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1. Morgan, R., (1996), *Modern Times – Music and Society: a social History of Music*, New Jersey, Prentice–Hall.
2. Bogumila, M., (2011), "Novelity in Polish Music Avant-Garde Discussions in the Late 1960s and Early 1970s", *New Sound* 37, Vol. 1: pp. 35-46.
3. Mikić,V., (2014), "Old/New Music Media: Some Thoughts on Remediation in/of Music", In: Veselinović-Hofman, M. at al. (ed.) , *Music Identities on Paper and Screen*, Proceedings of the Eleventh International Conference of the Department of Musicology, Faculty of Music, Belgrade, 2012, pp. 28–33.
4. Stowell, T., (1981), *The Origins of Phrase Structure*, Doctoral dissertation, MIT.

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**Original scientific paper**

# MODERN APPROACHES TO TEACHING SIGHT SINGING AND EAR TRAINING

## *UDC 784.9:004.42*

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**Abstract**. *Sight singing and ear training are difficult subjects to teach. Over the past decade, however, many new technological tools were developed that support educational endeavors. Several of those tools, SmartMusic, SingSnap, EarTrainer (MusicDictation.app), and YouTube, were used at the beginning college-level aural skills courses to enhance sight singing and ear training instruction, especially in the context of enhancing audiation skills. This article summarizes their use within aural skills courses and present experimental and anecdotal evidence of increased sight singing and ear training skills. More specifically, experimental (test) data as well as anecdotal (essay) evidence showed that (1) students were much higher motivated to complete exercises compared to 'traditional' aural skills exercises, (2) in a shorter period of time, students performed much better than in 'traditional' exercises of at least the same difficulty, (3) the students' audiation abilities increased much more as a result of the exercises, compared to 'traditional' exercises, and (4) students showed a greater increase in solfege proficiency, compared to 'traditional' exercises. The teaching approaches we have discussed also led to a greater independence from in-person instruction.*

**Key words**: *Audiation, Aural Skills, SmartMusic, SingSnap, MusicDictation.app*

## 1. INTRODUCTION

Sight Singing and Ear Training are difficult music subjects to teach, as both are highly dependent on the musical backgrounds of the students and on the cognitive processing of music. Instrumentalists are (often) weak in singing-related exercises, while vocalists are usually weaker in ear training tasks, such as melodic, rhythmic, and harmonic dictation. Most schools / colleges / universities in the USA use solfege to support the aural skills acquisition process. Nevertheless, students are un-motivated, because the style of music does not correspond to their listening habits and because instrumentalists do not think

that singing will enhance their musicianship (among other reasons). On the other hand, vocalists are often unmotivated to complete ear training assignments. This article will discuss several technological tools to overcome the lack of motivation and / or provide additional layers of extrinsic motivation.


## 2. AUDIATION AS A FUNDAMENTAL SKILL

"Audiation" of music entails the recollection of previously heard music, the aural prediction (anticipation) of music, and the creation or improvisation of music. Audiation includes the processing of music that is not sounding at the moment (although one can also audiate while listening to music). To be able to audiate music, a student must have heard and understood the music. To aurally recall and process music is the procedure of audiating music that one has previously heard. The aural prediction of music is the audiation of music that we anticipate. Finally, to aurally conceive music is the audiation of music that one creates or improvises.

Audiation is a central category in Music Learning Theory (Brink 1980, Gordon 1989). In Aural Skills courses, the development of audiation skills is most important. Edwin Gordon, the "father" of Music Learning Theory, identified seven types of audiation:

(1) Listening to Music,
(2) Reading Music (silently or in performance),
(3) Writing Music from Dictation,
(4) Recalling Music (silently or in performance),
(5) Writing Music from Recall,
(6) Creating or Improvising Music (silently or in performance), and
(7) Writing Music as it is Created or Improvised.

Students need to practice all these types of audiation. Types (3), (5), and (7) are written applications of types (1), (4), and (6). However, audiation is being done in stages, which may overlap and include, among others, the organization of perceived music into meaningful patterns, the comparing of those patterns with other currently heard patterns, the comparing of those patterns with previously heard music, and the prediction of music.

Singing on letter names (as opposed to movable-do solfege) requires the knowledge of notation. However, music cognition research shows that emphasizing notation-based teaching before acquiring a high degree of audiation skills is a serious violation of the music learning sequence. Since many university students in the USA are limited in their audiation skills, we ask students to mainly use movable-do solfege. Specific tonal patterns (e.g., do-re-mi) are associated with the same syllables in all keys, while using letter names or fixed-do requires fifteen different verbal associations to "cover" all different keys. Finally, movable-do (do-based minor) emphasizes the function of pitches and tonal patters, whereas letter names do not; understanding the function of pitches and tonal patterns is most important for audiation processes. Therefore, most colleges and universities in the USA ask students to sing with movable-do (do-based minor) solfege, instead of letter names.

3. Karaoke Exercises and SmartMusic
to Enhance Audiation Skills for (Sight-) Singing

With the goal of increasing audiation and (sight-) singing abilities, and with the goal of internalizing solfege, beginning aural skills (college) students were asked to use a free online karaoke web-site (www.singsnap.com) to pick any song, 'figure out' the solfege (by any means), practice singing the song on solfege, and record it on that online karaoke website. All recordings were played in class and evaluated by all students as well as the instructor. Later, students were also asked to write a brief essay about their 'karaoke experience'. For another class, students were paired up, as most students had never used solfege before. The goal was that the partner learning experience would boost their solfege singing skills and confidence. Evaluations by the teacher, other students, and themselves were collected, as well. These karaoke exercises also allowed students to choose music they like, which increased their motivation dramatically.

'Real' sight singing is difficult to practice, as it is only the first time that a student sings a melody and  that melody is 'new'. Students may correct their work and advance in sight singing only if they receive feedback on their 'real' sight singing exercises; traditionally, that is almost impossible outside of class, as students either practice alone or with a peer, and peers may not provide adequate feedback. To alleviate this problem, the interactive music software SmartMusic (www.smartmusic.com) has been used by the author's students to practice 'real' (first-time) sight singing: SmartMusic provides visual and audio feedback on the students' performance. On the other hand, SmartMusic also allows for 'repertoire building' by asking students to practice certain melodies to perfection.

For both approaches of using technology (SingSnap and SmartMusic), experimental (test) data as well as anecdotal (essay) evidence showed that (1) students were much higher motivated to complete exercises than 'traditional' singing exercises, (2) in a shorter period of time, students performed much better than in 'traditional' singing exercises of at least the same difficulty, (3) the students' audiation abilities increased much more as a result of the exercises, compared to 'traditional' singing exercises, and (4) students showed a greater increase in solfege proficiency, compared to 'traditional' singing exercises.

More specifically, the following three quotes from students show anecdotal evidence of the effectiveness of using SingSnap (While the author of this article has been using SingSnap continuously since 2008 with a total of more than one hundred students, these specific quotes, representative of the entire sample, are from students from Spring 2008. See also Weaver 2008).

"In class, we were introduced to www.singsnap.com. The assignment on the Addams Family was a tough one, because having to know the solfege was a little tricky. I think it was helpful in the sense that we had to sing the song in just pure solfege syllables, because it made us think on the different ways we can use solfege, and not only in class by singing scales." (Student A)

"After my first listen of Eight Days a Week I realized that this was going to take much more time than I thought. The strange thing was that I actually wanted to figure this song out on solfege. I thought at first that this was going to be pointless and boring, but then I realized I could apply some of the things that I had learned earlier in the year to real world music. This made me very happy. I felt like my education was in a way being validated. Once I figured out the song on solfege I understood the song in a whole new way." (Student B)

"The karaoke assignment that was given this semester actually turned out rather well. I thought that it was an ingenious way to blend aural learning with popular music and that extra bit of fun. I must admit that, at first, I was weary about what this assignment would turn out to be; would it be only pre-approved songs, would we only be allowed to learn them a certain way, but after it was said and done I found this assignment to be a great learning tool. In requiring at least two songs done only in solfege, I believe that this helps students to realize the inner-workings of the melodies and verses of the songs instead of students thinking the tune and words are as far as the song goes." (Student C)

The effectiveness of SmartMusic was measured by comparing the sight singing ability by assigning the same melody before and after a 4-week practice period:



**Fig. 1** Pre - and Post-Test Sight Singing Melody

During the practice period, students were assigned 15 melodies each week, which students were asked to practice to perfection (100% correct) before submitting each melody in SmartMusic (This experiment took place during the month of September 2020 semester with 23 first-semester music Bachelor students: 6 female and 17 male. Gender differences in the performance were not observed). That practice to perfection enabled students to gain 'real' sight-singing skills, as shown in the pre - and post-test results for the sight-singing melody shown earlier:

**Table 1** Pre - and Post-Test Results for Melodic Sight Singing

|  | 29-Aug | 26-Sep |
|---|---|---|
| Student1 | 16 | 76 |
| Student2 | 76 | 84 |
| Student3 | 19 | 90 |
| Student4 | 64 | 100 |
| Student5 | 26 |  |
| Student6 | 36 | 51 |
| Student7 | 58 | 91 |
| Student8 | 0 | 57 |
| Student9 | 0 | 90 |
| Student10 | 21 | 62 |
| Student11 | 22 | 64 |
| Student12 | 50 | 82 |
| Student13 | 16 | 61 |
| Student14 | 58 | 79 |
| Student15 | 100 | 100 |
| Student16 | 26 |  |
| Student17 | 60 | 88 |
| Student18 | 81 | 98 |
| Student19 |  | 80 |
| Student20 | 10 | 38 |
| Student21 | 56 | 85 |
| Student22 | 38 | 81 |
| Student23 | 44 | 81 |
| AVERAGE | 39.8636364 | 78 |
| t-test | 1.9918E-06 | 0.000002 |

The grading was based to two-thirds on pitch and one-third on melody. The pre-test average score was 39.9%, while the post-test average score was 78%. The t-test showed that the difference between pre - and post-test results were highly significant. The following is one example of improvement over the 4-week period; the green note heads indicate correct pitches, while red note heads indicate incorrect pitches; horizontally shifted note heads indicate rhythmic errors:



**Fig. 2** A Student's Pre - and Post-Test Performance on Sight Singing

One might ask if the students remembered the melody from the pre-test, when taking the post-test. Both 'tests' were actually given as a regular sight-singing melody, and students were not aware that it was a 'test'. When later asked whether they recognized the melody, all of the students said they did not. Regardless, even when practicing the same melody twice (or more times) in a row, the score usually does not increase that quickly.

### 4. JERSILD PROGRESSIONS, SING & PLAY EXERCISES, AND THE USE OF YOUTUBE

In addition to working with SingSnap and SmartMusic, students are required to practice and video-record Jersild progressions (Rogers 1996) as well as Sing-and-Plays. Jersild progression are tonal progressions, one in each major and minor key, that consist of the most common two-note patterns, for example:



**Fig. 3** The C Major Jersild Progression (Rogers 1996)

A Sing-and-Play is a piece of music that must be sung to a piano accompaniment. A student sings and plays piano at the same time, for example:



**Fig. 4** Example of a Sing & Play

The idea of video-recording Jersild progressions as well as Sing-and-Play exercises ensures that students practice them to perfection, before posting them to an 'unlisted' YouTube Playlist that the instructor has access to. Although no empirical data was collected before YouTube was used (students had to prepare them and perform them in class, which meant that not all students could also play them in class, because of the limited class time and large class size [20 students on average]), students now seem to be much better prepared, are more motivated, and complete their assignments on a more regular basis.

