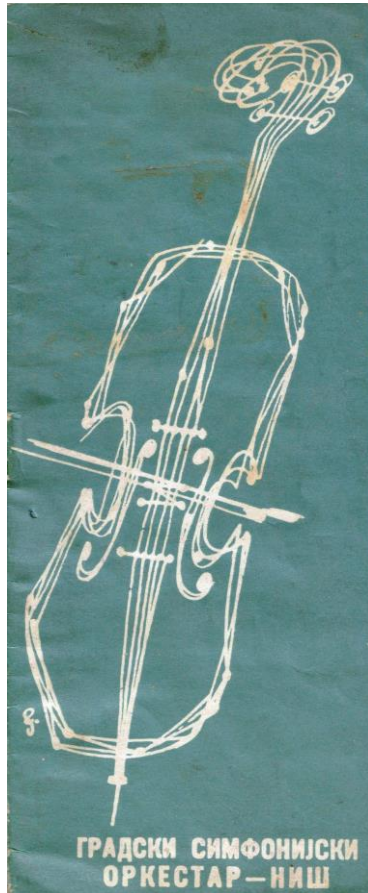


Fig. 8 Front page of the City Symphony Orchestra programme

INSTRUMENTAL THEATER IN THE WORKS OF MAURICIO KAGEL, GEORGES APERGHIS AND HEINER GOEBBELS*

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Abstract. *The characteristic of the genre of instrumental theater is both the symbiosis of music and theater, as well as the fact that composers are also directors, while musicians have the opportunity, in addition to their expected roles, to be in contact with other arts. The specificity of the genre is that it is displaced from the original environment and replaced in a new context, which allows the performers to interact with each other, as well as to be in close communication with the audience. The impact of the audience on the performance contributes to the final design of the piece, which is why its engagement is of utmost importance to the genre. Composers such as Mauricio Kagel, Georges Aperghis and Heiner Goebbels made the greatest contribution to this genre.*

Key words: *instrumental theatre, Mauricio Kagel, Georges Aperghis, Heiner Gobbels, symbiosis*

INTRODUCTION

“If one looks at contemporary trends (...), the basic aspiration is indicated: the abolition of traditional genre boundaries and typologies. The purest example of this boundary abolition can be best observed in the new musical theater”. “It is not a stylistically fixed form of theater that exists among others, but it represents the application of musical thinking to theater (...).”¹ (Šuvaković 2018, 11–12)

The symbiosis of the musical and theatrical arts characteristic of the genre of instrumental theater is reflected in the fact that composers are also directors, while musicians have the opportunity, in addition to their expected roles, to be connected to the other arts. The unique aspect of the genre is its displacement from the original environment

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¹The term *new musical theater* is closely related to the term *instrumental theater*, and they are synonyms.

and placement in a new context, allowing the performers to interact with one another, as well as maintaining their close connection with the audience. The engagement of the audience is of paramount value for the genres. Therefore, their engagement in the performance has a significant contribution to the final design of the piece.

Each work is a process that is generated by the thorough preparation of the composer, the study of the matter that precedes the creation of the work with the tendency for each segment of the composition to be organized. On the other hand, there is indulgence of some elements to the random chance through which the composers incorporate a surprising impact that provides a dose of spontaneity to the works created within the instrumental theater.

The characteristics of instrumental theater will be examined and exemplified through the works of Mauricio Kagel's *Pas de cinq*, Georges Aperghis's *Sept crimes de l'amour*, and Heiner Goebbels's *Surrogate*. Observing the protagonists on stage, their behavior, gestures, movement, analyzing the contexts in which the compositions were created as well as the symbolism and the message of their work are elements that will be specifically examined to gain insight into the very concept of instrumental theater.

Essentially, music and theatre art remain undifferentiated, as musicians are not forced to step out of their role as performers. Musicians in this particular genre have satirical and ironic means of expression within the framework of their musical discourse, in order to paint everyday life, and they manage to shift the theatre from its original environment. These are some main characteristics of Kagel's instrumental theater which will be noted and discussed in this study, through the examination of the composition *Pas de cinq*.

Apart from the aforementioned composition, the analysis of Georges Aperghis' work *The Seven Crimes of Love*, represents the rejection of the hierarchy between the visual and musical elements, which is complemented with simultaneous consideration of the meanings brought through verbal expression. Combining acting and music with other art forms allows the composer's broad and open understanding of the concept of this and other works. All of Aperghis's expressive means are intended to depict the state of society through the use of a wide range of symbols.

In addition to these two compositions, Goebbels' work *Surrogate* will also be thoroughly discussed throughout this study. The synthesis of various arts, evident in *Surrogate*, is arguably inspired by Wagner's 'gesamt-kunstwerk'. Eclecticism, reflecting the state of society and the awkwardness of life are characteristic aspects of *Surrogate*, thus linking this work to the aforementioned compositions selected as analytical samples. Their characteristics expressed in the field of instrumental theater will be the main focus in the core part of this study.

1. INSTRUMENTAL THEATRE GENRE

The origin of instrumental theater dates back to ancient Greece and has evolved to this day. The interpretation of this term is diverse and it can be seen through the various interpretations proposed by different theorists in their attempt to define this genre. According to *Mirjana Veselinovic-Hofman*, "musical theater is established when music is not only the result of composing on a text, a means of presenting a dramatic flow, but also when the music itself is a dramatic flow, and at the same time, that dramatic flow itself is music." *Hans Peter Jan* believes that "musical theater implies simultaneity of work processes on the same object". Ivan Brkljačić, however, explains that "instrumental

theater (...) is seen as a theatrical form in which music is a dramatic flow in its content, and various instruments, as well as the performers who play them, depict the characters of that dramatic act.” (Brkljačić 2011, 2–3)

“In the 20th century through the works of Stravinsky (*Igor Fyodorovich Stravinsky*), Satie (*Eric Alfred Leslie Satie*), Schoenberg (*Arnold Schoenberg*), Milhaud (*Darius Milhaud*), Stockhausen (*Karlheinz Stockhausen*), Cage (*John Milton Cage Jr.*) and others, musical theater has expanded, winning over the field of instrumental theater, a special form of musical theater that can be most directly traced through the opus of Mauricio Kagel”, whose work is, among other things, the subject of this paper. (Brkljačić 2011, 2) As the twentieth century progressed, this genre gained popularity, and this was indicated by the fact that composers and ensembles from around the world were increasingly active in the realm of instrumental theater (*Conlon Nancarrow*, *Bushra El-Turk*, ensemble *Themus* from Sweden, *Irinel Anghel*).

“Terminology such as 'instrumental theater' or *azione teatrale* ('theater action') suggests that there can be a musical theater consisting of only instrumentalists or that instrumentalists can be actors in their own musical dramas.” (Salzman and Desi 2008, 94) Consequently, the theatrical and musical art cannot be separated, as the acoustic and visual components are organically linked and form an unbreakable bond within the instrumental theater.

“This genre strives to rediscover what has been lost in Western classical music: the visual and kinetic nature of performance, the physicality of music-making, the bodily presence of the performers, the three-dimensional space of the stage, and the spectacle of stage events.” (Heile 2006, 37) All this opens the space for multiple and different ways of reading and interpreting a piece by an audience.

No matter how different all the definitions of the aforementioned authors are, they are at the same time similar. Through their observations and through attempts to define the genre of instrumental theater more closely, the obvious influence of the concept of theater on the conception of music (and vice versa) is inevitable. In addition, the aim of this genre is to interact with the audience and inspire the performers to shape the work through their active involvement, thus further enriching the musical art.

2. MAURICIO KAGEL, COMPOSER OF INSTRUMENTAL THEATRE

“Under the direct influence of Cage, Boulez (*Pierre Boulez*) and Stockhausen, Mauricio Kagel created the first compositions in the Cologne studio in 1960 that could be classified as instrumental theater, such as *Sonant* and *Sur scenes*.” (Brkljačić 2011, 5) Therefore, Kagel could be considered a founder of instrumental theater, providing significant contribution of great importance to music and its development in the twentieth century.

The constant permeation of the performing and musical arts, which is a major feature of the genre, could be characterized as “the theatrical quality of any performance of music.” Accordingly, “at the expense of the sonic result, it can become difficult to decide whether the players are simply musicians or actors who play musicians, so that the performance becomes fictionalized, like diegetic² music in film or stage music in the theater.” (Heile 2006, 4) This is also compounded by the fact that “the success of Kagel's music theater rests on the

² Diegetic music in a movie or on a TV program is part of the action and characters can hear it, not just people who are watching the movie or TV program, downloaded from:

<https://dictionary.cambridge.org/dictionary/english/diegetic>, accessed on the 20th of June.

continuum between music-making and theatrical action, and, consequently, on musicians who never actually have to step outside their role as performers.” (Heile 2006, 36)

When considering Kagel's entire work, reflections of his relative experience in the film industry, as well as his experience in music and instrumental theater, all contribute to the synthesis of these two arts, their interplay and cooperation, which is a logical outcome. Kagel's achievements represent a departure from tradition, while the focus is on issues of society and culture.

“‘Avant-garde’ and ‘uncompromising’, ‘theatrical’ and ‘witty’, imagination, originality and humor are the hallmarks of this multimedia artist. Inspired by his inexhaustible drive towards being inventive, Kagel uses a very wide variety of expressive means that, although often satirical and provocative, are always put to the service of musical discourse. He explored a wide range of sounds and experiences in compositions that personified the fine balance along the demarcation points among serial improvisation and the theater of the absurd.”³

Leaving nothing to chance, sketching all the details, participating in every segment of the realization of the work, are the crucial points of Kagel's temperament and attitude towards his compositions. “With him, each piece implies a complete process, ranging from the initial step of the composer's own imagination to actual presence on stage in front of an audience, a process that leaves none of the intermediate phases to chance: the development of an idea, scholarly research in a plethora of fields of human thought, the composition of a highly precise score (down to the smallest technical details), the setting up and organization of human relationships (often highly dramatized) with all those who take part, directly or indirectly, in the realization of the piece, not forgetting effective stage, sound and image production...”⁴ This approach reflects Kagel's seriousness and intention to awaken consciousness and change the approach of the instrumentalists in performing his compositions and compositions written within this genre. “Because of this, Kagel may be considered one of the great thinkers of the contemporary world through his works of art.”⁵

2.1. Instrumental theatre in *Pas de cinq* by Mauricio Kagel

The definition and background of the term *Pas de cinq*, which means five steps in translation, is “a term used for a basic step pattern of several Elizabethan dances such as the galliard, tourdion and the saltarello. The term was also used synonymously with the term ‘galliard.’”⁶ “The energetic and vigorous *cinque pas* (or *cinque passi*) are found in all the 16th-century Italian dance treatises (for example, *Fabritio Caroso*, etc...)”⁷

“Kagel's work *Pas de cinq* (1965) deals entirely with the choreographed movements of actors on the stage. Five mute players walk in different patterns outlining a pentagon.”⁸ (Heile 2006, 52–53) This can be seen as a symbol of the number **five**, which is important to the composer and is reflected in the relation between the five steps (*pas de cinq*) – and the

³ http://www.washingtonpost.com/wpdyn/content/article/2008/09/19/AR2008091903900_2.html?noredirect=on, accessed on the 17th of June.

⁴ <http://www.cdmc.asso.fr/en/actualites/saison-cdmc/mauricio-kagel-and-instrumental-theatre>, accessed on the 17th of June.

⁵ <http://www.cdmc.asso.fr/en/actualites/saison-cdmc/mauricio-kagel-and-instrumental-theatre>, accessed on the 17th of June.

⁶ <https://musicterms.artopium.com/c/Cinquepas.htm>, accessed on the 21st of June.

⁷ <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005797>, accessed on the 18th of June.

⁸ Björn Heile, *The Music of Mauricio Kagel* (Farnham: Ashgate Publishing Limited, 2006), 52-53.

pentagon - pentagon strips have a minimum length of five meters - five boundaries/caesuras in the musical-dramaturgical flow - five performers.

The performers are dressed in uniforms and their appearance shapes another semantic level in relation to the original one which referred to number five. The pentagon was first approached by the “king” because of the crown he wore, highlighting his bourgeois status in society. The entry of the “citizen” from the middle class is a counterpoint together with the “king” produced by uneven steps on different materials and strokes of the rods. The counterpoint is further developed by the entry of other performers: a middle-aged lady, a man who is artistically-minded (judging by his loose tie) and an old man. In this way, the composer portrays the social pyramid through performers who come from different social strata.

Artists produce certain rhythms with their steps, which are complemented by the use of walking sticks. The rhythmic patterns they perform are predetermined for the steps and for the strokes of the sticks (see Fig. 1).