## 5. DEVELOPING AUDIATION & TRANSCRIPTION SKILLS: EXERCISE PROCEDURE FOR 'UNKNOWN' SONGS – WITH ADDED SINGSNAP COMPONENT

In most of the cases, problems in melodic dictation are a result of an un - or under-developed musical memory and under-developed audiation skills. Students are unable to remember and / or audiate music sufficiently. The following exercise is directed at developing musical memory and audiation skills while transcribing melodies. – The exercise is given with the following directions to students:

(1) Listen carefully to the 'unknown' song ONCE and try to remember as much of the main melody as possible.

(2) Sing the melody back on a neutral syllable (not solfege!) – sing as much as you can remember of it.

(3) Repeat steps (1) and (2) until you can sing the entire melody back on a neutral syllable.

(4) One or two days later, make sure you can still remember the melody and sing it on a neutral syllable. If you do not, repeat steps (1) to (3).

(5) One or two days later, sing the melody on solfege. This may take several (or quite a few) trials, as it is not easy to figure out the solfege syllables.

(6) One or two days later, make sure you can still remember the melody and sing it on solfege. If not, repeat steps (1) to (5).

*(7) Record the song, using solfege, on SingSnap.com*

(8) Write down the melody in three different keys. The keys may be chosen by the instructor or by the student.

## 6. USING EAR TRAINING SOFTWARE

For ear training, software such as EarMaster Pro (www.earmaster.com), MacGamut (www.macgamut.com), Practica Musica (www.ars-nova.com/practica7.html), or Auralia (www.risingsoftware.com/auralia) have been in use for more than two decades, and their design has significantly improved over the years. Free ear training websites are also available, such as www.teoria.com. Ear training software allows students to practice at home, while class time can be spent on how to train students' listening skills. In addition, promising new software was developed in 2020: The EarTrainer at www.MusicDictation.app allows instructors to create melodic, rhythmic, and harmonic dictations and assign them to students. Once completed, assignments are automatically graded and scores are saved in a gradebook. It is much more user-friendly than the customization options in older software packages. The instructor can either enter ear training assignments or upload them from an XML file (which can be saved from most notation programs). The online program can generate the recordings, or the instructor may upload a recording of the assignments.

In addition to ear training software, students are also assigned recordings of songs that students need to transcribe in three different keys. None of the musical information is given to students, so students have to identify all musical parameters by themselves. This provides a holistic approach with 'real world' music.

## 7. FINAL REMARKS

Music technology can help enhancing the students' sight singing and dictation skills. This study specifically focused on using the free online software SingSnap (SingSnap.com) and the commercial music software SmartMusic, as well as on using YouTube for students to upload video-recordings of assignments and on the new ear training software EarTrainer at www.MusicDictation.app. Using all of them allows instructors to save class time and or to pursue remote instruction, and students gained aural skills faster and with greater accuracy.

Last but not least, a sample assignment schedule shall be given here from a first-semester aural skills course:

**Table 2** Sample Assignment Schedule for First-Semester Aural Skills

|  | Ear Training Assignments | Sight Singing Assignments |
| --- | --- | --- |
| Week 1 | Monday: [first day of class]<br>Wednesday: Set Up musicdictation.app<br>Friday: practice on teoria.com | Monday: [first day of class]<br>Wednesday: The Sound of Music – Do Re Mi Song; Set up SmartMusic<br>Friday: SmartMusic |
| Week 2 | Monday: Practice Intervals (theoria.com)<br>Wednesday: Song 1 (C, F, G)<br>Friday: musicdictation.app assignments | Monday: sing intervals (↑&↓) m2, M2, m3, M3, P4, P5<br>Wednesday: SING & PLAY 1<br>Friday: SmartMusic |
| Week 3 | Monday:<br>Wednesday: Song 2 (Bb, D, Eb); Practice Intervals & Scales on teoria.com<br>Friday: musicdictation.app assignments | Monday:<br>Wednesday: SING & PLAY 2; Jersild C-Major<br>Friday: SmartMusic |

| Week 4 | Monday: Song 3 (A, Ab, E)<br>Wednesday: Practice Melodic &<br>Rhythmic Dictation on teoria.com<br>Friday: musicdictation.app<br>assignments | Monday: SING & PLAY 3<br>Wednesday: Jersild a-minor<br>Friday: SmartMusic |
|---|---|---|
| Week 5 | Monday: Song 4 (Db, B, Gb)<br>Wednesday: Practice Harmonic<br>Dictation on teoria.com<br>Friday: musicdictation.app<br>assignments | Monday: SING & PLAY 4<br>Wednesday: Jersild G-Major<br>Friday: SmartMusic |
| Week 6 | Monday: Song 5 (C, F, G)<br>Wednesday: Practice on teoria.com<br> Friday: musicdictation.app<br>assignments | Monday: SING & PLAY 5<br>Wednesday: sing intervals ($\uparrow$) m6, M6, m7,<br>M7, P8<br>Friday: SmartMusic |
| Week 7 | Monday: Song 6 (Bb, D, Eb)<br>Wednesday: Practice on teoria.com<br>Friday: musicdictation.app<br>assignments | Monday: SING & PLAY 6 (CP p. 65, w/<br>Bass Line 1)<br>Wednesday: Jersild e-minor<br>Friday: SmartMusic |
| Week 8 | Monday: Song 7 (A, Ab, E)<br>Wednesday: Practice on teoria.com<br>Friday: musicdictation.app<br>assignments | Monday: SING & PLAY 7<br>Wednesday: review all Jersild progressions<br>Friday: SmartMusic |
| Week 9 | Monday: Song 8 (Db, B, Gb)<br>Wednesday: Practice on teoria.com<br>Friday: musicdictation.app<br>assignments | Monday: SING & PLAY 8 (CP p. 66, w/<br>Bass Line 1)<br>Wednesday: sing intervals ($\downarrow$) m6, M6, m7,<br>M7, P8<br>Friday: SmartMusic |
| Week 10 | Monday: Song 9 (C, F, G)<br>Wednesday: Practice on teoria.com<br>Friday: musicdictation.app<br>assignments | Monday: SING & PLAY 9<br>Wednesday: review all intervals; Jersild D-<br>Major<br>Friday: SmartMusic |
| Week 11 | Monday: Song 10 (F#, C#, Gb)<br>Wednesday: Practice on teoria.com<br>Friday: musicdictation.app<br>assignments | Monday: SING & PLAY 10<br>Wednesday: Jersild b-minor<br>Friday: SmartMusic |
| Week 12 | Monday: Song 11 (Cb, Db, B)<br>Wednesday: Practice on teoria.com<br>Friday: musicdictation.app<br>assignments | Monday: SING & PLAY 11<br>Wednesday: Jersild F-Major<br>Friday: SmartMusic |
| Week 13 | Monday: Song 12 (E, Ab, D)<br>Wednesday: Practice on teoria.com<br>Friday: musicdictation.app<br>assignments | Monday: SING & PLAY 12<br>Wednesday: Jersild d-minor<br>Friday: SmartMusic |
| Week 14 | Monday: Song 13 (A, F, Bb)<br>Wednesday: Practice on teoria.com<br>Friday: musicdictation.app<br>assignments | Monday: SING & PLAY 13<br>Wednesday: review all Jersild progressions<br>Friday: SmartMusic |
| Week 15 | Monday: Song 14 (Eb, G, C)<br>Wednesday: Practice on teoria.com;<br>musicdictation.app assignments | Monday: review all Jersild progressions<br>Wednesday: SmartMusic |

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## MODERNI PRISTUPI NASTAVI PEVANJA S LISTA I RAZVIJANJA SLUHA

*Pevanje s lista i vežbanje sluha nije lako predavati. Međutim, tokom prošle decenije, razvijeni su mnogi novi tehnološki alati koji pomažu u nastavi. Neki od njih, poput SmartMusic, SingSnap, EarTrainer MusicDictation.app i YouTube, korišćeni su u početnim kursevima na koledžima za unapređivanje nastave pevanja s lista i razvijanja sluha, posebno u kontekstu poboljšanja audiacije, tj. veštine spoznaje zvuka. Ovaj rad sumira njihovo korišćenje u okviru kurseva slušnih veština i predstavlja eksperimentalne i narativne zapise poboljšanog pevanja s lista i razvijanja sluha. Još preciznije, eksperimentalni (test) podaci kao i narativni dokazi (u formi eseja) pokazali su da (1) su studenti, u poređenju sa 'traditiconalnim' vežbama slušnih veština, bili mnogo motivisaniji da urade vežbe, (2) da su studenti u znatno kraćem roku postizali mnogo bolje rezultate nego sa 'traditiconalnim' vežbama približno iste težine, (3) da su se, u poređenju sa 'traditiconalnim' vežbama, veštine audiacije kod studenata znatno unapredile kao rezultat ovih vežbi i (4) da su studenti, u poređenju sa 'traditiconalnim' vežbama, pokazali znatan napredak u pogledu pevanja s lista i unapređenja sluha. Pristupi u nastavi koji se ovde razmatraju, takođe su imali za rezultat i veću samostalnost/nezavisnost u odnosu na nastavu licem u lice.*

Ključne reči: *audiacija, slušne veštine, SmartMusic, SingSnap, MusicDictation.*

**Original scientific paper**

# FEDERICO FELLINI'S FILM *ORCHESTRA REHEARSAL* FROM THE PERSPECTIVE OF NEW MUSICAL/INSTRUMENTAL THEATER [*]

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**Abstract**. *The genre of new musical/instrumental theater represents a new and complex endeavor in the field of art. Its complexity includes various artistic aspects such as acting, music, dance, performance, stage design, etc. The specificity of the plot of Fellini's film Orchestra Rehearsal (Prova d'Orchestra) provides a possibility to be interpreted from the perspective of the new musical theater. Different discourses that have permeated the film (e.g. verbal, musical, visual discourse, physical movements, and body language) represent the basic idea of the new genre. In the Orchestra Rehearsal, Federico Fellini managed to merge together different discourses of artistic expression in an extraordinary way, and thus bring his film closer to the genre of new musical theater.*

**Key words**: *new musical/instrumental theater, Orchestra Rehearsal, Federico Fellini, film.*

## IL PRELUDIO

The twentieth century represents an age in the history of mankind that abounds in a tremendous wave of knowledge and inventions in a wide range of human activities, such as science, art, technology, communications, etc. One of the outstanding innovations in the field of art is the appearance of the genre of new musical/instrumental theater[1], whose roots, however, go back to the period of ancient Greek tragedy[2]. The emergence of this genre is in direct relation with opera, as a primary musical genre, in which elements of dramatic art are also used. "Yet a good deal of music theater rejects the grandeur of opera for many reasons including economics, the preference for non projected voices (extended voice, pop, non-

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[*]The paper was written under the mentorship of professor Ivan Brkljačić PhD, in the course of the Music theory, in the first year of PhD studies, academic 2018/2019.
[1]The terms *new musical theater* and *instrumental theater* are used as synonyms because they are closely related.
[2]Ancient Greek tragedy represents an important moment for the parallel development of the art of music and drama, and thus represents the basis for the future treatment of the genre of new musical theater.