However, since the length of the steps is not predetermined, it happens that the two performers are walking at irregular lengths in a uniform rhythm and vice versa. In doing so, they create a polyphony of steps, characterized by a variation of timbre, while the stage is covered with different materials, such as wood, metal, styrofoam, plastic, sand, linoleum fabric and so on. “This leads to possibly the closest union of kinetic movement resulting music in Kagel’s instrumental theater as closely as possible.” (Heile 2006, 53)

WANDELSZENE	WALKING SCENE	SCENE A DEAMBULER						
<p>1. Die Partien der fünf Darsteller - A, B, C, D und E - sind entweder von männlichen oder weiblichen Schauspielern zu besetzen. Alle Mitwirkenden sollen mit Spazierstock - eventuell Regenschirm - auftreten. Die Kostümierung kann einheitlich sein.</p> <p>2. Die Darsteller gehen auf Bahnen, die die Form eines regelmäßigen Fünfecks bilden, dessen Winkel zusätzlich verbunden sind. Die Mindestlänge einer äußeren Bahn dürfte etwa 5 m, die maximale Breite jeder Bahn etwa 1 m betragen.</p>	<p>1. The parts of the performers A, B, C, D and E may be taken either by five male or five female actors. All participants carry a walking stick or perhaps an umbrella. They may be uniformly costumed.</p> <p>2. The performers walk along lanes constructed to form a regular pentagon; the angles of the pentagon are also connected by lanes. The minimum length of an outer lane should be about 5 metres; the maximum breadth of any lane should be about 1 metre.</p>	<p>1. Les parties des interprètes A, B, C, D et E seront tenues soit par cinq acteurs soit par cinq actrices. Tous les participants doivent porter une canne, éventuellement un parapluie. Les costumes peuvent être uniformes.</p> <p>2. Les interprètes marchant sur des voies qui revêtent la forme d'un pentagone régulier, dont les angles sont en outre reliés entre eux. La longueur minimale d'une voie extérieure peut être d'environ 5 m, la largeur maximale de chaque voie d'environ 1 m.</p>						
<p>2.1 Das Fünfeck kann dem Zuschauer Raum beliebig zugewandt werden (also auch ◯).</p> <p>2.2 Alle Bahnen werden mittels Gerüsten wie Schritten oder Rampen verschiedener Fallwinkel sowie durch kurze Treppenelemente möglichst unterschiedlich gestuft. (Die Praktikablen sollen beim Gehen der Darsteller wenig Nebengeräusche verursachen.)</p> <p>2.3 Die Bahnen sind mit verschiedensten Materialien belegt - z. B. Metall-, Plastik- und Holzplatten, Jute-, Stoff- und Linoleumlatten. Eine regelmäßige Verteilung der Beläge ist zu vermeiden. Als Beispiel (für eine Bahn):</p>	<p>2.1 The pentagon may be turned towards the auditorium in any way desired (thus ◯ also).</p> <p>2.2 The lanes are built up in as varied a manner as possible, using scaffolding, small platforms and slopes or ramps of differing angles of inclination. (This construction should produce no extra noises when the performers are walking on it.)</p> <p>2.3 The lanes are to be covered with the most varied kinds of materials, for example sheets of metal, plastic and wood, and runnens of jute, cloth and linoleum. A regular pattern or distribution of floor coverings should be avoided. Example (for one lane):</p>	<p>2.1 Le pentagone peut être tourné vers la salle comme on voudra (donc aussi ◯).</p> <p>2.2 Toutes les voies seront différenciées autant que possible, au moyen d'échafaudages tels que biais ou rampes inclinés selon différents angles, aussi bien que par de courtes marches d'escalier. (Pendant le parcours des acteurs les praticables ne doivent faire le moindre bruit.)</p> <p>2.3 Les voies sont recouvertes des matériaux les plus divers - par exemple plaques de métal, de plastique, planches de bois, tapis de jute, d'étoffe et de linoléum. On évitera une répartition régulière des garnitures. Exemple (pour une voie):</p>						
<table border="0"> <tr> <td>----- = Plastik / plastic / plastique</td> <td> = Stoff / cloth / étoffe</td> </tr> <tr> <td>ooooo = Linoleum / linoleum / linoléum</td> <td>===== = Holz / wood / bois</td> </tr> <tr> <td>..... = Metall / metal / métal</td> <td>===== = Jute / jute / jute</td> </tr> </table>			----- = Plastik / plastic / plastique	= Stoff / cloth / étoffe	ooooo = Linoleum / linoleum / linoléum	===== = Holz / wood / bois = Metall / metal / métal	===== = Jute / jute / jute
----- = Plastik / plastic / plastique	= Stoff / cloth / étoffe							
ooooo = Linoleum / linoleum / linoléum	===== = Holz / wood / bois							
..... = Metall / metal / métal	===== = Jute / jute / jute							

Fig. 1 The homepage of Kagel's Pas de cinq

“It would be pointless to claim that the musical rhythms are only an accidental result of the stage choreography as to hold that the actors' movements only serve to produce the rhythms (although as a performance option the piece can be played as concert music on percussion instruments).” (Heile 2006, 53) They mimic and make gestures in their performance and the performance of others, and make sounds by pointing to different aspects of difficulty, ridicule or confusion. “Through their gestures, they communicate, interact and form an agreement for further movements and sounds, thus creating a dramaturgical connection between them.”⁹ Performers should not only be understood by moonshiners or puppets, and the activities in composition are represented simultaneously thanks to their views, random turns, gallant gestures, et cetera. Their gestures form another semantic level with the help of which they create sounds outside the theater, sounds that come from choreography. This is precisely the composer's way of dealing with theater as a myth about himself from which various “stories” can be distilled.

On the other hand, “the lighting is monochromatic so that the performers could concentrate on the paths they follow. Moving reflectors are not applied, so total lighting is on at the very beginning of the play. Consequently, these stories are without text, but they are composed of movement, light and sound. In this 'instrumental theater', sound-producing gestures are created and transmitted, replacing spoken text but forming a meta-text in the sense defined earlier.”¹⁰

Within the internal organization of the musical-dramaturgical flow, certain boundaries formed by the performer can be observed (see Fig. 2). Boundaries are always formed by the same process of the composer stopping the performer at certain moments. The piece *Pas de cinq* begins with the entry of the “King”, but also with the successive entry of other performers shortly after. The joint creation of sounds flows and is rounded off by the static of all the performers at one point (minute 2:55), which is why the first boundary in the musical-dramaturgical flow is formed at this place. Following it, the next segment begins with the simultaneous movement of musicians-actors across different pentagon tracks. By stopping the performers again, another boundary was formed (minute 04:15). The polyphony of sounds continues and lasts until one by one the performer begins to slow the flow by stopping in place (minute 05:20). After the caesura, the sound production again forms a counterpoint in which the interruption occurs suddenly (minute 07:16), with the sudden static of the performers. The final segment rounds up the entire musical and dramaturgical flow of this piece. Similar to Haydn's “Farewell Symphony”, the same symbolic gesture is staged as one by one the performer exits the pentagon and pauses. The first of these was the artist, then the “king”, who is an inversion of the beginning of the piece itself. The old man also symbolizes the end of the piece with his death, so that after the citizen leaves the pentagon, the middle-aged woman encircles the *Pas de cinq* with a symbolic stroke of the stick into broken pottery. The circular form of the work can be noticed because of the simple texture at its beginning, which, by layering the performance of the performers, complicates it during the piece, in order to reduce the texture to the initial with separate departures of the artist and thus ensure the roundness of the *Pas de cinq* due to the similar situation at its beginning and at its end.

⁹ <http://www.bbc.co.uk/radio3/cutandsplice/kagel.shtml>, accessed on the 21st of June.

¹⁰ Eric Salzman and Thomas Desi, *The New Music Theater. Seeing the Voice, Hearing the Body* (Oxford: Oxford University Press, 2008), 324.

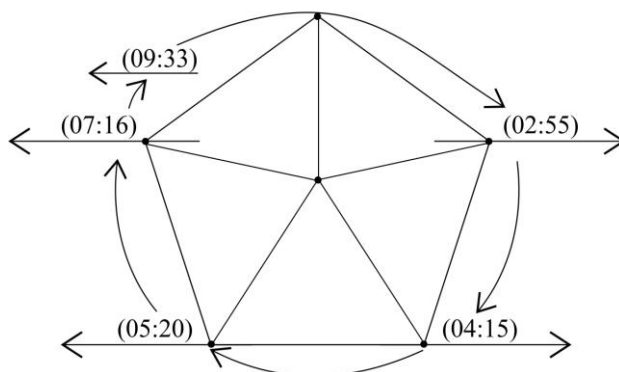
Mauricio Kagel *Pas de cinq*

Fig. 2 The boundaries in the musical-dramaturgical flow of Kagel's *Pas de cinq* shown through the pentagram

By various means Kagel evoked the image of everyday life, the transience of life, the still present social stratification, and the differences in social statuses. He evinced these aspects by relocating the theater from its original environment, while assigning the role to the performers of both, musicians and actors. This is further corroborated with Kagel's words: "When a performer is able to identify with the musical score, with his partthrough this code I have won because my message has arrived right to the performer as well as the audience."¹¹ "Kagel, who was, like Cage, from the New World, did not feel obliged to deal with the German and European struggles between tradition and innovation. There was just one direction: straight ahead. And, as Henze (*Hans Werner Henze*) said: 'who knows where 'ahead' is?'" (Salzman and Desi 2008, 141)

3. GEORGES APERGHIS AS COMPOSER OF INSTRUMENTAL THEATRE

The genre of instrumental theater was also contributed to by the work of the French composer of Greek descent Georges Aperghis. "One of Aperghis' greatest contributions is his founding of the *Atelier Théâtre et Musique (ATEM)* in 1976. This French ensemble created works of contemporary theater in which the players performed on instruments, sang, danced, and acted." (Fusik 2013, 43) The very name of the ensemble, as well as the multiple functionality of the musicians who very often play the role of dancers and actors, indicates an unbroken connection and permeation of different arts. It is precisely the synthesis of music, acting and dance that can be noticed with every actor on the stage, which is real instrumental theater and positions Aperghis, among the other composers, among the members of this genre.

¹¹ <http://www.bruceuffie.com/kagel.html>, accessed on the 17th of June

Aperghis rejects the hierarchy of visual versus musical elements in his theatrical works, stating the following: “The visual elements should not be allowed to reinforce or emphasize the music, and the music should not be allowed to underline the narrative. Things must complement themselves; must have different natures. This is an important rule for me: never say the same thing twice [...]. Another thing has to emerge that is neither one nor the other; it is something new.” (Fusik 2013, 47)

“Pursuing a need to develop a more liberated, personal language, he gravitated towards the work of John Cage and Mauricio Kagel”¹², reflected in the way he conceives various aspects of compositions. Aperghis was concerned with the semantic value of language, its meaning, which made him to explore the limits of the intelligible. By giving importance to each art individually, without forming a hierarchy in terms of the importance of music, theater, or dance, Aperghis places them at the same level, thereby achieving a complete balance between them. Accordingly, “many creations bridge the gap between short plays and operas.”¹³

Open to new influences and experiments with contemporary trends, the composer combines acting, music and dance with other arts and their various forms, indicating his broad and open understanding, as well as his comprehension of social and scientific (primarily humanistic) fields. This is obvious and constant collaboration with translators, as a logical outcome for Aperghis examining the limits of language expression, while the application of innovations such as electronics, robots, machines, justifies the composer's openness to other sciences and arts or their combinations.

“Referring equally to musicians and actors, his musical works are inspired by everyday life, by social realities transposed into a poetic world that is often absurd and satirically evolving as progress. All segments (vocal, instrumental, gestural, stage) have equal status and contribute to the dramaturgy of these stage works, regardless of any pre-existing text. These pieces often introduce theatrical elements, sometimes of a purely gestural nature, that confirm his concern by performing outside and inside the theater.”¹⁴

3.1. Instrumental theatre in Georges Aperghis' *Sept crimes de l'amour*

Aperghis' piece, chosen as the analytical sample of this piece, “*Sept crimes de l'amour*” (*Sept crimes de l'amour*), was created in 1979 in the spirit of instrumental theater for the movie of Michel Fano (*Michel Fano*) and was written for soprano, clarinet and percussion.”¹⁵ The score shows the position of the three protagonists over seven movements/scenes, arranged sequentially. The unfolding of these seven passionate crimes is rigorously articulated by the music and the positions that the three protagonists must adopt over the seven movements (marked down in the score), which are carefully planned to produce the sounds the composer envisioned. “Apart from the musical score, there is no element of stage directions. The stage design rests on the use of props (some symbolic, such as an apple) and the specific use of instruments (e.g. the body of the clarinet without mouthpiece, etc.) that also contribute to the stage appearance of this theatrical piece.”¹⁶

¹²https://web.archive.org/web/20041216041011/http://www.banffcentre.ca/theatre/history/opera/production_1996A/biography.asp, accessed on the 19th of June

¹³ <http://www.lafolia.com/georges-aperghis-and-die-hamletmaschine/>, accessed on the 22th of June

¹⁴ [file:///C:/Users/PC/AppData/Local/Temp/Rar\\$EXa8092.38158/Grove/Entries/S01079.htm](file:///C:/Users/PC/AppData/Local/Temp/Rar$EXa8092.38158/Grove/Entries/S01079.htm), accessed on the 18th of June.

¹⁵ <https://ficciondelarazon.org/2016/09/20/georges-aperghis-sept-crimes-de-lamour/>, accessed on the 28th of June

¹⁶ <http://www.warszawska-jesien.art.pl/en/wj2014/program-i-bilety/work/424074062>, accessed on the 25th of June

There are three protagonists of this scene, the clarinetist and the percussionist are male, and the singer is female. She is located between the two instrumentalists, and through her own gestures, movements, and position, she shows dominance over men. This makes the composer portray their inferiority and, tired of the ordinary everyday life that surrounds them, the clarinetist and the percussionist fall under the influence of the singer. Her mimicry, her singing and stretching of the belts, shows her enterprising abilities and creates action on stage. Singing "awakens" and initiates instrumentalists and she engages in a dialogue with them. The singer who uses her belt as a prop is symbolic of the strength which the composer assigned in this scene to the woman. The love triangle set on the stage matches the name of the piece ("Seven crimes of love"), while the singer was showing more affection for the clarinetist.

In the second act, the positions and the roles of the protagonists change. The singer is now also set between the two instrumentalists, but with the role of a medium whose function is to transmit, direct and disseminate sound. Accordingly, she is now subordinate to the instrumentalists. The singer expresses her dissatisfaction with the newly created situation by performing the tones in the high register in the *forte* dynamics, as well as her mimicry. Her face reflects the sadness and pain caused by the singer's subordinate status in her relation to the instrumentalists.

The specific setting of the protagonists is symbolic and an analogy can be observed with the physiognomy of the human organ - the ear. The clarinetist produces a sound whose vibrations reach the `darabuka` which the singer holds in reverse so that the open part has the function of a resonating box. It transmits vibrations to the clarinetist-percussionist and prevents them from spreading, but directs and conducts sound to it. The role of the clarinetist-percussionist is to receive and reproduce these vibrations to the audience. This transmission of sound, seen through a view of the auditory organ, suggests that the first clarinetist can be assigned the function of an external ear that collects and conducts sounds. A singer with a reverse `darabuka` would have the function of a middle ear whose role is to convert vibrational sound waves into mechanical energy. Finally the clarinetist-percussionist might identify with the inner ear, in which vibrations are transformed into electrical signals that, through the nerves, travel to the brain, or to the audience.