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European styles or other kinds of singing), a desire for audience immediacy, or general aesthetic or philosophical preference for small-scale, unpretentious, small-theater work, closer in many ways to contemporary dance, dance theater, new theater and new performance art than to traditional opera". Subsequently, the new musical theater "absorbed the musical and artistic revolutions of the early twentieth century as well as the technological innovations of stagecraft and stage design, machinery and light, audio and video" (Salzman and Desi 2008, 4).

If we pay attention to the period just before the beginning of the twentieth century, we will see the significance of the year 1895, when the brothers Lumiére (Auguste and Louis Lumiére) organized the first public presentation of a film in Paris. For that reason, "film is one of the most recent facts and represents a very late date of human attainment, in the anthropological perspective from which it is viewed" (Mez 1975, 3). Today the medium of the film, which is also referred to as the "seventh art" (Ćirić 2016, 127), has fully entered the habits and everyday life of people, and it is no longer enough to just admire it as a phenomenon that came to light but should be understood in all its diversity. The subject of this paper is the film *Orchestra Rehearsal* (*Prova d'Orchestra*) of Federico Fellini (1920–1993), one of the most influential film directors and scenarist of the twentieth century, of Italian origin. The aim of this paper is to perceive the above mentioned film from the perspective of new musical/instrumental theater, although it cannot primarily be designated as belonging to this genre, because it does not happen at a given moment explicitly on stage or in a concert hall.

As a work of art *Orchestra Rehearsal* is an Italian satirical film made in 1979. The same year, this film was presented at the Cannes International Film Festival although it was not a direct competitor in the program. The music (soundtrack) for this film was composed by the famous Italian composer Nino Rota[3] (Giovanni Nino Rota, 1911–1979), and it was also the last collaboration between Rota and Fellini because the composer died in early April 1979.[4] In order for this film to be viewed from the perspective of a new musical/instrumental theater, it should be borne in mind that the new musical theater „can be considered the confluence or adding up of language-like expressions: verbal or spoken language (the story; the libretto), physical movement or body language (gesture, dance), images or visual language (*décor* or design), and sound or musical language (pitch and rhythm; vocal and instrumental). The word 'language' is used here in the general sense of an organised communications system" (Salzman and Desi 2008, 13).

LE SCENE

### 1.1. La prima scena

Most of the time the film takes place in one location, and that is the oratory[5] of the church, which dates back to the thirteenth century. Spatial static can be interpreted as if the

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[3] Nino Rota has composed music for a number of Fellini's works, from his early films such as *The White Sheik* (*Lo sceicco bianco*), *The Bullocks* (*I Vitelloni*) and *The Street* (*La Strada*), to the *Orchestra Rehearsal*, after which he died (Bondanella 2002, 3).

[4] Apart from Nino Rota, contemporary composers of film music in 20th-century Italian cinematography were Ennio Morricone (1928–2020) and Francesco De Masi (1930–2005). They had written film music for some of the most famous Italian directors such as Sergio Leone, Brian De Palma, Lucio Fulci, Enzo G. Castellari, Giuseppe Tornatore, and others (Sadie 1980, 6772-6773).

[5] The used term oratory (*oratorio*) here does not mean a vocal-instrumental genre, but the literal meaning of the word *oratorio*, which in Church Latin means a space for a prayer (lat. *orare* – to pray).

film is actually happening on stage (even if it does not), which is one of the features of the new musical theater, but also of theater in general. The first scene begins with quite inarticulate sounds of the voice of Zuanelli, an old score scrivener who checks the acoustics of the church. At the very beginning, the use of unconventional sounds, typical for the genre of new musical theater, is noticeable. Zuanelli's character has the role of an immediate narrator, who appears on the "stage" and connects certain events, from time to time. The oratory of the church contains the tombs of three Roman popes and seven bishops, which is known from the story of Zuanelli. Thus, this space acquires sacredness because it represents the link between the present moment and the past, and as a time parallel, it is the above-mentioned relationship of the new musical theater with ancient Greek tragedy.

In order to convey the significance of the stage space as faithfully as possible, Zuanelli states that in 1781, the oratory became a real auditorium, a hall for vocal and instrumental concerts, because of its great acoustics. The sound in that hall is crystal clear and without echo, and all European courts envied the Italians on it. There is hardly any coincidence that this church was chosen to serve for the orchestra rehearsal. Famous ministers and ambassadors used to come to this hall to listen to the concerts. All these facts presented by Zuanelli contribute to the fact that the space of the "stage" takes on the characteristics of monumentality. However, the oratory is quite empty: on the left and right side there are benches for the believers, in front of them there is a pedestal for the conductor, and behind there is a ladder and a couple of carved, concrete panels. The central part of the oratory is empty, that is the place where the musicians will be later. The portraits of the composers (Mozart, Vivaldi...), which are placed on the walls of the church, allude to the concert place, moved from the conventional music hall, which indicates the modernist aspirations of the new musical theater. The interior, decoration and design of the stage are reduced and exude simplicity, so as not to distract the audience from the main events.

### 1.2. La seconda scena

After the first opening scene, a violinist appears in the hall and announces the arrival of television, which will make a documentary about the orchestra. The presence of television symbolically represents the presence of the audience through the lens of the camera, as an active participant in the action on the stage, which has an impact on the final design of the work of art. This is one of the important elements in the genre of new musical theater. Then, all the other musicians arrive slowly. While the pianist plays a composition at the piano, the other performers make noise while bringing and arranging chairs in the center of the hall, opposite the conductor's desk. In this scene "music does not accompany action, it rather *is* the action or at least an integral part of it. Sound-producing gesture and sound produced are to be seen as one integral music-theatrical action which has acoustic and visual components" (Heile 2006, 40). This is perceived as one of the principles of the new musical theater. It is also interesting to notice the sudden contrast, of a scene in which only one person is present, to an almost mass scene in which a "stage" is filled by a large number of musicians. The realization of such contrasts is not alien to the mentioned genre.

Just before the rehearsal begins, the musicians have informal conversations with each other that bring about a verbal discourse on the "stage". The trumpet player states the situation that happened to him while he was coming to the rehearsal. He could not cross the pedestrian crossing, although the green light was on because one driver was passing. He told the driver that he was rushing for the rehearsal of the orchestra, and the driver replied to him that it was

not worth going, it was immediately obvious that he was useless. This situation reflects quite a marginalized position of artistic music nowadays, but also of art in general. In parallel with this scene, one of the clarinetists is listening to the broadcast of the football match on the radio, and a couple of other men gathered around him to hear the radio. The comic scene takes place while a trumpet player is playing, and as he blows air in the instrument, a balloon (which is actually a preservative) expands from the instrument, which bursts at the end, and the musicians around him start laughing. Frivolity of the musicians comes to light, and it will be highly expressed later in the film. During these events, the sounds of various instruments are played in the background for rehearsal indicating the existence of musical discourse (which permeates the mentioned stage events). These quite unconventional situations can be viewed as integral elements of the new musical theater, which implies to a certain extent a dose of the spontaneity of the musicians (performers) on the stage.

One of the representatives of the union whose duty is to inform all the musicians about the arrival of the television with cameras and reporters in order to record the rehearsal of the orchestra and interview the musicians comes in the next moment. In the new musical theater, the people on the stage are actors, musicians, and at the same time performers, the very characteristic of this film production of Fellini`s. The young violinist protests and announces that he will state in front of the camera how the representative of the union puts money of the musicians in his own pocket. One of the cellists joins this boycott and says: "You pay us poorly anyway, and now a television that pays nothing!" Here are the first sparks of dissatisfaction of the performers with their not so good position in society. The bad status of artistic music in the social milieu is also confirmed, due to the attitude of the state administration towards the profession and the way of financial, socio-cultural and media valorization of artistic musical creation and performance. During the discussion, the woman who plays the small organ, at the same time, listens to some explosions as if bombs are falling, and watches in astonishment. "External" factors of the kind will occur more and more frequently during the film. The presence of different sounds (explosions, organ sound), verbal expression (angry speech of the violinist and cellist), and body movements of the actors (sudden, almost threatening movements directed at the representative of the union) gather into one homogeneous image of the "theater" scene, like a new musical theater.

### 1.3. La terza scena

In the following scenes, a reporter with a camera comes to each musician with the intention that each of them should tell him something about his musical instrument. "Every musician from Fellini's orchestra, with the help of Rota's music, tells a story about his instrument. At the same time, it can be seen that the instruments tell their musical stories through the musicians who play them and who talk about them" (Brkljačić 2011, 7). First, the reporter comes to the pianist while she plays the piano casually. She stops playing and begins the story of her instrument spontaneously: "The piano is like a king who does not move from his throne. You should go to him, bow to him, and give him a chair. The piano is like a mythological animal. It is really an imperial instrument. All the pianos in the world are pianos. Playing only on your own piano is limiting, just like brakes to a car". At times, she occasionally plays during the story, while a few musicians gathered around the piano, listening to her carefully. Several permeated elements characteristic of the new musical theater can be noticed in this scene: through her story about the piano a verbal language is involved, movements of her hands while playing, gestures and facial expressions illustrate body

language and physical movement, while the occasional presence of piano sounds represents the musical language.

The next is a young flutist, who graduated from the Academy of California, and who says that it is played softer there, and not so aggressive as here. With enthusiasm in her speech, she describes the flute as a delicate and discreet instrument, whose sound is most similar to the human voice, mysterious and incredibly natural. "The flute tames the beasts, what more do you want? Didn't Apollo awake dead creatures with his flute?", she says while holding her instrument firmly in the hands. Then, she turns the flute a few times, something like acrobatic movements, and passes it to the musician who is sitting next to her. She gets up and makes a turn body supported by her hands while several musicians around her laugh and applaud her. Such performative activities, that is, elements of acrobatics by the flutist, indicate the presence of the basic features of the new musical theater. The action of the scene is accompanied by music in the background. It is performed by a pianist, because "music has been an indispensable companion of 'moving images' since the birth of the film. The musical form is mostly dictated by the structure of the film" (Ćirić 2016, 128–129). There is also a combination of different languages (speech, sound, body movements) between the audience and the "stage", in the general sense of organized communication systems. They are associated with the new musical theater.

Other musicians (trombonists, percussionists, clarinetists, violinists, cellists) also tell a story about their own instrument and through the sound of the instrument, with more or less the same enthusiasm. In this way, an important element of the new musical theater was achieved, and that is the multidimensional role of the actors and the relationship narrator-actor-musician/performer. The trumpet player's story is especially interesting. He perceives his trumpet as a passionate and wonderful instrument because the trumpet can express better and stronger what he feels inside, such as joy, sadness, silence. The trumpet for him is a portal to another dimension, the dimension of fulfillment, where everything is more intense and enchanting. From these statements, we can see the deep connection of the musician with his instrument, that is, how he expresses his mental states and emotions, through playing the instrument. The presence of alternating verbal and musical language with subtle physical movements on the "stage", embodies the primary idea of instrumental theater.