In addition to the symbolism observed in this and the previous scene, it can be observed that, in addition to not delineating the roles of musician and actor, Aperghis made sure that the performers knew the possibilities of multiple instruments so that his ideas could be embodied.

In the third scene, the inferiority of the woman is even more pointed out and indicated by her physical position. Her lying in the instrumentalist's lap can be interpreted in two ways. The singer has the role of a prop because she has the function of a percussive instrument, as indicated by the percussionist's beating on her feet. In addition, the singer is given the role of a resonator as the clarinetist rests his clarinet on her neck while playing, which makes her body become a resonator box of the instrument. The inferiority of the woman is further underlined by the clarinetist procedure as he places the other clarinet without a mouthpiece in the singer's throat. Discrediting a woman is reflected in the singer's recumbent position, her function as a percussive instrument, and discouragement from having the right to speak and her opinion achieved by positioning another clarinet in her throat, despite what she tries to speak. In this way, the woman was literally used as an instrument.

Looking at how the protagonists are organized in the fourth scene, one can see the multilayered symbolism that the composer has designed. The singer, who was facing the

instrumentalists, with her position and gesture, shows superiority over those who watch her closely. The inferiority of the woman portrayed in the previous scenes has been replaced by her dominance in the fourth. By keeping her score turned to instrumentalists, gesturing and the sounds she produces, the singer also expresses her professorial/conductor features. This is reflected in her attitude, posture, and ordering the instrumentalists to watch and do what she requires. In addition to her position and professorial attitude in relation to the others, Aperghis uses the apple as a symbol found in the singer's mouth. The apple, as a symbol of prosperity, wisdom and harmony, catches the attention of instrumentalists and hypnotizes them, highlighting the dominance of woman even further.

The equality of woman and man is noticeable in scene five and is reflected in the symmetrical setting of the protagonists who form a triangle. A clarinetist, a singer and a percussionist produce the same tone using the reverse-sided `darabuka`. A clarinetist using a specific clarinet register, a singer performing a glisando which flows into a moan and a percussionist whose scream is muffled with the help of the body of a `darabuka` have the effect of depicting a person's everyday life and escape from it.

In his piece "On Ugliness", Umberto Eco quotes Nietzsche: "Ugly is understood as a hint and a sign of degeneration... Every sign of exhaustion, sluggishness, senility, fatigue, every kind of loss of freedom, such as spasm and paralysis, and above all smell, color, a form of decay rot... it all evokes the same reaction, a judgment whose meaning is the word ugly... What, then, does a man hate? No doubt: he hates the twilight of his kind."¹⁷ The production of moaning with the help of voice and instruments in the fifth scene represents "the aesthetics of the ugly, the symbol of the discomfort of the modern man, the moment in which his soul is falling apart, the symbol of mental pain, despair, loneliness, lack of understanding, melancholy, emptiness, and escape from everyday life, people and environment."¹⁸ At the end of the scene, the protagonists' air intake is a symbol of their breathing in relation to the rigors of daily life which leads them to madness.

In the sixth scene, Aperghis took advantage of performers who, working together, build a symbol - a typewriter. The percussionist, centered in a sitting position, simulates writing a text on the instrument, producing a squeaky and shrill sound. At the same time, the singer and the clarinetist, by performing high frequencies, hold one clarinet, which they move simultaneously and at the same time around the percussionist's head. Accordingly, the percussionist reflects the body of a typewriter, while the singer and the clarinetist function as a paper holder. Through the positioning of the clarinet around the head of the percussionist, another kind of symbolism can be observed, the suffocation of man by everyday life and bureaucracy.

The sixth scene builds on the final, seventh scene, which begins with the same role and position of the protagonists, depicting the subordination of man in the existing regime that rules. However, the last scene was formed as a collage of the previous ones. The sixth is followed by the reminiscence of the fourth scene, which continues the exploitation of the man, as the professorial attitude of the woman comes to the fore again. However, as a kind of absurdity and grotesque, the second one is added to the fourth scene, which re-establishes the inferiority of the woman in relation to the previous dominance, which is now in the function of the medium of sound transmission. By doing so, by stacking the scenes on top

¹⁷ <http://edimagazine.me/teor-estetike-ruznog-film/>, accessed on the 21st of June

¹⁸ <http://www.akuzativ.com teme/226-edvard-munk-vrisak-u-slu%C5%BEBEbi-melanholije>, accessed on the 25th of June

of each other within the final scene and reminiscing about them, Aperghis achieves a rounded piece and positions the culmination at the very end of the cycle (see Fig. 3).

In Aperghis' "Seven Crimes of Love", the performers play the role of musicians and actors according to the symbiosis of musical and theatrical art that the composer embodies in his works. The composer paints out the state of society in the existing, ruling regime by using many symbols. This is accomplished by the position of the protagonists, their behavior on stage, the use of props and instruments in an unusual way, thereby obtaining the opposite function from the original one. Aperghis's goal and the message he wants to send to the audience is that, by portraying the social issues, the social system and the position of men and women in the world, he points out the very reasons and crimes that love is suffering today.

Georges Aperghis *Les sept crimes de l'amour*

Scenes at the cycle level

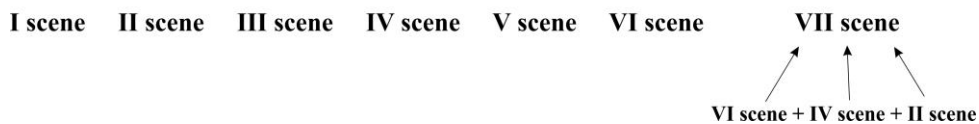


Fig. 3 Arranging the scenes within the final scene, which makes Aperghis in *Les sept crimes de l'amour* achieves a rounded piece and positions the culmination at the very end of the cycle

4. HEINER GOEBBELS AS COMPOSER OF INSTRUMENTAL THEATRE

*"I don't consider theater to be an instrument to make statements about reality, I prefer theater as an experience."*¹⁹
(Heiner Goebbels)

"Composer and director Heiner Goebbels is one of the most important actors in the contemporary music and theater scene."²⁰ His professional commitment has found application in the instrumental theater genre, whereby their symbiosis has been achieved and they cannot be separated. The work of the audience contributes to the formation of Goebbels' compositions as well as the improvisation of the musicians, which makes his works subject to a more free conception. For this reason, "it is not easy to confine him to a strictly defined artistic category, because his work deconstructs the conventions of opera, theater, and concert music."²¹

¹⁹<https://www.theguardian.com/music/2018/oct/09/from-bombsites-to-usain-bolt-manchester-relives-100-years-of-war-and-peace>, accessed on the 21st of June

²⁰ <https://www.heinergoebbels.com/en/about/biography>, accessed on the 27th of June

²¹ <https://egs.edu/faculty/heiner-goebbels>, accessed on the 27th of June

Goebbels' works are inspired by certain life situations that are well-formed thanks to the composer's versatility and knowledge of the various arts (music, theater, film) and scientific disciplines (sociology). "In the 1980s, he began to create a series of audio plays as well as staged concerts, all of which took him directly to musical theater as his natural form." (Salzman and Desi 2008, 163)

"In Heiner Goebbels's formulation, the 'staging of a music' ('Composition as a *mise-en-scène*') may be an important or even essential part of the underlying concept" and that is another indication of the composer's endeavor to connect more arts through instrumental theater. (Salzman and Desi 2008, 105) "Goebbels's method is not one of a collage; rather, he aims to find ways in which music can create images by quoting various elements. The eclectic nature of his pieces often prevents audiences from being able to predict the next element in the performance."²²

Goebbels pays more attention to visual elements than any other musician, and inevitably, society plays a key role in drama. He has an active role in all artistic elements, and "his use of the term 'musiktheater' harkens back to the innovations that Wagner (*Wilhelm Richard Wagner*) had in mind with the 'Gesamtkunstwerk'."²³ Accordingly, the symbiosis of the various items in Goebbels' compositions, achieved through the influx of different arts, is a logical outcome of the composer's activities and inclinations for diverse artistic fields. Considering all aspects of Goebbels' personality, one can see that after Mauricio Kagel and Georges Aperghis he continued the active development of the instrumental theater genre.

4.1. Instrumental theatre in Heiner Goebbels' *Surrogate*

The piece *Surrogate* (2015)²⁴, written for piano, percussion and soloist, was moved from its original, theatrical environment and positioned in a new context, in a concert hall. The composition begins with the performance of a flickering tone by a percussionist on the basis of which the pianist supplements (see Fig. 4).

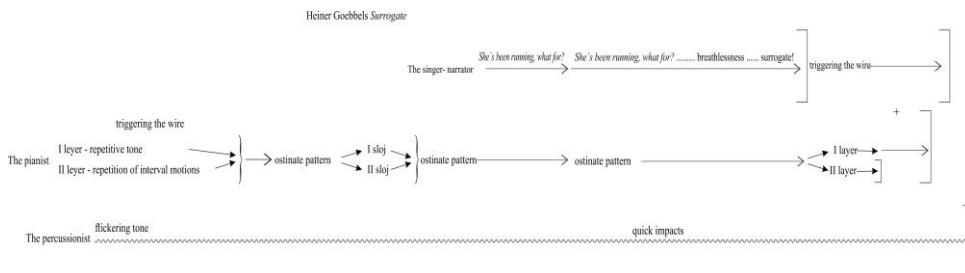


Fig. 4 A graphic representation of the musical-dramaturgical flow in Goebbels's *Surrogat*

By the direct firing of the piano wire and the continuous repetitiveness of the tone on the piano, the pianist simulates the flickering tone of the precursor, which also receives the function of the ostinate layer. It becomes more complex by the addition of a new layer, whereby these two merge and form a more complex ostinate pattern. However, this more complex pattern is reduced to two ostinate layers, of which it is formed. The first

²² <https://egs.edu/faculty/heiner-goebbels>, accessed on the 23rd of June

²³ <http://www.paristransatlantic.com/magazine/interviews/goebbels.html>, accessed on the 18th of June

²⁴ <https://www.heinergoebbels.com/en/archive/works/complete/view/385>, accessed on the 16th of June

one is characterized by the repetitiveness of the tone, and the second is characterized by the repetition of interval movements. Their re-synthesis, with the subtle accompaniment of the percussionist, forms a pattern that will serve as the basis for a singer-narrator appearance. The entry of the singer, who plays the role of a narrator of the action, can be followed by the protagonist's mutual communication achieved by subtle glances. All of these signs are of a consensual nature and aim to form an interaction for the best possible interpretation.

*She's been running, what for?*²⁵ is the question that winds up as a thread during composition. The repetitiveness and motility of the pattern, performed by the pianist at a fast tempo, reflects the meaning of the text - the running away by female person, pronounced by the singer-narrator. Performing quick strokes of the percussionist in dialogue with the pianist forms a kind of complementarity in the musical-dramaturgical flow and creates a flickering background, allowing the composer to voice the narrative. The reason of a female person for running away is the subject of research into this composition. *Why she runs away in the city during the day? What makes her to look like she's late to the bank or doctor's office? Like she forgot something, was she trapped?* A still unresolved question, which is the main motive, the delay motif, is highlighted by a simulation of breathlessness due to the delay evoked by the musician-narrator.

The musical activity of the narrator as a result of this segment of composition comes to the fore as Goebbels accomplishes a symbiosis of music and drama. The tension is intensified in the musical-dramaturgical flow by the simultaneous accompaniment of a percussionist and pianist, based on the repetitiveness of the pattern that creates a minimalist character of the piece. The narrative is further based on the psychological analysis of the run-off woman. *It looks like she was cheated, attacked, as if she had just escaped, as if she had lost something, as if she knew something no one else knew, as if she didn't belong here, as if she were unemployed, as if she were a surrogate!* The narrator's articulate, expressive and harshly spoken words heighten the tension in the musical-dramaturgical flow, culminating in reaching the end point - by repeating the keyword *surrogate!* This is underlined by the harsh expression on the narrator's face, which further creates anxiety. Once the culmination point has been reached, the ostinate pattern is simplified by separating the ostinate layers that make up its composition.

The first layer, specific for tone repetition is differentiated from the second, the one which is distinctive for the repetition of interval movements. In the further musical-dramaturgical flow, the second layer disappears and only the initial layer remains. The composer finishes the composition in the way it began, with the repetitive tone and the direct firing of the piano wire by the pianist, which ends the piece and thus achieves its roundness. On the other hand, the motif of constant escape contributes to the creation of a circular form which is constantly flowing and which is formed due to the constant repetition of ostinatal patterns, repetitive tone, but also due to the question of the narrator: *She's been running, what for?*, which pervades the whole musical-dramaturgical flow.

By repeating the word *surrogate* at the end of the composition, its importance is emphasized and it is a reason for further interpretations. As surrogate motherhood is a relationship in which one woman presents a pregnancy to a person or couple who then adopts a child, in this way the surrogate mother gives one part of herself to others. This interpretation is reflected through the example of a woman who is constantly running away

²⁵ The singer utters these sentences in the moments of his narration.

in a composition called *Surrogate*. One part of her is sacrificed to others, to the everyday life that surrounds her, to the work and obligations in life, while on the other side she would escape from everything, from all obligations. For this reason, her hidden part seems frantic, strange, because of her constant pursuit of finding herself in a chaotic time. By various procedures of Goebbels it can be seen that *Surrogate* is completely imbued with symbolism. The motif of everyday life, the futility of life, the fast-paced, fulfilling way of life pervades *Surrogate*, which connects this composition with Kagel's *Pas de cinq* and Aperghis's *Sept crimes de l'amour*.