In a certain sense, this static unfolding of the plot, that is, the interviewing of musicians on stage is interrupted by a comic situation that gives dynamism to the entire plot of the film. One of the musicians sees a rat and then starts chasing him, thus creating chaos in the hall. The pianist climbs on a piano chair and screams, some musicians chant and shout, others just watch calmly, and two drummers, one with a broom and the other with a burning paper in his hand, chase the rats which are hiding behind a concrete panel leaning against the wall. The drummer grabs the rat by the tail and takes it outside, while the representative of the union calms down the situation in the hall. Once again, a scene atypical for the concert hall, but not so foreign to the new musical theater can be noticed. The permeation of verbal language, physical action on the "stage", and the sounds that accompany these events, indicate to the elements of the new musical theater.

### 1.4. La quarta scena

One of the important moments in the film is the arrival of the conductor of the orchestra. During the noise in the hall, the conductor is not present, but in the next moment, he is there, on the "stage", standing calmly behind the desk and watching the music score silently,

while the situation is gradually calming down. The reporter comes to the conductor, but he is against recording for television. Nevertheless, he speaks calmly in Italian, but with an artificial German accent: "Rehearsal of the orchestra is like a workshop here – at least it should be like that – in which we will try to do something. We will try to build something. What and why, I haven't figured out yet..." These expressed thoughts of the conductor indicate that the work of art is created 'now and here' on the stage, which implies a certain dose of spontaneity. Not every movement and gesture of stage action can be predetermined, nor is it required from a performer in the instrumental theater genre. The primary role of the conductor is to lead a group of musicians in the "construction" of music, and metaphorically it represents one society and its supreme authority. In order to attract the musician's attention, he turns from the reporter to the orchestra, takes the conductor's baton and knocks on the desk. The rehearsal of the orchestra begins, and thus the "reign" of the conductor. The conductor is quite dissatisfied with the music and he orders the musicians to play with very specific nuances that border on absurd abstraction. He yells at the musicians, while several of them begin to undress under great effort and psychological pressure by the conductor. The performativity and complexity of the theatrical event is ubiquitous.

Tension is increased by the highly dynamic plot, which is realized by the permeation of musical, speech, and physical discourse, and generates an allusion to the instrumental theater. "Where are we? It looks like a football match? Did you replace me with a judge? You all need to be castrated!", the conductor says loudly, and the whole situation culminates with his throwing a music score at the musicians. At one moment, a small earthquake happens unexpectedly and all the musicians look up. Unconventional events on the „stage" permeate and enrich the dramatic flow of the film, which brings the *Orchestra Rehearsal* closer to the new musical theater. The conductor continues to shout hysterically: "Do you want to drive me crazy? Do you want my backside?! Here it is!" He turns his back and shows the musicians his backside, thus mocking them. Throughout this whole scene, the allegorical character of the narration, which is typical for this film, is noticeable. The conductor's authoritarian performance (his artificial German accent alluding to Hitler's dictatorship) begins to arouse anger, rage, and irritation among the musicians, and all of that represents metaphorically the Italian (but not only Italian) political scene, one individual person who "conducts" the entire nation. By permeating verbal elements (the conductor's speech), musical elements (playing a composition), and body movements and gestures (conducting, playing, undressing of musicians, throwing music score) on the "stage", the essential idea of the new musical theater is realized.

The representative of the union realizes that the situation is getting out of control, and therefore gives the orchestra a double pause. At that moment, the scene is moved from the oratory of the church to another place, which is not typical for the genre of new musical theater, but it is certainly a feature of the film medium. A television camera follows musicians who are drinking, smoking, and talking to each other in a nearby bar, while soft music from the radio is heard in the background all the time. The reporter passes from one musician to another in order to find out their opinions about the conductor of the orchestra, and he ranks their ideological thoughts, in a metaphorical sense. One musician notices that the conductor is a little hysterical, but within normal limits. However, the violinist intervenes vigorously with the statement that they no longer need such conductors and that a metronome would be quite sufficient. Moving her hands left and right, she imitates the pendulum of a metronome, while her voice imitates the sound of a tick-tick, a tick-tick, which is another of the theatrical moments in this film. There is a dialogue between the two musicians about their position in

society. One of them states that almost all the members of the orchestra are of modest origin, and that also refers to their cultural level. The percussionist says: "All their lives, musicians are tied to a piece of wood or metal, where some of them blow, and others hit the string." The dissatisfaction of the musicians comes to surface, and the mutual intolerance of colleagues is noticed. The constitutive elements of the new musical theater are quite pronounced in this scene: musical discourse (constant presence of music, although in the background), body movements and gestures (imitation of the metronome by the violinist), and the verbal discourse (conversations between musicians).

### 1.5. La quinta scena

In the next scene, a representative of television is in the oratory of the church again to interview some of the musicians who did not go to the bar during the pause. He first comes to the tube player, who declares with a dose of sadness in his voice that he did not choose the tube, but the tube chose him, and he has always wanted to play that instrument. He begins his story: "The fact that no one liked the tube saddened me. Poor tube! That wind instrument was lonely like a stray dog! The tube looked like me a little bit sad, lonely, clumsy, and deaf as I am. I thought we should get together and I did. That was my destiny! I can't leave the tube anymore, we are real friends. In moments of melancholy, tube and I stand at the window, watch the moon and perform Verdi's solo". Then the tube player starts playing a melody from Verdi's composition, and at times he is joined by a harpist. By reviving an instrument (tube) on the stage, the feature of a new musical theater is noticed, that is, the combination of verbal and musical discourse, where the performer speaks about his instrument and through his instrument. This reveals a strong and unbreakable connection between the player and his instrument. He identifies with the tube, and expresses his deep feelings through its sound. A few important sentences about the understanding and experience of music are uttered by the present violinist in front of the reporter's camera: "In the sounds, everyone hears what they want to hear. The sound is subjective. The world is beautiful because it is different!" His words prompt to a conclusion as to how important music as art for a human being is, and how monotonous the world would be without music.

Then the camera comes to the oboist, who highlights his instrument as the most important in the orchestra. He states the fact that the oboe as an instrument is older than all the others. It originates from China, and it is the most complicated, delicate and lonely instrument. Such are the oboists, isolated, and lonely. The identification of a musician with the characteristics of his instrument indicates that he is expressed through the instrument. But the importance of the oboe in the orchestra is emphasized because it is authoritative, and it regulates the range between the highest and lowest intonation among all instruments. Because of this privilege, the violin hates the oboe and vice versa. This fact indicates the instrumental theater because there is some amount of intolerance between the instruments themselves as if they were human beings, by which actors-musicians are represented. It is also noticeable that the musicians are aware that there is discord in the orchestra rather than the good and pleasant atmosphere which is reflected in their unified creation of music. Metaphorically it symbolizes discord among the people. The oboe player illustrates the previously expressed thoughts by performing a certain melody and thus reviving his instrument: „The oboe is an instrument of spiritual uplifting, an inside view that allows you to feel the color of the sound. I play and see the gilded, illuminated

space around me, the colors of the sun. A strong shimmer... Look, my hands are shaking.“ In this scene, the elements of verbal and musical language are primarily expressed, while physical movements are more reduced, but this again indicates the presence of theatrical elements, which can also be directed to the genre of new musical theater.

### 1.6. La sesta scena

Another scene, apart from the one in the nearby bar, where the action does not take place on the “main stage” in the oratory of the church, is an interview with the conductor and it is carried out in a small, separate room, which is located within the church. The conductor expresses his frustrations concerning the impossible contradictions of his leading role. He begins his speech with a series of rhetorical questions: “What do you want to know? That music is an integral part of life? I would like to ask you something, is there music? No? Then there is no life either! What is the meaning of music today? Do you think that people who come to concerts know what music is? They believe that they are more intelligent because they feel emotions in their stomach, and that is important”.

The conductor emphasizes his pessimistic opinion towards the whole situation with tragicomic elements, denying the existence of music and thus life. In the next moment, he changes his opinion: “I should always be optimistic and intelligent. Music is life. As I conduct, I feel like the master of life. It's like I'm a king! No! Want to really know how I feel? As a hired guard who constantly needs to shoot someone in the backside... Genius is always on the verge of whimsy and bizarreness”. In these opinions of the conductor, one can see his authoritarian instinct and urge to lead an inconsistent mass of people. This refers to the authority represented by an individual person or a small group of people, who want to govern the entire nation, in a figurative sense.

The conductor continues his speech as he remembers his first appearance on stage: “I was most impressed by the deep silence in front of me. I gave the musicians a signal to start and got excited to see that my conductor's baton made the orchestra sound united. The sound of the orchestra was created by my hands. The hands took the orchestra out of the silence and then brought them back to silence... And today we are all the same. I should look like the first violinist, who has fingers similar to a butcher`s”. The opinion of the conductor is that his role should not be equal to the role of other musicians in the orchestra, because he is still the leader of that particular social group. With a dose of disappointment in his voice, he concludes his speech from the position of conductor and musician today in the orchestra: “Did you say director of the orchestra? That word no longer has any meaning. The director of the orchestra is like a priest who must have a church and believers. Otherwise, the church collapses, and the believers become atheists. Music is always sacred, and every concert is like a mass”.  The words of the conductor, one can notice that the choice of the church as the place of the film (and “stage”) is not accidental and that the music is presented symbolically as a universal religion, which should unite all people. At that point the earthquake, just like a few moments before, happens again, but the conductor continues his speech, not paying any attention to it: “There is only mistrust between me and my musicians. One musician fights against the other, and there is suspicion that destroys trust. There is only contempt, hatred, and anger for what has been lost and will never return, and there is a lack of respect among musicians. That's how we play. We are driven only by a common hatred. Like a ruined family...” As the leader of a certain group of people, the conductor is dissatisfied with his position, the disrespect that musicians show

towards him, the intolerance that reigns among the musicians, and therefore it is not possible to create music if there is no harmonious, orderly relationship and tolerance between performers in the orchestra and performers in any other group of people. Then he sits down at the piano and plays some chords. As he plays the final dissonant chord, the electricity in the whole church disappears. It is no coincidence that the final chord is dissonant because it hints to the events in the last scene of the film.

Verbal discourse is dominant in this scene, because the conductor expresses his thoughts all the time, while visual and musical discourse and physical movements are reduced to almost the lowest level. Only at the beginning (while the actor is changing his shirt) and at the end of the scene (when the actor gets up and goes to the piano), the conductor moves around the room, while during the rest of the scene he is mostly static, as he sits on the couch and talks. The music only joins in at the end of the scene, when the conductor sits down at the piano to play a few chords. The interior of the room is so simplified that it contains only a few items: a couch, a chair, a table with a bottle of champagne on it, and a piano. There are no details that would distract the eyes and attention of the audience from the personality of the conductor and his speech. This scene is the farthest from the point of view of the new musical theater and it is much more reminiscent of a monodrama in the theatre, in which there is just as much music as a single actor creates through the mere expression of text (through diction and intonation).

### 1.7. La scena finale

Under the light of a candle brought by old Zuanelli, the conductor leaves his room and comes to a darkened oratory where he finds a completely chaotic scene. Musicians write revolutionary phrases on the walls of the old church and throw garbage at the portraits of composers. The percussionists play the drums, while the others, like enraged animals, shout a phrase against their oppressive and tyrannical conductor: "Director, director, we don't want you anymore! You can go, it's better for you"! The indignation of the actors-musicians is slowly but surely increasing, and the oratory of the church is becoming a theatrical stage of chaos. An angry cellist crumples the score throwing them away and shouts: "Music should be a public art and serve to everyone! No class differences"! Earthquakes happen again, and portraits of the composers fall down from the walls, while something dark begins to drip from above. One of the musicians says out loud: "We don't give the power to conducting baton! Get out, directors! We want our music now"! A group of musicians brings a large wooden metronome, which replaces the role of conductor, in the following moments. "Let's give the conductor's throne to the metronome, metronome, and emperor! We decide about music, rhythm, and cadence! We don't want anyone to conduct with us!" Almost all of the musicians of the orchestra chant, expressing hatred towards its conductor. A violinist, in a fit of rage, throws a chair on the big metronome, and then the whole situation gets out of control. The musicians start fighting and slapping each other, pouring water on themselves, and even throwing instruments, and all of which culminates with random shots from a violinist's gun. A significant number of unexpected and eccentric events, which increase the tension of the narrative flow, can be interpreted through the genre of instrumental theater. The conductor sits and calmly watches the chaos that is happening in front of him.

The highlight of this last scene, and of the entire film, is the moment when an incredibly large ball (whose presence is almost inexplicable) crashes the wall of the church with divine wrath. The wall falls down and kills the harpist, who was sitting next to her instrument, near the wall. This situation indicates that hatred and discord among people can lead to fatal and

tragic consequences. While the stunned musicians silently watch this tragedy in a cloud of dust of rubble, the conductor appears in front of them with a motivational speech: "Music can save us. Follow the score, follow the way my hands show you. We are musicians and we are here to try. Don't be afraid, the rehearsal continues. Take your seats, musicians!" Motivated musicians take their instruments to perform the music of redemption, in the middle of the ruins. In this moment, the strength and power of music as a universal faith which can unite people, regardless of all obstacles, is realized. In the end, the conductor's words of praise fade and once again lead to his perfectionist dissatisfaction. Expressing his disturbing criticism, the conductor speaks loudly to the orchestra with a fake German accent: "It may be useful to remind ourselves that noise is not music. Where are you? Is this a football match? Do you think I'm a judge? Where did you lose your breath, brass players? May it be in the stupid chatter? Everyone, play with all your capacity and with enthusiasm! Let the trumpets make the dead come alive! Are you musicians or not? I want a sound of the color of fire! Musicians, *da capo*, play from the beginning!" The conductor ends his speech with the last words in Hitler's accent and the musicians play united again. This behavior of the musicians "led to complete anarchy, which culminated in the anger caused by the conductor's dictatorship, which in the end, after the cataclysmic disintegration of everything in the orchestra, is restored by the same conductor's dictatorship" (Brkljačić 2011, 7).

The last scene, and the end of the film at the same time, is filled with tension, action on the "stage" and dynamic events, from the complete destruction of the oratory of the church by the musicians, their shouting, chanting, and mutual physical attacks, to the completely calm atmosphere of united, harmonious playing the music. All theatrical rules that imply the permeation of several different discourses on the stage have been realized. Verbal language (communication between conductor and musicians), musical language (playing the instruments together), physical movement, and body language (all body movements and gestures of musicians on the "stage" during the last scene) as well as visual language, contributed to the impressive ending of this film.



**Fig. 1** Federico Fellini, *Orchestra Rehearsal*, the last scene: musicians playing in ruins[6]

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[6] The image is taken from: J. E. Lahosa, Concertino para el apocalipsis –"Prova d'Orchestra" by Federico Fellini, *El Ciervo* 96, No. 347, 1980, 40.

## IL POSTLUDIO

It can be concluded that the Fellini's film *Orchestra Rehearsal* significantly meets the criteria related to the genre of new musical/instrumental theater. The spatial static of the movie, which takes place almost entirely in the oratory of the church (except for the scene in the bar and the conductor's room), marks a theatrical element as if everything is happening on one stage. The interaction of different languages of communication, such as verbal, musical, visual language, physical movements, and body language, contribute to the theatrical realization of the film scenes.

Music, as one of the most important elements of the new musical theater, is an integral element in most scenes in the film. "In the domain of audio-visual art, especially in the film, music is combined with sound effects and human speech into a single expressive flow. It can be analyzed as a multi-layered sound component or a counterpoint flow of music dialogue and sound effects" (Vartkes 2007, 17). Fellini, "an artist who preferred the art of reality and a man who believed that dreams were the most sincere expression for a human being"[7], has masterfully managed to unite different discourses of human expression and turn them into a seemingly ordinary situation in the life of an orchestra musicians. However, it is an allegorical story and critique directed to Italian society (but not only Italian) and its political scene at that time (but obviously not only at that time).

"I don't think my films are misunderstood when they are accepted for different reasons. This diversity of reaction doesn't mean that the objective reality of the film has been misunderstood. Anyway, there is no objective reality in my films, any more than there is in life"[8] (Burke and Waller 2002, 3). It was with this that the genre of instrumental theater gained real-life, force, and its logical form, regardless of the fact that it is presented through the art of film.

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[7] Bondanella 2002, 4.

[8] A quote by Federico Fellini; Frank, Burke and Marguerite R. Waller, *Federico Fellini: Contemporary Perspectives,* Toronto: University of Toronto Press 2002, 3.

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# *PROBA ORKESTRA* FEDERIKA FELINIJA IZ VIZURE NOVOG MUZIČKOG/INSTRUMENTALNOG TEATRA

*Žanr novog muzičkog/instrumentalnog teatra predstavlja novi i kompleksan poduhvat na polju umetnosti. Njegova složenost obuhvata različite umetničke aspekte kao što su gluma, muzika, ples, performans, dizajn pozorišne scene i tako dalje. Specifičnost radnje Felinijevog filma „Proba orkestra" (Prova d'Orchestra) pruža mogućnost da bude tumačen iz vizure novog muzičkog teatra. Prožimanje različitih diskursa (na primer: verbalni, muzički, vizuelni diskurs, fizički pokreti i govor tela) u filmu predstavlja osnovnu ideju pomenutog novog žanra. Federiko Felini je u „Probi orkestra" na izvanredan način uspeo da poveže različite diskurse umetničkog izražavanja, i tako svoje filmsko ostvarenje približi žanru novog muzičkog teatra.*

Ključne reči: *novi muzički/instrumentalni teatar, „Proba orkestra", Federiko Felini, film.*

**Original scientific paper**

# TREATMENT OF RECAPITULATION OF THE FIRST MOVEMENTS IN THE SONATA FORM OF BEETHOVEN'S STRING QUARTETS OP. 18

## *UDC 781.5.082.2:787.1/.4 L. van Beethoven*

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**Abstract**. *The paper focuses on the function of recapitulation in the sonata form relying on the example of the first movements of Beethoven's string quartets Op. 18 No. 1–6. With regard to the fact that recapitulation is commonly described as a restatement of the exposition with tonal alterations of the second theme and the closing section, analytical deliberations most often do not go beyond recording such alterations. However, some analysis point to the new role of the recapitulation exactly on account of the essence of the undertaken alterations, i.e. on account of the idea that the composer wants to accomplish at the level of sonata form through recapitulation. The research is conceived as a continuation of the previous studies (Zdravić Mihailović 2006, 2007a, 2007b, 2015a, 2015b). These studies focused on the genre of string quartet of Franz Joseph Haydn and Wolfgang Amadeus Mozart, where recapitulation was proven to be a remarkable phenomenon as its role was not merely to restate the exposition's content with the usual tonal alterations. On the contrary, it can be a place of a new treatment of the sections of the exposition, and gives it some completely specific features.*

**Key words**: *recapitulation, sonata form, Beethoven, string quartet.*

## 1. INTRODUCTION

The analysis of the recapitulation within the sonata form is mainly focused on the way that alterations in it relate to the exposition. This means that the analytical course is most often oriented towards designating the thematic, tonal and structural plans of the exposition, and then towards a comparative analysis of the exposition's sections in the recapitulation. Therefore recapitulation, as a section based on the altered repetition of the exposition, is mainly described in the context of such adaptations with regard to the exposition. When

setting out typical forms – bi-thematic content of the exposition that includes unfolding of the second theme and the closing section in the dominant key (or parallel key if the movement is in a minor key) and tonal reconciliation of the themes in the recapitulation, i.e. unfolding of the second theme in the home key – musical theoreticians most often refer to the compositions of the Viennese Classicists. Such an approach ensures certain standardization of the undertaken alterations, but even in such samples it is possible to find some distinctive compositional and technical solutions.

The common alterations which are usually mentioned are tonal reconciliation of themes and (optionally) modification of the bridge (transition)[1] aimed at preparing the key for the onset of the second theme, as well as additional alterations of the structure, texture, dynamics, instrumentation, which do not significantly disturb the content of the exposition. As far as the bridge is concerned, it can be said that it necessarily carries within itself the idea of change, because it represents the point of transition between the themes, as much in the exposition as in the recapitulation, "Since recapitulation stays in the tonic where the exposition went into another key, the point of transition between those two keys always has to be rewritten" (Cook 1994, 274).

Some more significant deviations in the recapitulation are addressed to as exceptions (Mihajlović 1989, 57; Skovran and Peričić 1982, 161) and they include deceptive (false) recapitulation, subdominant recapitulation, beginning of the second theme in a new key followed by a return to the home key, reversed (inverted) recapitulation, leaving out the first theme in the recapitulation and a contrapuntal blending of both themes in the recapitulation. Taking into account the fact that some particularly significant alterations have been given particular consideration, analytical attention is focused around two cardinal issues – is recapitulation common with the alterations inherent to it, or it contains significant deviations from the exposition, i.e. involves some exception? However, analytical practice should not uphold only this approach, because it does not provide enough particularities about the idea behind the undertaken alterations. In the earlier researches (Zdravić Mihailović 2015b, 423) it was pointed out that this approach is also debatable because the process of formation of the classical sonata form necessarily entailed an alteration of its own constituents, meaning that the issue of "regularity" and "irregularity" remains open, i.e. preconditioned by the context of time and style. A similar attitude is upheld by Ivana Stamatović (2004, 103), who makes the point that standardization of the sonata form, for instance, in the music theory of the 19th century was carried out in such a way as to reflect the pattern of understanding music typical for that particular period. Nevertheless, the standard established in such a way which relies on its own aesthetics and (ideological) background, cannot be automatically transferred backwards to a period governed by some other aesthetics (and some other ideology).

Charles Rosen also points to the limitations involved in viewing recapitulation strictly in the light of the rule – exception principle, even within a single style (Rosen 1979, 92). According to him, taking the term recapitulation (reprise) to mean a simple repetition of the exposition with the second theme on the tonic, the entire idea must be discarded as non-classical, as such a type of recapitulation was more of an exception than a rule in Haydn's, Mozart's and Beethoven's mature works. Rosen's attitude shows that the very idea of the rule – exception principle is not fully substantiated, as it is not supported by the examples from music literature. Hence, 'regular' recapitulations should prevail in order to be able to talk about a limited number of exceptions. Therefore, it might be that

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[11] In this paper, the terms bridge and transition are interchangeable.