CONCLUSION

Instrumental theater has a tendency to become one of the global trends in the last forty years, as indicated by the fact that composers whose works have been selected as analytical samples for this work have emerged and acted in different environments (Kagel: Argentina, Germany, Aperghis: Greece, France, Goebbels: Germany, Switzerland, whole world). The world feature of the genre itself is further enhanced by the institutions that nurture instrumental theater: *Brooklyn Academy of Music* (New York, USA), *Chant Libres* (Canada), *Munich Biennale* (Germany), *Avignon Festival* (Avignon, France), *Plex* (Copenhagen, Denmark), etc.

Looking at the compositions of Mauricio Kagel, Georges Aperghis and Heiner Goebbels, one can see similarities in the way the instrumental theater genre is conceptualized. The different levels of symbolism can be transparent, such as in the case of Kagel who indicates it by the very title of the work "Cinque Pas". In further analytical deepening of the layers of the composition one can see the importance of number five, which the composer evinced by the formation of a space in the form of a pentagon, with the strips entering into its composition being five meters wide. In addition, he hired five protagonists to realize the piece, who participate in the creation of five boundaries in the musical-dramaturgical flow. The rhythmic patterns characteristic for this composition are predetermined for the steps and strokes of the sticks. In his work, Kagel depicts social layers and differences in social statuses that are still present through the protagonists who use the steps and strokes of the sticks for producing sounds that are supposed to be uniformed.

On the other hand, Aperghis emphasizes symbolism in his work by the use of props (apple) and the specific use of instruments (clarinet body without mouthpiece) that contribute to the scenic appearance of this theatrical work, thus also depicting the state of society in the ruling regime. He develops his seven passionate crimes rigorously, as the protagonists have to follow the music and positions which are put down in the score throughout all seven movements in order to produce the sounds the composer envisioned. By portraying the social system, the position of men and women in the world, Aperghis attempts to define some precise reasons for the crimes that afflict love today.

The motif of constant escape is reflected in the composition *Surrogate* of Heiner Goebbels, which also refers to the symbolism that the composer implements. He depicts the escape of man from everyday life, obligations, constant pursuit of finding himself in a chaotic time. He achieves this by staging a musical-theater piece in a concert hall instead of on the stage.

Kagel, Aperghis and Goebbels, evoke the image of everyday life in society, the still present social stratification, as well as differences in social statuses by various means

(costumes, unusual use of instruments, etc.). They do this with the help of the protagonists, who play the role of musicians and actors, who comment with the mimicry of their performance and the performance of others. They build up an agreement for further movements and sounds pointing to various aspects of difficulties, satire or confusion. Composers move the theater out of its original environment, which bring the performers closer to the audience with whom they interact with and which influences the formation of the compositions. All the above mentioned elements in the works of Kagel, Aperghis and Goebbels undoubtedly reflect the main and essential characteristics of the instrumental theatre genre.

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INSTRUMENTALNI TEATAR U KOMPOZICIJAMA MAURCIJA KAGELA, ŽORŽA APERGISA I HAJNERA GEBELSA

Karakterističnost žanra instrumentalnog teatra ogleda se u simbiozi muzičke i pozorišne umetnosti, kao i u tome što su kompozitori istovremeno i režiseri, dok muzičari imaju mogućnost da, pored svojih očekivanih uloga, budu u kontaktu i sa ostalim umetnostima. Specifika žanra je njegovo izmeštanje iz prvobitnog okruženja i smeštanje u novi kontekst, čime su izvođači u međusobnoj interakciji, ali i u bliskoj komunikaciji sa publikom. Uticaj publike na izvođenje ima veliki udeo u konačnom oblikovanju dela zbog čega je njen angažman od izuzetne važnosti za ovaj žanr. Žanru instrumentalnog teatra najveći doprinos dali su kompozitori Mauricio Kagel, Žorž Apergis i Hajner Gebels.

Ključne reči: *instrumentalni teatar, Mauricio Kagel, Žorž Apergis, Hajner Gebels, simbioza*

INTEGRAL ASPECTS OF HARMONIC HEARING IN THE PROCESS OF SIGHT-SINGING

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Abstract. *Harmonic hearing is a significant characteristic for professional musicians, hence its development is one of the most important tasks in musical training, precisely in teaching solfeggio. The paper debates the basic hypothesis that at an academic age, the level of development of harmonic hearing with the students of music is significantly correlated with the success in sight-singing. The research was realised on the sample of the students at the Faculty of Arts in Niš (N = 42). The data were collected by questionnaires and examination, whereby the grades in the level of harmonic hearing and sight-singing were awarded. The results show significant positive correlation between the grades ($r = .37, p < .05$), which confirms the basic hypothesis. The paper additionally considers the elements which can formally and informally influence the development of harmonic hearing and examines the importance of various aspects of an analysis of sight-singing melodic exercises. To sum up, we pointed to the necessity for applying integral aspects of harmonic hearing in sight-singing and developing skills and competences for participation in various music activities.*

Key words: *solfeccio, musical ear, harmonic hearing, sight-singing, sight-reading*

1. INTRODUCTION

1.1. Harmonic hearing

One of the basic preconditions for successful musical education and professional music practice is certainly the development of a *musical ear*. A *musical ear* does not imply only a mere ability to experience tonal properties by hearing, it also involves the “aptitude to sense the inner connections that associate tones as an indivisible whole” thus

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being “the base for creation of music aesthetic impressions” (Kršić Sekulić 1990, 20). In the professional literature, various categories of the *musical ear* are discussed as following:

- Absolute pitch and relative pitch, as various approaches to identification of tonal pitch;
- Inner ear as the capacity to conceive sounds in relation to the previously acquired sound presentations;
- Harmonic and polyphonic hearing that can be related to the experience of vertical and horizontal dimensions of music texture and others.

Harmonic hearing as a category of *musical ear* is a “special giftedness and aptitude to perceive and differentiate chord sets and their interrelations” (Kršić Sekulić 1990, 23), where the aspect of experiencing keys and harmonic functions within a key appears to be extremely significant for practicing music. Highly developed harmonic thinking is an important characteristic of academic musicians in most domains – performance, pedagogy, composing, conducting, etc. A similar attitude is found with other authors: “A well-developed harmonic hearing is by right considered a high stage of professional musical hearing and is of great importance for a prospective music teacher. It contributes to improving skills of sight-reading [...] and improves students’ self-control while performing the compositions“ (Zavadska & Davidova 2015, 73).

Harmonic hearing as a specific form of disposition and giftedness is closely connected with relevant musical experience. Since the “awareness of harmony is learnt” (Radoš 2010, 81), work on the development of harmonic hearing is a significant task in formal music education. In teaching solfeggio it includes various forms of work: unconscious acquisition of harmonic elements through the piano accompaniment in training the beginners, development of harmonic bases and interpretation of tonal pitches in the context of harmonic functions in keys that are taught, singing cadences (with main and side degrees, one-part and multi-part), conscious performance, listening to and writing multi-part dictation, work on chord progressions etc. The aspect that should be encouraged in musical teaching is “harmonic memory” (Olujić 1990, 35), which involves the capacity of memorising chord progression and its reproduction on the instrument. At an academic level of education, the development of harmonic hearing should be based on the strongest possible connection with music in its natural context. It implies the necessity for “perception of functions in a key through listening to musical pieces in complete sound” and accordingly in “combination of various timbres and in different textures” (Nikolić 2014, 12). One of the strongest demands in teaching solfeggio, which includes active participation of harmonic hearing is the improvisation throughout the complete texture, i.e. “improvising and singing of melodic-rhythmic context by solmization, along with creating and performing of harmonic accompaniment on instrument“ (Nikolić & Kodela 2016, 90). This model necessarily involves good preparation in the form of appropriate literacy, permanent work on musical creativity, singing and playing chord progressions with the possibility of conscious creation of proper harmony related to the desired music style.

Zavadska (2012) created a model of development of harmonic hearing which included three basic criteria: perception, analysis and reproduction. In the domain of aural perception, various types of simultaneous tones are used such as intervals, triads, chords of non-triad structure – whereby it is important to develop the mechanism of associations. The second criterion implies aural analysis of different sound structures (chord functions in mode, deviations, modulation) and matching them with the respective theoretical concepts. Of great importance is the reproduction of different kinds of harmonic polyphony when

making music (harmonic two-, three- and four-part singing, composing of the accompaniment for a melody, polyphonic music making). In this case students have to adequately implement the developed knowledge and skills. Although these activities are given in the form of separate criteria, the author emphasizes that in practical realization of teaching solfeggio, listening analysis and singing are closely connected, thus these “activities complement each other” (Zavadska 2012, 63).

Although simple songs for children are used in the initial work of developing harmonic hearing, later on, the musical contents should necessarily be adjusted to the increased demands. The research of music preferences with musicians and non-musicians reveals that “musicians prefer more complex music and serious music and that this difference exists both for male and female musicians” (Jovančević et al. 2019, 37). Therefore it is reasonable to use classical music pieces with more complex harmonic contents in training students at various ages (secondary school and higher education) aimed at developing harmonic hearing, where the principle of graded demands should be applied. Thus the realisation of teaching goals related to the development of musical abilities and skills significantly influences the development of musical taste at the same time.

1.2. Sight-singing

The skill of sight singing involves the aptitude to experience, understand and successfully perform (by solmization) the visually perceived score. Sight-singing is an 'online' activity that requires quick insight and problem solving in order to maintain fluency and accuracy (Vujović & Bogunović 2012, 1106). This skill can be considered one of the expected outcomes of teaching solfeggio successfully. Since the development of sight-singing is based on triggering associations with the acquired sound presentations and developing automatisms, it goes without saying that the success in mastering this skill depends on the quality of the basis established at the beginning of musical education.

In relation to reading a literary text, sight-singing implies characteristic demands that should be taken into account – intonation and rhythmical precision, dynamic shading, agogic, articulation demands, phrasing, diction etc., while the success in singing is also considerably influenced by the quality of automatic reactions in creating tone. Considering the functions that participate in sight-singing, it can be concluded that this process is very complex and “involves a receptive activity (interconnection of sound stimuli, melodic and harmonic progressions with their symbolical presentation in the score) and performance, whereby the interpreter should simultaneously perceive and follow the structure of the performed piece” (Radoš 2010, 178). Kiselčić Todorović thinks that in sight-singing we can differentiate a few complementary factors. The vertical dimension is a “tonal-pitch factor” and the horizontal dimension implies the “work on the whole piece, which is provided by the previous training in hearing the score”, while their interaction is enriched by the dimension of musical thinking “that transforms the score into a live, touchable, hence real, three-dimensional tissue” (Kiselčić Todorović 2001, 71).

One of the important aspects in sight-singing that is developed through teaching practice is the skill of looking at the score in advance, i.e. focusing on the part of the score that is going to be performed. In that way *regression* is avoided (compare to Vasiljević 2000, 195) which may have negative effects on sight-singing in teaching solfeggio, rhythmical reading, as well as in instrumental performance.

In relation to the statements above, it is obvious that sight-singing cannot be considered a simple process of transforming graphic symbols (score) to a sound, since it greatly depends not only on musical literacy, knowledge and skills, music experience that integrates adequate expectations, but also on the `musicality` of an individual. Fast and precise performance during sight-reading can be related to `intuitivism`, which is a “mental approach to the acquired knowledge of a style, performing practice and theory of music” (Leman et al. 2012, 40).

The importance of development of sight-singing skills is not limited to the success in teaching solfeggio only, but may have influence on the development of wider musical competences. The research of Sheldon (1998) showed that a group of students, who, besides regular training in instrumental methods and conducting, also had sight-singing and ear training practice, were significantly better when they came to the perception of rhythmical and melodic errors in musical performance. It shows that practice in sight-singing, together with different forms of perception that are included in teaching solfeggio, can improve competences in musical performance.

1.3. The relationship between harmonic hearing and sight-singing

Considering the previously stated factors and processes, our hypothesis in this paper is that a developed harmonic-hearing of music students at academic level is significantly correlated with the success in sight-singing melodic exercises. The fact is that relevant integral aspects of harmonic hearing can be differentiated in the process of sight-singing, which may influence the outcomes of sight-singing to a smaller or higher level and depend on the type of melody and its tonality. Some of them are as follows:

- Sense of a key in terms of intonation base;
- Sense of harmonic functions within a key;
- Sense of pitches in terms of tonal functions;
- Grouping of tones according to chords and their functions within a key;
- Recognition and sense of latent harmony of a melodic line;
- Listening to complete texture and conscious follow-up of sound in multi-part performance with adjustment of tuning to other parts, etc.

One of the most significant aspects of harmonic hearing that influences sight-singing is the awareness of a key and capability for consciously experiencing tonal and harmonic functions, their hearing and application in performance. It is important to point out the psychological concept of *grouping* which “lies in the base of memory mechanism which connects our perception with the previously acquired knowledge” (Leman et al. 2012, 134). By using the concept of grouping while sight-singing, certain tones can be grouped in logical harmonic wholes that are the precondition for work on intonation and aural perception of various chord progressions. They may belong to the key and can be treated as the chords of scale degrees in various constructions (turns) with different mutual harmonic combinations, but they can also be treated as independent chord structures. The link between harmonic hearing and sight-singing is shown in the fact that “each (tonal) melodic line involves latent harmonic movement” (Nikolić 2014, 12). Moreover, even in the melodies with atonal characteristics, it is possible to create groups of several tones while sight-singing, thus triggering an association to a key. Therefore in teaching solfeggio, it is important that attention is focused on recognition of harmonic progressions, which should be developed as the capacity for precise identification of latent harmonic base.

The connection between the level of harmonic hearing and the process of sight-singing can be discovered through some of the previous investigations. In his research Fine et al. (2006) shows that changes in harmonic progressions may have an effect on precision in sight-singing. Namely, twenty two experienced choir singers had a task to perform their parts with original (tonal) or changed (atonal) harmony. The results revealed that “pattern recognition and harmonic prediction are integral to their sight-singing ability” (Fine et al. 2006, 431), and that the changes in harmony had stronger effect on less skilled singers.