"a good direction for the layout of the sonata form in textbook literature should rest on the fact that the theory of form in music cannot be isolated from historical considerations, just as the analysis of structure should not be separated from the stylistic, historical and sociological contexts. This further indicates a need to create a relationship towards the sonata form in the plural; we cannot talk about the sonata form (as a uniform model, a single way of conceptualizing), but rather about sonata forms" (Zdravić Mihailović 2016, 35).[2]

Notable alterations in recapitulation, which serve as a distinctive superstructure of the rule–exception principle, are viewed from the point of the degree of remoteness of the alterations in recapitulation against the exposition (see: Zdravić Mihailović 2015a). Besides the regular recapitulation, the author also singles out abbreviated, condensed, and augmented recapitulation, recapitulation with a non-standard order of sections presentation, and tonal peculiarities in the recapitulation, thus pointing out different deviations from the exposition, avoiding a division to regular and irregular. Hence, the author concludes that in order to understand recapitulation it is legitimate to view it as a phenomenon that manifests (to a smaller or greater extent) similarities with the exposition, but also exhibits certain individual features presented in various ways (Ibid., 21).

When contemplating recapitulation, besides the parallel with exposition, it should be taken into account that it is, to a certain degree, affected by the very concept of development. According to Leo Mazel, any significant musical piece that exploits the dynamic potentials of the sonata form faces the "problem of the recapitulation": on the one hand, the dynamic, unstable development itself persuasively calls for a resolution and "rounding" of the form, where a stable recapitulation is the best way to do it. On the other hand, as it has already been mentioned, an undeviating and well-rounded recapitulation is highly improbable in such works. Recapitulation is like an additional step of development, because in many examples it would not be able to bear the burden of development if it stayed at the level of a dynamic exposition (Мазель 1979, 408). Hence, it can be asserted that recapitulation is equally affected by the concept of the exposition, as well as by development because it (recapitulation) can be a remote resolution, as well as "an extended arm" of development.


## 2. Recapitulation In Beethoven's String Quartets Op. 18 No. 1-6

A study based on the analysis of the first movements of Beethoven's string quartets Op. 18 No. 1–6 is a continuation of the previous studies (Zdravić Mihailović 2006, 2007b, 2015a, 2015b), and aims at re-examining the ways of altering recapitulation according to the previously established typology, as well as to draw attention to the notable alterations referred to as dynamisation of recapitulation. This term is used for notable alterations that imply "building up tension, intensifying of the activities of musical components" (Zatkalik, Medić, Vlajić 2003), and it is also mentioned in recapitulation as regarding a two-part form, "however, melodically varied recapitulations can be found too, as well as some far reaching adaptations of recapitulation in thematic and harmonic terms, with the aim to dynamise recapitulation" (Skovran i Peričić 1982, 91). So, the analytical considerations will not be solely aimed at specifying the deviations of the content of recapitulation against the exposition, but will also provide explanations of the reasons why recapitulation manifests itself in a certain way in the context of the entire sonata form.

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[2] Here we bring to your attention Charles Rosen's study *Sonata Forms* (1997), as its title stems exactly from the previously stated fact.

Out of six analyzed sonata forms, it is noticeable that only one movement (Op. 18 No. 6 in B-flat Major) has a common recapitulation. All the sections of the exposition unfold according to the settled pattern and keep their form (the first and the second theme are in the form of a sentence, while the bridge and the closing section have a fragmentary structure). The tonal plan also follows a pattern common for the exposition and recapitulation (the bridge that modulates from B-flat Major to F-Major, the second theme and the closing section in the dominant key and recapitulation in the home key).

The minimum alterations in recapitulation are observable in the first movement of the string quartet Op. 18 No. 5 in A-Major, where alterations take place in the bridge manifested as widening of the section. Namely, the first theme (136-146) keeps its sentence form and ends on the tonic of the home key. The initial course of the bridge is preserved, but, differently from the exposition, it is of greater dimensions, with a significantly richer harmonic plan (use of altered diatonic chords [F, $D_{II}$], modulation to C-Major, a-minor and return to the home key, A-Major). Remarkable dynamization of recapitulation in the bridge is also reflected in the intensification of rhythm – by the use of the movement of eighth notes broken by rests of the same value, this achieving the effect of rhythmic acceleration. Additionally, intensified acoustic dynamics, i.e. f (*forte*) – p (*piano*) exchange, appears as a factor of dynamization.

Aside from the above mentioned, this movement also has an unusual tonal plan of B1 section in the exposition (25-43), as well as in the recapitulation (165-183). The expected key for the onset of the second theme (dominant E-Major) in the exposition is achieved during this section, namely in the last sentence of the double period (4+4, first period, 4+7, second period). The first period has two sentences, the first ending on the dominant of e-minor, and the second on the tonic of G-Major. The second period brings the first four-measure sentence in the part of the second violin, ending with the dominant on e-minor, while the second sentence is extended (7 measures), ending on the tonic of E-Major. The tonal instability of the section $B_1$ is not rare, hence, the section $B_2$ is often considered to be the 'real' second theme. The form of this section is preserved in the recapitulation, but the arrangement of the keys is altered (the first sentence is in a-minor, the second in C-Major, the third, by analogy with the first, again in a-minor, and the fourth in A-Major).

**Ex. 1** Beethoven: String quartet Op. 18 No. 5

   A slight extension of the recapitulation (in the transition) is also noticeable in the string quartet Op. 18 No. 2 in G-Major, but differently from the previous examples, a somewhat altered boundary between the first theme and the transition is noticeable too. The first theme in the exposition (1-20) is built as an eight-measure sentence (4+4), which is repeated with an internal extension (4+4+4), and ends on the tonic of the home key. The onset of the bridge is divided by a caesura in the form of a rest, and it, ordinarily, modulates all the way to the dominant key. A clear division of the sections in the exposition (presence of an authentic cadence or half cadence, frequent use of a rest between the sections, etc.) is not present in the recapitulation. Namely, in the recapitulation there is a frequent alteration on the first theme – bridge relation, which is partially understandable if one takes into account that the second theme "must" be preserved, i.e. rendered in the home key. That is exactly where recapitulation gets transformed in this sonata form; the second sentence of the first theme (instead on the tonic of the home key) modulates to a parallel minor (e-minor) and ends on the dominant (see Example 2). All the while, it is not based on a simple repetition of the content from the exposition, and it is modified in a way that can be referred to as dynamization (frequent repetition of a single-measure initial motif in the dialogue between the first and the second violin).

   Another interesting thing is that the bridge (measure 170) continues the idea of the first theme both thematically and tonally – it continues to move in e-minor, but instead of its own motif from the exposition, it brings the content of the first theme (170-178), which in the further continuous course blends with the remaining content of the bridge (179-186) with a modulation to (the expected) G-Major.

**Ex. 2** Beethoven: String quartet Op. 18 No. 2



   The idea of permeable boundaries (Popović 1998) between the adjacent sections in the recapitulation is not the exclusivity of this example. Namely, this procedure is proportionally often used in order to achieve greater integrity of the recapitulation, and to avoid monotony caused by mere repetition of the content of the exposition (Zdravić Mihailović 2006, 2007a, 2015a, 2015b).

   What one can notice in the following three examples is the presence of the abbreviated recapitulation as a means of simple shortening of an individual section without the change

of boundaries (Op. 18 No. 4), blending of adjacent sections (Op. 18 No. 3), or structural and tonal disruption (Op. 18 No. 1).

What is noticeable in the configuration of the music form of the first movement of the string quartet Op. 18 No. 4 in c-minor is a significant shortening of the bridge in the recapitulation. As for the exposition, the first theme (1-13) unfolds in the form of a sentence, followed by the bridge (14-33) of fragmentary structure, the second theme (34-70) with the sections B1 (in the form of a period 8+12) and B2 (a sentence of 17 measures), and the closing section (71-77). The peculiarity of this sonata form is in the treatment of the bridge in the exposition. Namely, the bridge consists of two subsections (12 and 8 measures), with the first bearing association to the external extension of the first theme with its chordal texture and exchange of tonic and dominant. However, a more detailed analysis reveals that such content still suits the bridge better due to the frequent movement on the dominant of the home key, as well as pedals and halts in the 25th measure. The key to the second theme actually prepares the second subsection of the bridge (26-33) which brings a relatively new thematic material and reaches the parallel between E-flat-Major through A-flat Major and f-minor.

In the recapitulation a broadly conceptualized bridge, with rich thematic and tonal plans, is reduced to the first part only (149-157), it remains in the home key (c-minor) and ends on the dominant, preparing the onset of the second theme. It is noticeable that this idea is in a way opposite to the idea of the enriching of recapitulation exactly on account of the alterations in the bridge: "the classicists readily use that particular moment to refresh recapitulation by some new harmonic twist or by a new thematic adaptation in order to avoid both the impression of cliched repetition of the material from the exposition and the harmonic monotony which might result from the prevalence of the home key" (Skovran i Peričić 1982, 157). A rather modest tonal plan is supplemented by the activity of acoustic dynamic, a chromatic movement of the melody in the highest voice, as well as by emphasizing rhythmic unison and chordal texture, thus making the bridge, i.e. recapitulation additionally atypical.

A greater degree of alteration of the bridge, i.e. of the first theme and of the bridge, can be seen in the sonata form of the first movement of the string quartet Op. 18 No. 3 in D-Major. Upon comparing the exposition and the recapitulation, it is noticeable that the highest degree of alterations is present in the relation between the first theme and the bridge. Namely, the first theme, which is represented by a sequence of sentences in the exposition (the first of 10, and the second of 17 measures), is reduced to 10 measures in the recapitulation, while the bridge, built as a 23-measure fragment in the exposition, gets reduced to 14 measures in the recapitulation. Aside from the reduction of the thematic material of the exposition in the recapitulation, i.e. the obvious shortening, another interesting point is the phenomenon of blending of these adjacent sections. The first theme has no cadence, that would clearly separate it from the beginning of the bridge; instead, the content which is actually common for the first theme and the bridge (the initial melody leap with longer note values and imitative texture followed by a gradual movement in eighth notes) builds on it after a deceptive closure (VII$_{VI}$–VI, measure 166–167).

**Ex. 3** Beethoven: String quartet Op. 18 No. 4



A peculiarity of recapitulation, besides the blending of the first theme and the bridge, lies in advancing to a subdominant key, G-Major (measure 168-174), which additionally enhances the content of the recapitulation. Thus, this unique section made up of the first theme and the bridge (10+14) substantially impairs the concept of recapitulation based on a simple repetition of the content of the exposition with a tonal alteration of the second theme and the closing section (optionally, of the bridge).

The first quartet from Op. 18 is distinguished by rich motif elaboration in the high classic style (Kinderman 2010, 14) and brings the most remote concept of the recapitulation by comparison with the exposition. Recapitulation exhibits alterations on both structural and tonal plans which significantly alter the content of the first theme and the bridge, while the second theme and the closing section remain completely preserved (similar to the other examples presented). The idea of "tonal reconciliation" of the first and the second theme in the recapitulation is thus called into question, but the basic idea of exposing the second theme in the home key is very consistently presented, too.

The first theme, which has the form of a period (8+12) in the exposition with an external extension (9 measures), gets reduced in the recapitulation to the repetition of only the first sentence of the period, with a cadence on the dominant of the home key, F-Major. Hence, the firm periodic construction of the first theme in the recapitulation gets "decomposed" by preserving only the first sentence, while the second (which would "close" the periodic form) gets substituted by a fragmentary structure (6+6) on the material of the external extension of the first theme (compare measures 21-22 with measures 187-188).

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through D-flat Major and G-flat-Major, and closes on the tonic (measure 198). In its further course through the bridge (199-217), it unfolds on the tonal basis of G-flat Major and f-minor, and finally makes it to the home key. By this procedure, the composer makes an unusual blend of the first theme and the bridge which gives itself to a twofold interpretation. According to the features of the thematic plan, it can be said that the first theme ends in the 198th measure, because what is exposed from the 199th measure on is the material of the bridge of the exposition. However, bearing in mind the tonal and structural plans (leaving the home key and modulation to D-flat Major and G-flat Major, as well as a fragmentary character of the structure) it can be concluded that this segment bears the characteristics of the central type of exposure and, accordingly, does not correspond to the first theme, rather it belongs to the bridge. According to this interpretation, the first theme would be only the 8-measure sentence (179-186), while the bridge would have two sub-sections (187-198 and 199-217).

**Ex. 4** Beethoven: String quartet Op. 18 No. 1



According to its features, the described recapitulation is reminiscent of the so-called premature recapitulation (compare Sabo 1994, 87; Zdravić Mihailović 2015a, 105). Such a recapitulation implies that the first theme starts before "the conditions have been met" in the musical course for its onset. It is not characterized by an exposition-type presentation which is typical for the first theme. Instead, here the author still operates with the material, which is a typical for the development. In the sphere of harmonic-tonal way of thinking, it means that the first theme does not occur in the home key. The home key is established later, during the first theme, within the bridge or not before the second theme. Still, this is not a representative example of a premature recapitulation, but of a specific blend of alterations on the structural and tonal plans. The initial segment of the recapitulation brings about a recognizable content of the first theme, and at that point it is not possible to portend a greater degree of dynamization of the musical course. This procedure can be seen in the bridge (measure 199-208) where the motif borrowed from the first theme and involving dotted rhythm (a dotted quarter note, two sixteenth notes and two eighth notes) takes turns with the motif of the bridge which contains a trill and dotted rhythm, too (a dotted quarter note and three eighth notes). While in the exposition these motifs appeared simultaneously in the parts of the first violin and the cello, in the recapitulation they appear alternately in the parts of the first violin and the

viola. Thus the musical course acquires agility, dynamism which was not typical for the exposition and the sonata form as a whole acquires completely specific traits.

**Ex. 5** Beethoven: String quartet Op. 18 No. 1



## 3. CONCLUSION

Upon considering the treatment of recapitulation in the first movements of Beethoven's string quartets Op. 18, it can be asserted that they do not exemplify significant deviations from the common concept, primarily in terms of the order of presenting the sections. However, when it comes to the treatment of individual sections, it is possible to notice some minor, common, but rather significant alterations.

This paper focuses on the analysis of a chosen opus using the criterion of the degree of remoteness from the common presentation of the recapitulation. Thus, it is possible to assert that in the string quartets Op. 18 No. 6 there are some expected alterations of the bridge (minor interventions on the thematic plan, along with a common tonal alteration), while in the quartet Op. 18 No. 5, it is noticeable that there is a discrete extension of the bridge in the recapitulation, as well as a richer tonal plan.

A particularly sensitive field, which is reserved for the first theme – bridge relation, sometimes also reveals the deviations on the tonal plan as early as in the first theme (Op.

18 No. 2).It is possible to notice here the presence of a developmental principle within the first theme, i.e. in its second sentence (measure 157-169); its divisibility into three segments from the exposition (4+4+4) is reduced to two (4+9) which, along with the modification of the content of the bridge (rhythmical acceleration caused by using smaller note values, in this particular case the use of small triplets instead of sixteenth notes), affects the entire dynamization of the musical course.

All in all, this research confirms the results of previous findings based on the assertion that the procedure of shortening or compression is more frequent than extension in the recapitulation (compare Zdravić Mihailović 2015a, p. 113). The movements from the Op. 18 No. 3, Op. 18 No. 4 and Op. 18 No. 1) have a partially shorter recapitulation. For example, in the first movement of the string quartet Op. 18 No. 4 it is noticeable that the bridge is twice shorter than the same section in the exposition, and that it is reduced to its basic function, i.e. to connect the two themes.

A greater degree of alterations, coupled with blending of the adjacent sections (the first theme and the bridge) is presented in the quartet Op. 18 No. 3. The procedure of shortening, i.e. compression of the exposition found its place here, thanks to the reduction of the content of the bridge, as well as in the use of a deceptive closure on the VI degree (measure 167).

Recapitulation which is the most remote by comparison to the exposition is to be found in the first quartet of the mentioned opus. It is there that shortening and compression of the musical course become evident. Coupled with the tonal alterations, they affect recapitulation in such a way as to give it a new role – instead of simple repetition of the exposition with the usual alterations, it becomes a spot of a new development on several musical plans. This proves that recapitulation, aside from its basic role to resolve the exposition, can be a point of development itself (compare Мазель 1979, 408).

Besides the major points of analytical observations (thematic, tonal and structural plans), as well as the analysis of the dominant musical components – melody, rhythm, harmony – the alterations in the organization of texture, melodic lines or acoustic dynamics (e.g. the synergy of the melodic chromatic movement upwards followed by an increase of acoustic dynamics and alteration of articulation (the bridge in the recapitulation of the Op. 18 No. 4) or acoustic dynamics and rhythmic acceleration also play an important role in the dynamization of the musical course of recapitulation.

Various adaptations of recapitulation and intensification of the activity of musical components primarily occur in order to avoid mechanical repetition and the monotony that mere repetition would cause. This very fact hides a whole array of creative approaches that have been only partially elucidated by this research.

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## TRETMAN REPRIZE U PRVIM STAVOVIMA SONATNOG OBLIKA BETOVENOVIH GUDAČKIH KVARTETA OP. 18

*U radu se razmatra funkcija reprize u sonatnom obliku, na primeru prvih stavova Betovenovih gudačkih kvarteta op. 18 br. 1–6. S obzirom na činjenicu da se repriza najčešće opisuje kao ponavljanje ekspozicije uz tonalnu izmenu druge teme i završne grupe, analitička razmatranja najčešće se svode na evidentiranje tih izmena. Međutim, ponekad se ukazuje i na novu ulogu reprize upravo zbog smisla sprovedenih izmena, tj. zbog ideje koju kompozitor želi da ostvari na nivou sonatnog oblika putem reprize. Istraživanje je zamišljeno kao nastavak ranijih istraživanja (Zdravić Mihailović 2006, 2007a, 2007b, 2015a, 2015b), koji su u fokus stavljali žanr gudačkog kvarteta Hajdna (Franz Joseph Haydn) i Mocarta (Wolfgang Amadeus Mozart), gde se pokazalo da je repriza svojevrstan fenomen, i da njena uloga nije samo prezentovanje sadržaja ekspozicije uz uobičajene tonalne izmene. Naprotiv, ona može da predstavlja i mesto novog tretmana odseka iz ekspozicije, pri čemu dobija i sasvim specifična obeležja.*

Ključne reči: *repriza, sonatni oblik, Betoven, gudački kvartet.*

**Review paper**

# POLYPHONIC MUSIC AND ASPECTS OF ITS PERCEPTION

*UDC 781.2 /.22*

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**Abstract**. *This paper presents several different studies which suggest that music in more musical voices (voice multiplicity) tends to be perceived more positively. These empirical studies emphasize the importance of horizontal organiztion on music perception. According to the author Vinoo Alluri (Alluri, 2012) the polyphonic timbre has been found to be a significant perceptual component of music, especially in studies that involve tasks such as genre identification, categorization, or emotional affect attribution.*

**Key words**: *polyphony, horizontal motion, voice multiplicity, perception, emotional sensations*

## 1. INTRODUCTION

### 1.1. Polyphony as an auditory stimulus

There is a very important study by Rudolf Alexander Rasch (Rasch 1981) which includes some aspects of the perception and performance of polyphonic music. According to this author, experience and observation tell us that the human ears is often capable of separately perceiving two simultaneous sounds from different sources. Examples are the ability to understand speech against a background of noise and also to follow individual parts or voices in polyphonic music (in the widest sense of the word). This ability cannot be taken for granted. The various simultaneous signals are superimposed on each other on their way to our ears. Our hearing system obviously performs some kind of analysis to make possible the perception of the original sound stimuli. The issue is particularly evident in music where there is more than one melodic line. That is the case with music that is traditionally called polyphonic (mostly composed before 1750), but often also with symphonic music and ensemble chamber music (mostly composed after 1750).

The harmonies of single tones fuse into a single perceptual image as does the doubling of melodic lines by the same or other instruments, either in unison or in octaves.

The simultaneous use of organ stops results in a single sound impression. To a lesser extent this is also true in homophonic music such as harmonized melodies. There is only one melodic line which is clearly perceived.

In polyphonic music, however, the simultaneous components of the auditory stimulus do not fuse into one single melodic line but retain their own musical significance. Until now, most research in musical acoustics and perception has been devoted to problems concerning single tones and single lines of melody. Polyphonic music poses a great number of questions concerning performance and perception. These questions cannot be answered by ways of research on single lines and tones but need to be investigated separately. The perception of polyphonic music derives from several fields of Science (Rasch 1981).

Author Diana Deutsch believes that when it comes to perceptual fusion and separation of various components of music "We first enquire into the relationships between the components of a sound spectrum that cause us to fuse them perceptually so as to form unitary sound images, and those that cause us to separate them perceptually so as to form multiple sound images. In particular, we focus on two types of relationship: harmonicity of the spectral components, and temporal relationships between the spectral components. For example, in polyphonic music it is desirable that simultaneously sounded tones should stand out clearly from each other, and Bach, in his polyphonic works, avoided intervals that promote tonal fusion" (Deutsch 2007, 1).

According to Chagas (2005), one of the most fascinating things about listening is our ability to perceive a multitude of sounds occurring at same time in the environment. His formulation of this ability is "simultaneous auditory perception".

"From a musical point of view, the concept of "simultaneity" is related to "polyphony", a term used to designate different kinds of music and conveying two important notions: *multiplicity*, and *individuality*. Polyphonic music consists of *several* and *independent* parts generally subordinated to a unifying principle of organization but also presenting a diversity of elements which generate variety. In Western music the distinctions polyphony/monody and polyphony/melody express the predominance of the notion of "voice" and the generative function of "pitch" in musical organization. The typical architecture of Western polyphony is built on a system of voices organizing pitch in two compositional space domains: the domain of horizontality – the linear or temporal succession of sounds – and the domain of verticality – the simultaneity of sounds. These domains can be represented as vectors in 3D space: horizontality and verticality are associated respectively with the functional categories of "melody" and "harmony", which do not represent internal differences in the system, but rather different points of view for observing the temporal and spatial relationships between the pitches" (Chagas 2005, 2-3).