While examining the skill of sight-singing with students of music ($N = 30$), Boyle & Lucas (1990) found statistically significant differences between singing a melody with or without tonal harmonic accompaniment. The authors related these results to the findings that “melodic expectations are a reflection of previous experiences with music based on a tonal harmonic framework” (Boyle & Lucas 1990, 1), and stated that singing with harmonic accompaniment was similar to the context of choir-singing that the students were used to.

A potential effect of harmonic hearing on the process of sight-singing was examined by Furby (2005) in an experiment that included a sample of first grade secondary school students ($N = 29$). All students attended sight-singing lessons. The experimental group had additional tonal harmonic theory training twice per week for ten weeks. The results showed the progress in sight-singing with all the examinees, yet no significant difference could be proved in the post-test between the experimental and the control groups. In conclusion, the author thinks that a ten-week-training is not a long enough period for students without any previous knowledge of tonal harmonic theory in order for them to acquire the basis that could be practically applied in sight-singing. This result speaks in favour of the necessity for working on developing harmonic hearing from the first steps in formal musical education.

2. METHODOLOGY

The primary aim of the research was to examine the relationship between the level of harmonic hearing and success in sight-singing. Besides, more factors that could formally and informally influence the development of harmonic hearing were identified, and the significance of melodic exercise analysis in the process of sight-singing was investigated.

The research was carried out at the Faculty of Arts in Niš in 2016. The sample included students of the first, second and third year ($N = 42$), 20 (47.6%) males and 22 (52.4%) females enrolled in the study program General Music Pedagogy, i.e. Music Theory and Pedagogy.

The data were collected by means of a questionnaire and examination by which each participant was evaluated at the level of harmonic hearing and success in sight-singing (Table 1). The following tasks were included:

- Writing down harmonic progressions in the form of chords and their functions in a key (Appendix A);
- Identification and writing down functions of chords that were played on the piano (Appendix B);
- Sight-singing of melodies with latent harmony that could be successfully sensed (Appendix C).

Table 1 Descriptive statistics of grades on the level of harmonic hearing and sight-singing

	N	Min.	Max.	M	SD
Grades in harmonic hearing	42	5.8	10.0	8.23	1.15
Grades in sight-singing	42	5.0	10.0	7.36	1.22

3. RESULTS AND DISCUSSION

The starting point of the paper is the basic hypothesis that developing harmonic hearing is significantly correlated with the success in sight-singing melodic exercises for teaching solfeggio. The hypothesis was checked by an analysis of the grades of the students:

Table 2 The correlation between grades in level of harmonic hearing and grades in sight-singing

		Grades in sight-singing
Grades in level of harmonic hearing	Pearson Correlation	.374
	Sig. (2-tailed)	.015
	N	42

Based on the performed measurements (Table 2) we can confirm the basic hypothesis and conclude that the grades at the level of harmonic hearing in sample students are in significant positive correlation with their success in singing melodic exercises ($r = .37$, $p < .05$). Bearing in mind the fact that the developed harmonic hearing is only one of the factors that influence successful performance of the exercises in teaching solfeggio, we certainly could not expect a higher level of correlation. Thus we have to take into consideration the fact that grades at the level of harmonic hearing are formed by a perceptive approach (by perception of harmonic progressions and functions in a key), and that physiological factor (development and ability to control vocal apparatus) has also a great influence on grades in sight-singing.

By further analysis of data we tried to determine the effect of various factors on the development of harmonic hearing. In this context we examined the connection with the instrument that students played while still at primary school. The greatest number of students learned to play harmonic instruments – the piano (57.1%) and guitar (11.9%), two students (4.8%) learnt violin, four learnt wind instruments – flute, wooden fife, clarinet and trumpet, while seven students in the sample (16.7%) did not complete primary music school. Although the grades in harmonic hearing were on average lower in the group of students without primary music school, significant differences were not statistically found ($F = 0.987$, $p = .43$).

By means of the following four items in the questionnaire we obtained the data on factors that may have (i.e. previously had) an effect on developing harmonic hearing.

The items related to:

- Whether the examinees had worked on singing cadences and perception of harmonic progressions on solfeggio lessons in primary music school;
- Whether they used to learn music by ear in primary and secondary music schools;
- Whether they currently play any other instrument besides the piano;
- Whether they perform instrumental music in their free time (by playing in a band, etc.).

The results show that 40.5% of the sampled students did not practice sing cadences, listen and record harmonic progressions on solfeggio lessons in primary music school, 28.6% did sometimes, 19.0% very rarely, and only 11.9% said that the stated procedures were often practiced. Most examinees sometimes learnt music by ear (35.7%), while the number of remaining answers was the same: no (21.4%), very rarely (21.4%) and often (21.4%); Eleven students (26.2%) play other instruments besides the piano, firstly accordion, then guitar, trombone, drums and percussions, while other students play the instruments they learnt in primary music school (flute, clarinet, violin). We assumed that performing music in their spare time in terms of playing popular music with peers (compare to Green 2002) could have a positive effect on developing their musical skills. Therefore we included this variable in our research. Nine students (21.4%) play various music genres – pop, rock, jazz, blues, folk music etc.

Considering the correlation of each of the stated factor independently with the level of development of harmonic hearing we can conclude that singing cadences and work on harmonic progressions at primary music school level ($r = .20, p = .20$), as well as the habit of learning by ear ($r = .29, p = .06$) are not in a statistically significant correlation with the grades in harmonic hearing. On the other hand, the grades at the level of harmonic hearing for the sample students who additionally play some other musical instrument ($N = 11, M = 8.82, SD = 0.90$) are significantly higher in comparison with other sample students ($N = 31, M = 8.02, SD = 1.17$), which we checked by t-test ($t = -2.04, df = 40, p < .05$). Free musical performance i.e. playing in a band also has significant effect on the level of harmonic hearing. The examinees who practice this form of music activities have on average higher grades ($N = 9, M = 9.03, SD = 1.04$) in comparison to other examinees ($N = 33, M = 8.01, SD = 1.10$), where the results of t-test are $t = -2.50, df = 40, p < .05$.

In addition to taking into account the individual level, we also examined the overall correlation between the above factors (i.e. their overall values) and the grades in harmonic hearing.

Table 3 Correlation between total influence on the development of harmonic hearing and grades in level of harmonic hearing

	Grades in level of harmonic hearing	
Overall effect on development	Spearman's rho	.507
of harmonic hearing	Sig. (2-tailed)	.001
	N	42

According to the results of the test we can conclude that overall influence of cadence singing and work on harmonic progressions at primary music school level, learning music by ear, playing an additional musical instrument and performance of music in a band are significantly correlated with the grades at the level of harmonic hearing with the sample students ($r = .51, p < .01$).

Further data processing was directed towards the process of sight-singing, where the significance of analysis of melodic exercises before their interpretation in teaching solfeggio was first considered. Most students always (54.8%) or mainly (35.7%) analyse the exercise before singing, four students (9.5%) rarely do it, while none of the students sing without analysis. In this process, 64.3% of the examinees always analyse keys that appear in the exercise, while 35.7% mainly do it. The question whether the analysis was

focused on functionality of tones and groups of tones in the melodic exercise provided the following answers: most students said that it was (54.8%), while smaller number said that they always (23.8%) or rarely (21.4%) used that type of analysis.

By considering the results, a significant correlation was found between the analysis of practice and success in its interpretation ($r = .38, p < .05$), while key analysis ($r = .28, p = .07$) and analysis of tone functionality ($r = .26, p = .09$) were not in significant correlation with the grades in sight-singing. The overall influence in the analysis of the above procedures was additionally considered as follows:

Table 4 Correlation between overall influence of exercise analysis and grades in sight-singing

		Grades in sight-singing
Overall influence of exercise analysis	Spearman's rho	.451
	Sig. (2-tailed)	.003
	N	42

According to our data we can conclude that overall influence of exercise analysis prior to its performance, analysis of keys that appear in the exercise and the analysis of functionality of tones and tone groups is in significant positive correlation with the grades in sight-singing ($r = .45, p < .01$).

Since most of the examined students actively sing in the choir (85.7%), the connection between the choral part that students sing and the success in sight-singing was analysed. The sample included the greatest number of students who sing bass and alto (31% each), somewhat lower number of sopranos (23.8%), while the smallest number were tenors (14.3%). However, the ANOVA procedure did not show any statistically significant differences between the grades in sight-singing according to the choral part that students sing ($F = 1.842, p = .16$).

In the questionnaire, the examinees showed their attitude towards the selection of a specific part during the performance of three-part and four-part exercises in teaching solfeggio, i.e. whether they chose upper, lower or some inner parts, or were without such preferences. Their answers were compared to the parts they sang in the choir:

Table 5 The relationship between parts in the choir and selection of parts in singing multi-part exercises

		Selection of a part while singing multi-part exercise				Total
		Upper part	Lower part	Some of inner parts	No preferences	
Choir parts	Soprano	6	0	0	4	10
	Alto	2	9	2	0	13
	Tenor	0	1	1	4	6
	Bass	0	8	0	5	13
Total		8	18	3	13	42
	χ^2					31.569
	<i>df</i>					9
	<i>p</i>					0.000

The results of the test show significant correlation between the part that students sing in a choir and the freely selected part while singing multi-part exercises. Thus the upper part in multi-part texture is mainly selected and performed by students who sing soprano in a choir, while the lower part is primarily chosen by students who sing alto and bass parts, which reveals specific “habits” in the process of analysis and performance of multi-part exercises.

The research also included the examination of grade differences in sight-singing in relation to the selection of part in a multi-part example. The examinees who did not make a difference in selecting their part while singing multi-part exercises in teaching solfeggio had on average somewhat higher grade in sight-singing, although these differences were not statistically significant ($F = 1.229, p = .31$).

4. CONCLUSION

Considering that the development of harmonic hearing is one of the significant tasks in teaching solfeggio and music training in general, and that the developed harmonic thinking is a significant characteristic of educated musicians, the paper discusses the basic hypothesis that the level of harmonic hearing with academic students of music is significantly correlated with their success in sight-singing. Some of the previous investigations confirm this hypothesis (Fine et al. 2006; Boyle & Lucas 1990). The research of Furby (2005) did not show significant difference in post-test, but the conclusion was that ten-week-training was not sufficiently long period for the development of harmonic hearing in the students without relevant previous experience.

The results of our research show a significant correlation between the level of harmonic hearing and success in sight-singing ($r = .37, p < .05$). This supports the need for the development of harmonic hearing from the very beginning of music training. Further analysis of the data investigated the effect of various factors on the development of harmonic hearing. Results show that the overall influence of the activities such as work on cadences and harmonic progressions, learning music by ear, playing musical instruments and free music activities in bands can contribute to the development of harmonic hearing, which should be borne in mind in the selection of methodological procedures and development of appropriate habits with students at various ages. By examining the elements that influenced accomplishments in sight-singing, we found out that the exercise analysis (including the analysis of a key and functionality of tones and tone groups) had positive effect on success in performance of sight-singing exercises in teaching solfeggio.

The results of the research reveal that the development of harmonic hearing should be properly and permanently motivated through solfeggio teaching by combining various methodological procedures. Therefore it is favourable to encourage students of music at all ages to apply relevant integral aspects of harmonic hearing while sight-singing (the sense of key, harmonic and tonal functions, grouping of tones, recognition of latent harmony, conscious follow-up of multi-part performance etc.), so that the acquired skills and competences become the base for performing various musical activities.

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INTEGRALNI ASPEKTI HARMONSKOG SLUHA U PROCESU PEVANJA SA LISTA

Harmonski sluh predstavlja značajnu karakteristiku profesionalnih muzičara, te je njegov razvoj jedan od važnih zadataka muzičke nastave i konkretno nastave solfeđa. U radu se polazi od osnovne hipoteze da je stepen razvoja harmonskog sluha na uzrastu studenata muzike značajno povezan sa uspehom u pevanju sa lista. Istraživanje je realizovano na uzorku studenata Fakulteta umetnosti u Nišu (N=42). Podaci su prikupljeni anketnim upitnikom i ispitivanjem u kome su formirane ocene stepena razvijenosti harmonskog sluha i ocene pevanja sa lista. Rezultati pokazuju značajnu pozitivnu korelaciju ovih ocena ($r=0,37$, $p<0,05$) čime je potvrđena osnovna hipoteza. U radu su dodatno sagledani elementi koji u formalnom i neformalnom smislu mogu da utiču na razvoj harmonskog sluha, a ispitan je i značaj različitih aspekata analize primera pri pevanju sa lista. U okviru zaključnih razmatranja ukazano je na potrebu korišćenja integralnih aspekata harmonskog sluha pri pevanju sa lista, u cilju razvoja veština i kompetencija za učešće u različitim muzičkim aktivnostima.

Ključne reči: solfeđo, muzički sluh, harmonski sluh, pevanje sa lista, čitanje sa lista

Appendix A: An example of harmonic progression

t^6 s^4 II^3 D^6 VII^3 t^4 VI^3 s^6 D^3 t^4

Appendix B: An example of tasks in perception and recording chord functions

T S II^7 D $D^6 \rightarrow VI$ D T II D^7 T

Appendix C: An example of sight-singing melody

Andante

The musical score is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The tempo is marked 'Andante'. The dynamics are marked as follows: *mf* (mezzo-forte) on the first staff, *mp* (mezzo-piano) on the second staff, *pp* (pianissimo) on the third staff, *cresc.* (crescendo) on the fourth staff, and *mf* (mezzo-forte) on the fifth staff. The melody is primarily composed of quarter and eighth notes, with some slurs and ties. The piece concludes with a double bar line.

SOME ASPECTS OF REFORM AND CHANGE IN THE SYSTEM OF SECONDARY MUSIC SCHOOLS - ANALYSIS OF RELEVANT LITERATURE

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Abstract. *The paper debates some aspects of reform and change in secondary music education. The reforms in secondary music education are in line with the general tendencies in the school system in Serbia. Accordingly, the paper discusses the leading aspects of the changes in the secondary music schools and their alignment with similar schools in the European educational system.*

The main objective of this theoretical research is to identify significant aspects of changes related to curriculum change and innovation in content - textbooks, and the assessment process. The paper uses a qualitative approach, based on an analysis of selected research studies published after 2001. They cover key topics related to changes in secondary music schools. In spite of the fact that there are few research papers in our region that deal with the implications of the reform in the secondary music education system, based on the analysis of the available papers we can conclude, that there are steps to meet the planned changes.

Key words: *music schools, secondary education, reforms, curricula, innovation, working methods, assessment*

INTRODUCTION

Significant reforms at all levels of education in the school system of Serbia have been demanded since 2000. The first steps were taken as a beginning of changing the school system in Serbia and its harmonization with the educational systems of developed countries. During this period, the first ideas emerged and were developed as solutions for overcoming the established and traditional patterns of school work and introducing a

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qualitatively different approach in education that will develop the quality system and enable the availability and right to education to all interested stakeholders.

In line with such tendencies, considerable attention has been paid to formal education institutions, that is, schools as institutions primarily intended to pursue the process of pedagogical and educational work. Accordingly, there are first steps in the changes at the level of primary education, as well as in schools as institutions where compulsory primary education is implemented. At the same time, the very concept of change in secondary education is underway, both in the system of general education schools, and in the system of vocational education schools. In order to ensure the implementation of reform measures in the relevant ministries in the Republic of Serbia, relevant programs and legal documents were adopted. In the context we should mention the Strategy for the Development of Education in Serbia until 2020 [1], the Law on Fundamentals of the Education System [2] and The Strategy for the Development of Vocational Education in the Republic of Serbia [3].

These and other relevant documents set out the goals and directions for the development of the education system in Serbia over the coming period. Along with the implementation of the reform changes, which was very complex and accompanied by numerous problems, open questions and dilemmas, there was a need for adequate monitoring and determination of the results achieved in the field of training-educational practice at all levels, including the level of secondary schools. In this context, the main part of this paper is dedicated to changes in secondary music education, with the aim of finding, through the analysis of available research studies, some conclusions about the implementation of reform steps in secondary music schools in our country.

1. BASIC DIRECTIONS FOR SECONDARY VOCATIONAL EDUCATION REFORM

The general objectives of the reform of the vocational secondary education are based on the general principles of change in the educational system. Considerable attention has been paid to 'democratization', which is a central process in reform that ensures the active involvement of all actors directly interested in changing secondary education [4]. A central issue, related to the democratization of secondary education, is the availability of providing equal opportunities for young people and adults for the acquisition of professional competences and lifelong education. The process of democratization in the modern school is also directed towards establishing and developing quality relations with the immediate local environment in terms of cooperating with the local social environment whose resources can influence the acquisition of qualitative knowledge and skills, i.e. the competences that will enable students to integrate adequately into the environment [5].

The second important direction of the reform is decentralization at the level of secondary vocational education. This addresses school management issues and in the context, the reform requests closer determination of regional responsibility. They require the involvement of local government in developing quality and quantity in schools. This provides a possibility for the local community to be involved in the creation and implementation of school programs according to the specific needs that it has. Wider involvement of the local community creates a greater opportunity for the alignment of school needs and the surroundings, the decentralization of enrollment policies, and training staff for whom there is a real need in a given context.

The next objective of secondary education reform is to demonopolize education and to cover the relationship between private and public schools, that is, the private and public sectors in education. Therefore, a special emphasis on the issues of standards in vocational education, the establishment of new schools, investment of foreign capital in company education, etc. are emphasized. Accordingly, the need to redefine and innovate a programme content in order to develop and improve quality is emphasized. In this context, demonopolization of education is an expression of the desire to conform to European standards and to create a single European space for education [6].

In accordance with the previously defined goals, there is a need for the diversification of institutional forms and models in terms of adequate organization of vocational secondary schools. As a result, diversification emerges as one of the key goals of reforming vocational secondary education. Diversification at the internal level of secondary vocational education encompasses the level of curricula, educational contents and teaching methods. In this context, it tends to align with the nomenclature of occupations at national level and to redefine the structure of educational profiles. It emphasizes the importance of flexibility of the internal structure, and opens the space for the introduction of different forms of planning in accordance with the educational profiles and needs of the local community. From a pedagogical point of view, diversification of the curricula provides new opportunities for innovation in the education process at the level of secondary vocational schools, resulting in a positive effect on improving the quality of the teaching process.

In order to ensure the development of schools and the improvement of their quality, changes in the internal organization of the school are important. Among them, the special goal of the reform is *the professionalization of the work of teachers and assistants*. Innovation and improvement of the quality of teaching at the secondary education level depends to a large extent on the teachers themselves, on their competences, as well as the professional development system. In this context, the reform process emphasizes the need for change in initial teacher education, especially given the traditional education of secondary vocational school teachers so far. Vocational education comprises a wide variety of professional staff, which, in accordance with traditional education, are not sufficiently prepared in the field of pedagogical, psychological and andragogical competences. Accordingly, the first reform documents underline the need for adequate teacher competencies for school work [7]. Namely, the starting point is that professionalization of work of teachers and associates in secondary vocational education should include continuous training in the field of vocational and didactic - methodological education, capacity for team work, development of certain skills, as well as other forms of training.

The defined reform goals determined changes at the level of vocational secondary education. Significant support for the aforementioned reform directions was provided by the Law on Fundamentals of the Education System, which was adopted in 2009 [2], and included secondary education. According to this document, secondary schools are divided into general, vocational, and art schools [2]. While general education schools provide students with general education and preparation for the next levels of education, vocational secondary schools aim at vocational training for a particular profession.

2. MUSIC SCHOOLS IN THE SECONDARY EDUCATION SYSTEM

The work of secondary schools in the Republic of Serbia is defined in accordance with the Law of Secondary Education [8]. This document defines the work of secondary art schools belonging to the secondary education system. Article 4 of this Law states that "general art education and training shall be obtained at an art school for a four-year period, for the pursuit of the profession of appropriate occupation and for the continuation of education in higher education institutions [8, Article 4]. Within the art schools, work is being done with especially gifted students within the music, ballet and art schools of the fine arts. This creates opportunities for inclusive education in our country as an important aspect of the reform processes in education. The importance of realizing inclusive education in our country, the importance of developing teaching competences for inclusive education, as well as the possibilities of realizing the concept of inclusive education in schools are pointed out by numerous authors [eg. 9, 10, 11, 12]. Accordingly, specific, teaching competences in the area of secondary music education have been determined for performing music education activities.

Secondary music schools belong to art schools which implement "general and artistic education for four years for the pursuit of the profession and occupation in higher education institutions" [8, Article 4]. The importance of music schools is also reflected in the fact that it contributes to the culture of the city, independently or in cooperation with cultural institutions and the public media. Celebrations of school and public holidays, events, various performances, exhibitions, competitions and various other cultural activities organized not only in schools, but also in agreement with the local self-government in various cultural institutions, cannot be imagined without the participation of music school students, whether in the form of individual, group (chamber ensembles) or collective performances (school orchestra and choir).

Legal and program documents, above all the Statute of the school itself, determine the activity and organization of work of secondary music schools. An important task of the school is to provide all students with qualitative education and adequate development of competences in the field of music education [13]. Moreover, the School Statute defines other important issues related to the activity of the institution itself. For example, the Statute of the Music School in Niš [14] states that the main activity of a secondary music school is an educational activity, which the school can perform independently or in cooperation with other organizations and institutions. Educational work includes teaching and other forms of educational work with students with whom the school program is completed and the prescribed goals, outcomes and standards of achievement are realized. To implement the teaching process, textbooks and other teaching aids are used at the school, which are approved by the Minister of Education at the proposal of the National Education Council.

The educational-pedagogical activity is the basic activity of the secondary music school, which the school can perform independently or in cooperation with other organizations and institutions. In addition, the music school can perform an expanded activity: providing services, sales and other activities that promote or contribute to a more rational and qualitative education and upbringing, the implementation of training programs [14, Article 38]. The activity of the music school is performed in accordance with the Constitution of the Republic of Serbia [15], the Law on Fundamentals of the Education System [2] and the Statute of the school [14] itself. Currently there are 32 secondary music schools active in the Republic of Serbia. Of these, the School of Music

Talents in Čuprija should be singled out, with a unique curriculum of ten years (primary - six years and secondary music education - four years).

In this school, the programs are tailored to above-average talented children who will be professionally involved in music. The school teaches only one course, the string section (instruments: violin, viola, cello and double bass) and is sponsored by the Faculty of Music in Belgrade. Students are provided with home accommodation within the school itself. In addition to individual teaching, just like with standard music schools, organization of teaching theoretical and general subjects is designed for smaller groups of students.

Table 1 Overview of Music High School Departments and educational profiles

Department	Educational Profile
Vocal – Instrumental Department	Music Artist – Classical music
Jazz Department	Music Artist – Jazz music
Department of Music Theories	Music Associate – Theorist
Department of Traditional Music	Music Artist – Traditional music
Department of Church Music	Music Artist – Church music
Department for Early Music (Elective Department)	Music Artist – Early music
Department for Music Production and Sound Recording	Sound Designer

Table 1 evinces departments in music schools and educational profiles [16]. The main subject at the vocal-instrumental department is the Instrument (string instruments: violin, viola, cello, double bass; wind instruments: flute, oboe, clarinet, saxophone, bassoon, horn, trumpet, trombone, tube; percussion, harp, piano, organ, accordion, guitar, tambourine, mandolin, cymbal, zither) or Solo singing. The main subject at the Jazz department is Instrument (guitar, double bass, violin, bass, piano, keyboards and synthesizer, saxophone and clarinet, trumpet, trombone, jazz drums) or jazz singing. The main subject at the department of Music Theories is Solfeggio. In the Department of Traditional Music the main subject is Traditional Serbian Singing or Playing. In the Church Music section, is Church chanting with the typist. The department of early music is an elective section and must be studied at the same time with another compulsory department in the Secondary School of Music. The main subject is Instrument (string instruments, lute, renaissance harp, harpsichord, organ, wind instruments) or early singing. At the Department of Music Production and Sound Recording, the main subject is Sound and Music Process Technology, MIDI [16].

The entrance exam for the secondary music schools is taken in the June examination period, before enrollment in the first grade. If some candidates have not completed regular elementary education and have completed elementary music schools, they may enroll in secondary music schools where they attend vocational classes. Schools can check psychophysical prerequisites for dealing with music. In addition to the entrance exam, the exams conducted in secondary school music are: annual, class grade, corrective and graduation ones.

According to Hebib [17], the teaching process based on the curriculum is the process by which the basic function of the school and its activity is realized. However, in addition to teaching, other extracurricular activities are also implemented in the school. They can be implemented in collaboration with individuals or institutions interested in school work, in several stages: programming, implementation and evaluation. These processes are interconnected. It makes the planned contents of the program and envisaged methods of their realization subject to evaluation of the outcomes and goals of the educational process.

The curriculum is divided into the following groups:

- Group A - General subjects
- Group B - Professional courses (theory, practice, practical training)
- Optional courses
- Compulsory extracurricular activities (in each class additional work 30-70 hours per year, internal classes 2 hours per year, public classes and concerts with one hour per year)
- Optional extracurricular activities (excursion in each class, one competition per year, seminars lasting up to 7 non-teaching days, camps up to 15 non-teaching days and other activities lasting up to 3 non-teaching days).

According to the Official Gazette [16], because of the specific nature of educational-pedagogical work, teaching in music schools is realized as individual, in a group and in a class. Individual instruction is represented in all major subjects, Comparative Piano, Piano and General Bass. Group classes are conducted with 2, 3, 8 or 15 students, depending on the group of subjects. Smaller groups of students are envisioned for smaller ensembles, playing scores, sheet music reading, concerts, and Chamber Music, while all professional theoretical subjects are heard in a group of 8 students. Other theoretical subjects can be heard in larger groups of 15 students. It is only the academic course choir that is collective, as it unites students of all classes and all departments [16].

The task of teaching in secondary music schools is, first and foremost, to cherish and accept cultural heritage and universal cultural and artistic values. In addition, an important task is the development of musical taste and instrumental performing skills. Students develop a sense of collective music while working in smaller groups such as chamber music and larger groups such as choir and orchestra. Moreover, learning about history, theory, composition and traditional musical folklore contributes to developing the individual creativity of students and raising the overall cultural and educational level of their environment.

4. RESEARCH ON REFORM CHANGES OF SECONDARY MUSIC EDUCATION

Changes in the Serbian school system in research studies are mainly aimed at examining the success of reform and their implementation in practice. A more complete account of the implementation of school reforms can be found in studies relating to the analysis of the current state and further directions of development [18]. The article entitled *School System of Serbia - State and Trends in Development*, by E. Hebib and V. Spasenović [18], analyzes the basics, course and effects of reform processes in education that have taken place since 2000. Some authors point out that the reform of the school system was accompanied by various difficulties and obstacles, among which there was a change of government from 2000 to 2010, which directly influenced the implementation of reform solutions and caused discontinuity in the implementation of the reform [19].

In contrast to the general approach to the reform of the school system, a much smaller number of research papers deals with the analysis of reform steps at different levels of the system. There seems to be even less work when it comes to aspects of reform within particular types of schools, such as secondary music schools. Although there are hardly any research papers, some authors point to the importance of pedagogical research in music teaching [20].

However, on the basis of the available papers, it can be stated that some authors have devoted themselves to the research of some topics relevant to the reform of secondary music education, among which there are topics related to changes in curricula, topics related to teaching, textbooks and teaching aids, topics related to the assessment process and student personality, etc.

In the research papers relating to reform efforts in music education, considerable attention is paid to changes in curricula. Stojanović, D. [21] emphasizes the need for changes in curricula in secondary music education within the course *Contrapunt*. In her paper, the author has been following the changes that have occurred in the curricula since 1965. The author gives a critical review of the earlier plans and programs within the subject, emphasizing that nothing has changed in the field for nearly 20 years. In this context, D. Stojanović raises the question: Are there changes necessary and needed today? Referring to the reform that began in 2001, she stresses that, unlike higher music education, the reform has not yet been fully implemented at the secondary school level. Accordingly, she states that deeper changes are needed and that "the teaching of `counterpoint` must be adapted to the needs of the profession, both in the number of classes and in the content" [21, p. 11] and rightly points out that reform in music education must first be based on empirical research.

In order to make education at the secondary level of music more qualitative, changes in the education of music school teachers themselves are necessary, that is, modification of the program, especially when it comes to the methodology of theoretical subjects [22]. In this context, it is rightly stated that programs of theoretical subjects should qualify the future teachers in secondary music schools for the planned, practical delivery of teaching while stimulating creative potential. That is why future teachers are expected to have developed critical thinking and to be well aware of the broad issues of music pedagogy. However, the authors rightly state that each document, and therefore the curriculum, is subject to change and that changes are necessary in accordance with the general tendencies in the broader social context and with the needs of an educated music professional. Accordingly, change is necessary, though it must be borne in mind that it is a process that is difficult to determine in time and to determine the degree of its acceptance in real practice. Hence, the authors propose to change the curriculum of the methodology of teaching theoretical subjects in two basic directions: the first is a general direction that starts from the redistribution of teaching theoretical subjects and the second one, a more specific direction, is related to the introduction of a different medium into the teaching process: training future teachers for an organized, thoughtful, practical teaching, developing an interdisciplinary approach, etc.

Issues related to contemporary teaching in secondary music schools are also a subject of interest for researchers. In the paper entitled "Problems of Contemporary Teaching in Secondary Music School" [23], the authors address issues related to methods of teaching theoretical subjects, their correlation, as well as their connection with music publishing. Based on the data obtained from the research, they concluded that a greater interconnection of theoretical subjects, above all, Harmony, Counterpoint and Musical Forms, was needed, while correlation of theoretical and performing subjects indicates a dominant problem - lack of teaching practice. In addition, the research results indicate that the teaching and learning process lacks the aesthetic experience of the written assignment, that is, the ability to distinguish between an accurately written assignment and an entirely beautiful and harmonious musical work written in the style of Classicism, Renaissance or Baroque. The interviewed students particularly showed an interest in contemporary artistic and popular music and a desire to incorporate their favorite musical directions into school practice [23, pp. 162-163].

Quiet a few research papers in the field of music education in secondary music schools are devoted to students performance as well as assessment. The author's interest in these issues is also present in the period before the reform efforts in secondary music education, so that works can be found dealing with student motivation [24], student success in learning music [25], and similar topics are present even after the introduction of reform changes [26, 27, 28, 29].

Closely related to the issue of student performance is the issue of assessment, as well as the monitoring and progress of students. In this context, there is no doubt that in the assessment it is necessary to respect the individual differences among students [30]. It is of particular importance for music education, because it is about gifted and creative students. In addition, other factors, especially those that are relevant to students themselves, are important in the assessment process. Accordingly, authors such as Stojanović, Nagorni Petrov and Zdravić Mihailović [31] argue that a holistic approach to student assessment in secondary and higher music education is important. Specifically, they cite the need to develop a holistic approach in the assessment process, according to which it is important to consider the personality of the student and the student as a whole, with all potentials and capacities, but also weaknesses. In this regard, it is stated that the role of the teacher, who performs the evaluation and who is "the organizer and moderator of the whole work, who is a partner and associate... is very important ... and changes in the work of the teacher himself, open-mind in approach and entire perception of personality are very important" [31, pp. 31].

CONCLUSION

Based on the review and analysis of the research papers dealing with the various aspects of the reform process in secondary music education, it can be concluded that there are very few papers in our area dealing with the implementation of reform at this level of music education. The reasons for this may be different, beginning from the fact that this topic is not sufficiently interesting and provocative for music education theorists, or, on the other hand, that many perceive it as a pedagogical issue rather than a topic for music education research. Another reason for the small number of papers may be the fact that these and similar topics are mostly written by theoretical oriented authors, most often by music education methodologists, who are again relatively few as compared to other profiles working in music education. An equally important reason may be the fact that papers on this topic are most commonly found in a collection of papers from various meetings and conferences, which are often published only in hard copy and are difficult to find in electronic version. All this contributes to the fact that the works concerning the implementation of the reform interventions are not sufficiently visible to the general public, that may also be interested in these issues.

Accordingly, only research papers that are entirely available in adequate internet services were used for the analysis. Regardless of the small number of papers, it can be concluded that their topics are mainly limited to the issues related to changes in curricula, innovation in content, i.e textbooks, as well as issues of assessment and performance of secondary music students.

Bearing in mind that these are key topics related to changes in music education, it can be concluded that the authors generally note that changes have occurred in secondary music schools, but that they need to continue to develop and to be implemented in everyday

school practice. In addition, it should be borne in mind that changes in education systems at all levels are very slow and that it takes time to study and analyze them in order to determine the effects they achieve.

Although there were evident limitations in writing this paper, first of all, a small number of papers for analysis, as well as a restriction related only to changes in the Serbian school system, the results obtained by the research may be relevant for the narrow professional public approach to music education at the secondary school level. More broadly, the analysis can be of importance as a basis for future research of this issue, especially when taking in account that the school reform process is a constant, flexible and faithful follower of social changes.

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POJEDINI ASPEKTI REFORMSKIH PROMENA U SISTEMU SREDNJIH MUZIČKIH ŠKOLA – ANALIZA RELEVANTNE LITERATURE

U radu se razmatraju neki aspekti reformskih promena u srednjoškolskom muzičkom obrazovanju. Reformske promene u srednjem muzičkom obrazovanju usklađene su sa opštim tendencijama promena u školskom sistemu u Srbiji. Shodno tome, u radu se razmatraju vodeći aspekti promena koji se odnose na menjanje srednjih muzičkih škola i njihovo usklađivanje sa sličnim školama u evropskom obrazovnom prostoru.

Osnovni cilj ovog teorijskog istraživanja jeste identifikovanje značajnih aspekata promena koji se odnose na menjanje nastavnih planova i programa, inovacije u sadržajima – udžbenicima i procesu ocenjivanja. U radu je korišćen kvalitativni pristup, koji se zasniva na analizi izabranih istraživačkih studija koje su objavljene nakon 2001. godine, a koje obuhvataju ključne teme koje se odnose na promene u srednjim muzičkim školama. Uprkos činjenici da je na našim prostorima malo istraživačkih radova koji su se bavili implikacijama reforme u sistemu srednjeg muzičkog obrazovanja, na osnovu analize dostupnih radova može se konstatovati da postoje koraci koji idu u susret planiranim promenama.

Ključne reči: muzičke škole, srednjoškolsko obrazovanje, reforme, nastavni planovi, inovacije, metode rada, ocenjivanje.

NURTURING CHOIR SINGING AMONG PRESCHOOL CHILDREN

UDC 78.087.681:[784.9+37.036-053.4]

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Abstract. *We tried to use a variety of learning methods, forms and materials to successfully organize and implement music activities, and to identify the specifics and possibilities for the preschool children to sing in a choir. We tried to come up with the following findings: what should be done to properly form and set up a children's choir; what learning methods should be used with the choir in order to motivate children; which breathing exercises should be used for such young choir singers; which technical exercises should be used with children singing in the choir (melodic exercises and voice impostation), which are the proper learning topics and methods to develop a sense of rhythm; which is the right methodological approach to use when teaching music to preschool children. We believe that by organizing and completing these tasks with properly planned actions, we would be able to encourage, monitor and develop a wide range of different music skills of preschool children.*

Key words: *music skills, preschool age, children's choir, children's songs*

1. INTRODUCTION

Singing is the foundation of the development of the basic music skills, especially in the early period of learning about music which creates the basis for `creating` art lovers and admirers. The interaction between melody and word is the backbone of music language and has always been an integral expression and spontaneous need of people. Song have a crucial role in understanding and accepting the laws of music, and later in creating music dialogue. The unity of singing depends on melody and rhythm.

The variety of components that comprise the set of music skills is extensive, but also characterized by mutual intertwining and interdependence between these components, so the definition of music skills is always based on "the basic components - *sense of rhythm*,

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ability to distinguish pitch and memorizing musical compositions” (Stojanović 1996, 132). The set of music skills cannot be reduced only to those already mentioned, but it also includes more complex types such as – a neat sense of dynamic variation, sense of tone colour, sense of tonality, ability to memorize music, ability to reproduce music (sing and play), ability to adopt music theory, a sense for polyphonic (two-part) music, a sense of group singing and playing, the ability to comprehend harmony, the ability to understand aesthetics, and creative music skills.

“In order for a child to learn to speak, he or she must first listen to the adults talking, however, only after communicating with others do they acquire speaking skills. It is in the same way that they develop their music potential. If a child does not actively engage in singing, the most important music activity, if they do not imitate and explore sound patterns in music communication with adults, it would be the same as listening to the mother tongue without the possibility to interact with anyone.” (Vučkovski and Stojadinović 2013, 358)

If we look at music from the children’s point of view and listen to their statements in which they say that music brings them happiness and fun, that it allows them to play and be imaginative, that it brings them joy – because of singing, dancing and drawing and that it provides them with what they need, we will then understand the role and importance of music in children’s lives. By creating an atmosphere for an enjoyable music experience, and by choosing simple musical forms adapted to children’s vocal abilities, their ability to listen, play and actively develop coordination between their moves and music, we will then be able to organize and implement music activities. By using all forms of musical expression and with an approach unique to each child, we oppose musical kitsch, and encourage and support children’s musical creativity.

“By singing in a choir, the children learn to collaborate; they practise friendly solidarity and experience power that comes from working together as a whole. Each child becomes a responsible part of a group that must function as a team in order to create a wonderful united sound. When children master the complex task of singing in a choir, their self-confidence grows. Such a successful performance gives the child an inner sense of achievement and satisfaction. By expressing themselves through music, they experience themselves as unique and talented beings. Singing in a choir gives a child the opportunity to discover his or her uniqueness, based on which the self-confidence and understanding of one’s own value is built.” (Habermeyer 2001, 114)

By singing in a choir, the children improve their singing skills, their music knowledge and learn new children’s musical compositions with which they expand their music experience. In the choir, each child learns what the collective responsibility means, what conscious discipline and devotion to the idea of playing music together mean. Working with a preschool choir is a long, complex and very demanding process. Organizing choir rehearsals, the methodology used to work with the choir, excellent knowledge of pedagogy, as well as the age of the choir singers and the choir arrangement are the main prerequisites for a good-quality choir. Our extensive experience in working with the preschool choir led us to the *truth about the importance and value of choral singing of preschool children* and we can state the following: the choir sings in harmony thanks to the consistent adherence to the previously agreed rules - listen to yourself and to the friend standing next to you, children correct each other’s singing mistakes; the choirmaster’s instructions should be listened to; develop conscious discipline while singing. Well-designed and age-appropriate teaching and learning methods contribute to singing in harmony by working on children’s sense of rhythm, through breathing exercises and techniques, and synchronized singing during articulation and diction exercises, as well as the group singing of children’s songs.

These teaching methods allow us to we prepare children for future musical development in the early school period – “Most teachers believe that student engagement in the school choir and orchestra is the best form of encouragement (54.2%), which is understandable given the cost-effectiveness of organizing these activities in schools, where relevant factors of musical talent can develop through group work” (Nikolić 1/2017, 329).

2. ANALYSIS DESCRIPTION AND RESULTS

The preschool Choir *Zlatne pčelice* of the *Pčelica preschool* from Niš is used as the sample preschool institution. The choir was arranged with a careful selection of children who otherwise attend various kindergartens in the city of Niš. Except for the choir rehearsals, the choirmaster does not take part in the regular education process of these children. Given the importance of this choir for the preschool institution (the Choir performs throughout Serbia at festivals and competitions, as well as at the city festivals and concerts), we were interested in whether each new generation of choir singers showed good enough results thanks to the same teaching methods applied by the teacher-choirmaster. A total of 189 children participated in the study, 160 of which were girls and 29 were boys. These children are the sixth generation/group of the Preschool Institution *Pčelica Choir* in Niš, between April 2004 and April 2009. All these groups were included children who attended preschool and were of mixed age - from the age of four to the age of seven. The children who were included in this study have a normal mental and physical status and have healthy organs of speech and hearing.

By analysing the singing of each generation/group of the preschool choir, we concluded that there was a complete dissonance (disharmony) of children’s voices during group singing. The cause might be the fact that all these children were introduced with choral singing for the first time at that age and did not have any similar experiences.

Certain steps are required to achieve the desired harmony in choral singing. At the very beginning of working with a choir, the completion of general and specific tasks is implied.

General tasks:

- Encourage and support children to socialize with each other;
- Develop positive emotions towards the choirmaster and choir;
- Develop and nurture love and devotion to the idea of singing together;
- Introduce children to the rules of group singing;
- Introduce children to the recommendations on how to keep the vocal apparatus healthy;
- Introduce new elements of behaviour during public performances;
- Develop a sense of collective responsibility;
- Respect children’s attitudes and opinions about choral activities.

Specific tasks:

- Design and apply appropriate methods by which we achieve the harmony of children's voices during choral singing;
- Advise the children to listen to themselves and the friend standing next to them and to correct each other’s singing mistakes;
- Advise the children that the choirmaster’s instructions should be listened to during choral singing;
- Develop a conscious discipline during choral singing with a consistent and fair attitude of the choirmaster.

In addition to monitoring and respecting the natural musical development of children, their interests and musical-rhythmic abilities, we carefully plan and apply work methods to all segments of choral activities, in order to harmonize children's voices during choral singing.

Voice harmonization in a preschool choir implies the following activities:

1. Developing a sense of rhythm (two-beat, three-beat and four-beat rhythm pattern) with counting nursery rhymes, aligned and harmonized with speech rhythm, in all possible forms – using fingers, palms, combination of palm and back of the palm, clapping the knees or stomping on the floor, and with various music games performed during frontal instruction, in groups or in pairs;
2. Breathing exercises where all children do all exercises at the same time;
3. Synchronized singing during articulation and diction exercises during choral singing exercises (unison and simultaneous singing of intervals and shorter vocalises accompanied by a musical instrument).
4. Practising group singing (children and choirmaster singing together).
5. Harmony, without individual vocal “jumps” by listening to and imitating the choirmaster’s singing, by listening to the music instrument that accompanies the group singing and “tells you” how to sing.

The analysis of the final state of all practical activities of the preschool choir led us to the conclusion that the choir can harmonize their singing only through the adoption and compliance with all of the previously mentioned tasks and through a collective, dedicated and consistent effort and focus on all planned activities.

Successful results have been achieved thanks to the:

- Methodology used by the choirmaster when doing the breathing exercises with the choir;
- Melodic exercises and voice impostation;
- Proper learning topics and methods to develop a sense of rhythm;
- Right songs and methodological approach to used when singing.

These items represent a clear path and the main precondition to achieve the desired level of success of the choir, and confirm our initial assumption.

We will describe our study activities in detail and present the analysis of methodological procedures used while doing the breathing exercises with children - choir singers. Since these breathing exercises are always done before the actual singing, the choir rehearsals (we have around 65-70 rehearsals a year) become monotonous and less interesting to children over time. This can be a problem for us and it can diminish children’s future interest in choral singing. That is why we have designed special breathing exercises and adapted them to preschool children. As a teaching and learning method, children’s play is the basis of every breathing exercise. We deliberately introduced humorous elements into these exercises and thus made them one of the children’s favourite choral activities. We perform all of these exercises together with the children all the time - we show them how to do the breathing exercises correctly.

We divided the **breathing exercises** into three groups.

▪ **Group one:**

1. Exercise name – *Iks-men [X-Men]*

Children are standing and holding their hands in the X position (arms crossed in front of them). They inhale through the nose while raising their arms above their heads. While lowering the hands to the initial (x) position, the children exhale through the nose.

2. Exercise name – *Smešna vežba [Funny exercise]*

Children are standing. Palms should be on the hips, and the body leaning forward. Children should inhale with a swift body movement to the back, and exhale by gently returning to the starting position.

3. Exercise name – *Prskalice [Water guns]*

Children are standing and inhaling through the nose with swiftly spreading their arms. By joining their outstretched arms in front of the body, they make water guns with their palms. They “spray” each other with constant pronunciation of the sound prs, prs, prs [shhh, shhh, shhh...]. When they empty the “water guns”, they “fill them up” with air by swiftly spreading their arms, and inhaling the air through the nose. The game is over when they “spray” their choirmaster with the “water guns”.

4. Exercise name – *Opasna vežba [Difficult exercise]*

Children are standing up. We inhale and hold our breath. We count to five. We breathe out. We play the game carefully 2 to 3 times. We remind the children to do this exercise only with the choirmaster in the kindergarten.

5. Exercise name – *Opasne zmije [Dangerous snakes]*

Children are standing up. The palm of one hand is placed on the diaphragm. We hiss intermittently like snakes s, s, s...and follow the position of the diaphragm.

6. Exercise name – *Baloni [Balloons]*

Children are standing up. Children imitate inflating birthday balloons. After we “inflate” them, we let them fly away.

7. Exercise name – *Perce [Feather]*

Children are standing up. We tell children to imagine having a feather in their pocket. We ask them to take it out of their pocket. We raise the feather above our heads and blow into it all the time - so that it does not fall to the floor. We play this game for as long as the children enjoy it.

8. Exercise name – *Lift [Elevator]*

Children are standing up. Arms are on the waist. By saying “click“ (we send the elevator up) the arms are lifted to the ribs while pronouncing bzzz... We exhale and feel with the fingers the rib cage returning back in. We inhale, expanding the rib cage (we feel the position of the rib cage with our fingers all the time) and slowly and quietly release the air to a certain sound. For example, like balloons - sssss ..., like a pressure cooker in the mother’s kitchen - shhhh ..., like the wind – fijuuuu, fijuuu.. [whoosh, whoosh ...], like bees - zzzzz... [buzz, buzz...]. With each new sound, we repeat the exercise from the beginning.

▪ **Group two:**

Breathing exercises combined with a light walk, with a gentle singing of songs familiar to children.

▪ **Group three:**

Breathing exercises with stories. An example of one of the stories:

One ordinary morning

It is early morning. We are still in bed. We are sleeping (we take a deep breath through the nose, mouth closed). The alarm goes off (we imitate the alarm clock sound - zzzzz). We stretch and yawn (aaaaa). Mom has already made some tea. We take the cup, bring it to our lips but - the tea is hot! We take the teaspoon and bring it to our lips. We blow into the teaspoon full of tea (ffff). Now the tea in the cup has cooled down. We take the cup and sip our tea (we inhale through our mouths imitating sipping—swiftly breathing in). As we get dressed, a big fly flies over our heads (quietly - zzzzz). We approach the mother's rose on the table and smell it (we inhale through the nose). The rose smells so nicely! (children repeat this sentence while exhaling). Look, a bee is flying over mother's flowers (medium loud - zzzzz). We get dressed quickly and get in the car. Mom drives us to kindergarten (children imitate the sound of a car – vroom, vroom). Stop! Train crossing. The train is coming (we imitate the sound of the train passing, with dynamic nuances). We have arrived at the kindergarten. Kindergarten is full of birthday balloons! We take them and inflate them (we imitate inflating balloons). We throw them above our heads and blow (children “blow” into the balloons with short exhalations, with their heads raised). The party has begun!

This type of practical work with the choir has shown that these breathing exercises, properly implemented and combined, bring positive changes to the choir performance. The children are joyful and motivated to keep on singing.

We will begin the analysis of the **melodic exercises and voice impostation** by reviewing the exercises used. We tried to design these exercises to be interesting and fun, and appropriate for the age of these children.

We firstly sang the same tone played on the piano. We changed the syllables to match the desired tone (e.g. **ne, ni, ne, na, non** or **ma, me, mi, mo, mum**, etc.), and asked the children to follow their singing with their hands under their chins. This is how children feel their “resonance box”. While singing, we compared the flat tone with “a river that flows slowly and evenly”. We dynamically nuanced all the intervals sung, from decrescendo to crescendo.

After that, the following types of exercises were done:

- Exercises including three tones: ascending (e.g. Re, Mi, Fa), using the comparison “like a cat climbing three steps”, and descending “like a cat going down three steps”;
- Exercises including the ascending and descending thirds, using the comparison “like a bunny jumping over the bush”;
- Exercises including the ascending thirds and descending seconds, using the comparison “as if we are climbing to the top of the building and going down the stairs”;
- Exercises including the descending thirds, using the comparison “like a frog jumping from a water lily to a water lily, and then into the water – splash”.

While doing these exercises, we occasionally ask the children to put the hand on their belly. This is how we feel the vibration of the body while singing.

During the melodic and voice impostation exercises, we noticed that children make a significant effort to meet the demands of the choirmaster. That is why we were careful regarding the frequency of these exercise and often used the songs that the children already knew.

We will present the analysis of proper learning topics and methods to develop a sense of rhythm by talking about **counting rhymes**. By listening to the opinions of music pedagogues and the opinions of the children from our choir, we chose a series of counting rhymes that are appropriated to the age of the children, both textually and rhythmically. Those were the counting rhymes about animals, family, nature, children's play, or certain counting rhymes that do not make sense text-wise, but give children the opportunity to have fun, and are at the same time educational games even though the words used are meaningless or are simply syllables (e.g. *Elem, belem, barba delen, zita, gita, okma, lokma, or Zlatna smokva, zlatna jabuka, idi s njom – napolje!* [*Golden fig, golden apple, go with her – outside!*]). By following the musical requirements, we chose the counting rhymes based on the goal we wanted to achieve, so we, accordingly, learned the counting rhymes that allow children to learn about the two-beat, three-beat and four-beat rhythm pattern. These rhymes were presented to the children through play. We played with them using our bodies as the instrument or using Orff instruments. We occasionally introduced certain rhythmic images to make learning about these rhymes more interesting. These exercises were done individually or in pairs - practising them with friends from the choir.

When choosing the songs for choral singing, we made sure that:

- Song range is appropriate for the age of the choir singers;
- There are no major interval jumps;
- They are interesting to the children;
- They carry an educational and positive message;
- They develop children's vocal apparatus;
- They nurture positive feelings (joy, happiness, love...);
- They are moderate tempo songs;
- They are appropriate as for music and rhythm (within the limits of children's abilities and understandings).

The methodological approach included the following steps:

- Present the children's song in its entirety with a musical instrument;
- Explain the unknown words from the lyrics;
- Learning individual song stanzas along with the choirmaster singing, with and without a musical instrument;
- Connect the stanzas and practice them;
- Singing the whole song (whole choir or pairs, per the choir members' wish);
- Expressive song tuning.

After analysing the harmonization of children's voices when singing children's compositions in the preschool choir, by using the well-designed and age-appropriate teaching and learning methods to work on children's sense of rhythm, with breathing exercises and techniques, and synchronized singing during articulation and diction exercises, **we can conclude that** *the choir manages to sing in harmony due to the consistent adherence to the agreed rules: listen to yourself and to the friend standing next to you, correct each other's singing mistakes; listen to the choirmaster's instructions; develop conscious discipline while singing.*

3. CONCLUSION

“The studies focusing on aesthetic education and/or aesthetic experience indicate that the pedagogues are primarily interested in preschool and primary school age, which is understandable, given that there is a common view that aesthetic education should be an integral part of an individual's life starting from the early childhood, and that its role is very important during the primary school period“ (Zdravić-Mihailović, 2014: 646). It is certain that little attention is paid to such a complex activity as choral singing by preschool children. We believe that children of this age can meet all the requirements the choirmaster puts before them, and that, just like true professionals, they can sing a complex children's choir program.

It is natural to pass the things we believe in and love to those we love. That is why we have decided to allow the children who are there, in front of us, to meet their personal, developmental and musical needs and to create for them a unique place where they can socialize and gain new singing experiences - *the choir*. Our commitment implies investing a lot of energy and time in this complex and long-lasting process, and it additionally implies continuous activities by the preschool choirmaster.

Working with choir singers of preschool age is specific and extremely demanding. In order for a teacher to successfully lead a preschool children's choir and influence the development of children's music skills, one should have good musicality, know the technique and culture of singing, have good vocal abilities (choirmaster is a role model for children and they imitate him/her while singing), this person should have formal music education - which means knowing to play one harmonic instrument. All this is not enough if the teacher-choirmaster is not familiar with the course of musical development at the preschool age and, if, in addition to professional knowledge, that person has no patience, love for children and personal enthusiasm for music.

After reviewing the results from this paper, it is necessary to emphasize the possible continuation of this research. A possible future research would be based on the topic of how many children were motivated and encouraged by singing in the *Zlatna Pčelica* Choir to ***continue their music education by joining a music school.*** If such children exist, and we are sure that they do, what would be the results of their further education and how much did the knowledge and music experience acquired in the preschool period contribute to their success?

In order to verify and understand the truth about *the importance and value of choral singing of preschool children*, we hope that in time the children's choirs in preschools will become a regular practice and that we will all admire children's choirs and their inspiring singing.

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NEGOVANJE HORSKOG MUZICIRANJA DECE PREDŠKOLSKOG UZRASTA

Aktivnim delovanjem, uz bogatstvo i raznovrsnost metoda, oblika i sredstava za uspešno izvođenje muzičkih aktivnosti želeli smo da utvrdimo specifičnosti i mogućnosti pevanja dece predškolskog uzrasta u horskom ansamblu. Pokušali smo da dođemo do sledećih saznanja: koje korake preduzeti da bi se formirao i pravilno postavio dečji hor; koje metode rada, u cilju motivacije dece, koristiti sa horom; koje vežbe disanja upotrebiti za male horske pevače; koje tehničke vežbe koristiti sa decom u horu (melodijske vežbe za upevavanje i postavku glasa), koji je pravilan izbor sadržaja i metoda za rad na razvoju osećaja za ritam; koji je pravilan izbor i metodički pristup, prilikom obrade pesama za predškolski uzrast. Pretpostavljamo da ćemo organizacijom i realizacijom ovih zadataka, planskim i osmišljenim delovanjem, biti u mogućnosti da podstaknemo, pratimo i razvijamo celu lepezu različitih muzičkih sposobnosti dece predškolskog uzrasta.

Ključne reči: *muzičke sposobnosti, predškolski uzrast, dečji hor, dečja pesma*

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Contents

Johannis Tsoumas

PLASTIC WASTE AS BOTH SOURCE OF INSPIRATION AND MEDIUM
FOR CONTEMPORARY ARTISTS..... 1

Sonja Cvetković

ORCHESTRAL PRACTICE IN NIŠ AFTER THE SECOND WORLD WAR –
FROM THE MUSIC DEPARTMENT OF THE NIŠ NATIONAL THEATER
TO THE NIŠ SYMPHONY ORCHESTRA (1953–1965) 19

Neda Nikolić

INSTRUMENTAL THEATER IN THE WORKS
OF MAURICIO KAGEL, GEORGES APERGHIS AND HEINER GOEBBELS 33

Igor Nikolić, Slobodan Kodela

INTEGRAL ASPECTS OF HARMONIC HEARING
IN THE PROCESS OF SIGHT-SINGING 49

Marija R. Marković, Anastasija S. Mamutović, Zorica Č. Stanisavljević Petrović

SOME ASPECTS OF REFORM AND CHANGE
IN THE SYSTEM OF SECONDARY MUSIC SCHOOLS -
ANALYSIS OF RELEVANT LITERATURE..... 61

Vesna Zdravković, Ivana Đorđević

NURTURING CHOIR SINGING AMONG PRESCHOOL CHILDREN 73



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