### 1.2. Horizontal Motion

"The horizontal aspects of music are those that proceed with time such as melody, counterpoint (or the interweaving of simultaneous melodies), and rhythm. The vertical aspect comprises the sum total of what is happening at any given moment: the result either of notes that sound against each other in counterpoint, or, as in the case of a melody and accompaniment, of the underpinning of chords that the composer gives the principal notes of the melody" (https://www.britannica.com/art/harmony-music).

When describing different textures, musicians often refer to relationships between musical parts, or voices. In this context, a 'musical voice' does not necessarily need to be

sung, but instead can refer generically to any horizontal musical line. A monophonic texture could arise both from a single person chanting or from several instrumentalists performing in unison. Similarly, polyphonic music with multiple musical voices could be performed by a single musician using a polyphonic instrument. While polyphony in the broadest sense can refer to any music with more than one simultaneous note, it also can be used in a more specific sense to designate contrapuntal textures with a high degree of independent linear motion (such as occurs in canons, fugues, and Renaissance motets) (Broze, Paul, Allen & Guarna 2014).

The cognitive and sensory approaches emphasize the effect of harmony-the vertical arrangement of the tones-on musical tension. The effect of the melodic arrangement between the tones of successive chords is neglected by these models. Horizontal organization is an equally important factor influencing the structure of chord progressions. Good horizontal organization is produced by adhering to a number of more or less strict rules, referred to as counterpoint rules in pedagogical treatises. Several empirical studies have supported the importance of horizontal organization on music perception (Bigand, Parncutt & Lerdahl 1996).

### 1.3. Music and emotions

Experiments that will be presented in the next section of this paper imply that music with more musical voices tends to be perceived more positively and causes emotional sensations with listeners. Positively valenced emotions are recognized by participants who were included in these empirical studies. Therefore, some aspects of how music can affect our emotions are given in the text to follow.

"The link between *music and emotions* is more of an issue than ever before, and music research is increasingly focusing on understanding the complex characteristics of this interaction. After all, for a long time the fact that music has an emotional impact upon us was one of the greatest of enigmas, since fundamentally it only consists of inanimate frequencies" (Willimek 2011, 1).

Music has the ability to induce emotional and cognitive process in humans. Music also encourages creative thinking and improves mental engagement (Bodnar 2017). Emotional reactions to a different stimulus enable measurement of emulation in examenee. Some changes as heart beat, blood pressure, body temperature, inhale and exhale speed, can differ when preparing to listen to the music and while listening to it.

Emotions (when listening to music) can be caused by the structural characteristics of music (e.g. tempo or dynamics) as well as subjective associations to the music piece. However, the importance of differentiating the feelings that are perceived and those that are evoked is emphasized. First of all, the mechanisms responsible for evoking emotions and for perceiving emotions can be completely different. Then, the evoked emotions are much harder to detect and measure in relation to the emotions that are perceived. Finally, perceived emotions can be completely different from evoked emotions (Juslin & Laukka 2004).

The Theory of Musical Equilibration (known in the original German version as the *Strebetendenz-Theorie*) is the first to create a psychological paradigm which explains the emotional effects of music. It breaks down musical sequences into one of their most essential components — harmony — and directly uses this material as the basis of its argumentation.

Bernd Willimek's Theory of Musical Equilibration, the *Strebetendenz-Theorie,* has its roots in the music-psychology teachings of Ernst Kurth. It is the first international compilation which lists the emotional character of musical harmonies, and at the same time it is also the first general description of their emotional impact. It explains the psychology aspects underlying the musical character of these structures as the consequence of processes in which the listener identifies with musically-encoded processes of will (Willimek 2011).

Furthermore, researcher Imre Lahdelma (Lahdelma 2017) underlines six mechanisms to account for music's ability to induce emotions in listeners, and these are of interest also in the current context of emotion perception, as emotion induction and perception can sometimes be closely intertwined:

"1) *Brain stem reflex* refers to a process whereby an emotion is induced by music because fundamental acoustical characteristics of the music are taken by the brain stem to signal a potentially important and urgent event (e.g. loudness, speed).

2) *Evaluative conditioning* refers to a process whereby an emotion is induced by a piece of music because this stimulus has been repeatedly paired with other positive or negative stimuli.

3) *Emotional contagion* refers to a process whereby an emotion is induced by a piece of music because the listener perceives the emotional expression of the music, thereby "mimicking" this expression internally.

4) *Visual imagery* refers to a process whereby an emotion is induced because the listener conjures up visual images while listening to the music.

5) *Episodic memory* refers to a process whereby an emotion is induced to and in a listener because the music evokes a memory of a particular event in the listener's life.

6) *Musical expectancy* refers to a process whereby an emotion is induced to and in a listener because specific features of the music violate, delay, or confirm the listener's expectations about the continuation of the music; this mechanism was first proposed by Meyer (1956).

7) *Cognitive appraisal* is related to an evaluation of music on various dimensions in relation to current goals/plans of the listener" (Lahdelma 2017, 19-20).

### 1.4. Aims of the polyphonic timbre perception

In his study: *Acoustic, Neural and Perceptual Correlates of Polyphonic Timbre*, author Vinoo Alluri (2012) presents the main aims of this kind of research. The central focus of his thesis is to investigate timbre perception in a polyphonic context using an interdisciplinary approach. The main idea of this paper is also to make a connection between polyphonic timbre and how it affects human listeners in emotional and acoustical context. Moreover, presenting several researches on this topic may inspire other researchers to conduct more experiments either on this, or on similar topics.

Specifically, the study aims at filling existing gaps in the field of monophonic timbre and extends timbre perception investigations to polyphony in an interdisciplinary setting. The studies are divided based on the following sub-topics, according to the Vinoo Alluri. In this paper some of the most important points are underlined.

1. Link between polyphonic timbre and emotions,
2. Polyphonic timbre semantics,
3. Acoustic features of polyphonic timbre,
4. Perceptual dimensions of polyphonic timbre,
5. Perceptual validation of acoustic features of polyphonic timbre.

## 2. PERCEPTION OF POLYPHONIC MUSIC

### 2.1. Multiple sound source effect

When multiple sound sources emit at the same time, it is possible to experience several special auditory phenomena. The distinction of each individual tone (when several of them are received at the same time) depends on the nature (similarity) of those tones and their number, but above all on the discriminative ability of the listener. The merging of tones is usually achieved in a harmonious harmony: some tones are "friendly" to each other, and the chords merge. Masking is the phenomenon that one tone covers another, and that is not heard. There are two general rules of masking: a stronger tone masks a weaker one, and a deeper tone masks a higher one. A sound shock is a phenomenon that instead of two tones (from two sources) only one is heard, which becomes stronger now, weaker now. This phenomenon applies to tones that differ from each other by a small frequency - from 1 to 16 hertz. Differential tone occurs if two tones (from two sources) differ from each other by a frequency greater than 16 Hz. Then each of these tones is heard separately, but next to them a third tone equal to their difference in frequency is heard, and it is the product of their interference, called the differential tone. The summation tone (discovered by Helmholtz) is also the product of mixing two basic tones, but the pitch corresponds to the sum of their frequencies. While the differential tone is a consequence of physical stimulus, the summation tone is a consequence of nerve summation (Ognjenović 2011).

"Experience and observation tell us that human listeners are often capable of separately perceiving two simultaneous sounds from different sources. Examples are the ability to understand speech against a background of noise and also to follow individual parts or voices in polyphonic music (in the widest sense of the word). This ability cannot be taken for granted. The various simultaneous signals are superimposed on each other on their way to our ears. Our hearing system obviously performs some kind of analysis to make possible the perception of the original sound stimuli. The issue is particularly evident in music where there is more than one melody line. This is the case in music that is traditionally called polyphonic (mostly composed before 1750), but often also in symphonic music and ensemble chamber music (mostly composed after 1750)" (Rasch 1981, 9).

### 2.2. Perceptual component of polyphonic music

There are number of studies which suggest that music with more musical voices tends to be perceived more positively. Polyphonic composers explicitly construct multiple concurrent musical parts or streams whose perceptual independence is deemed important. Thus, one might assume that there exists in polyphonic music a compositional intent to preserve stream segregation between the voices - an intention that may not be present in other types of music (Huron 1991).

Polyphonic timbre has been found to be a significant perceptual component of music, especially in studies that involve tasks such as genre identification, categorization, or emotional affect attribution. One study that V. Alluri (Alluri 2012) comes up with in his paper is the study carried out by Gjerdingen & Perrott in 2008. It examined the time required for people to identify or classify into genres very short music excerpts. They reported that musical extracts as short as 250 ms were sufficient for genre identification. The authors highlight the importance of the overall timbre in the perceptual process of identification and categorization. The authors describe the overall timbre as an agglomerate "of spectral and rapid time-domain

variability in an acoustic signal" which is put together by the listener in a Gestalt-like manner that thereby enables listeners to identify, classify, and categorize the heard piece of music. In other words, overall timbre possesses cues that enable identification and classification (Alluri 2012).

Speaking of identification of short music excerpts, there is an interesting study by Andrew H. Gregory, conducted in 1990. Listeners heard short extracts of polyphonic music, and had to decide whether or not a subsequent melody was present in the polyphonic excerpt. For many of the excerpts accuracy of recognition was high, suggesting that the different melodic lines in polyphony can be perceived simultaneously. If one melody was on a higher pitch than another it was more easily recognised, and there were differences in the recognisability of individual melodies. When these factors were held constant, recognition was more accurate if the melodies were closely related in key, in the same pitch range, had simultaneous note onsets and were differentiated in timbre. Within the same pitch range melodies having the same tempo were better recognised, but in different pitch ranges then differences in tempo improved recognition accuracy. Three melodic lines seemed to be as easily discriminated as two in the excerpt studied (Gregory 1990).

Three experimental studies suggest that music with more musical voices (higher voice multiplicity) tends to be perceived more positively. Studies were conducted by eminent researchers in this field: Yuri Broze, Brandon T. Paul, Erin T. Allen and Kathleen M. Guarna (Broze, Paul, Allen & Guarna 2014).

*Experiment 1: Perception of Musical Loneliness*

In the first experiment, participants heard brief extracts from polyphonic keyboard works representing conditions of one, two, three, or four concurrent musical voices. Two basic emotions (happiness and sadness) and two social emotions (pride and loneliness) were rated on a continuous scale. Listeners rated excerpts with higher voice multiplicity as sounding more happy, less sad, less lonely, and more proud.

In this experiment, fugal compositions were chosen as stimuli (recordings of J. S. Bach's Well-Tempered Clavier played by a professional harpsichordist), because they feature polyphonic textures with clearly defined voice multiplicities. Fugues typically begin with a single monophonic melody: the fugue's subject. Additional voices then accumulate, with each new entry repeating the subject melody.

The procedure was the following: Participants (twenty-eight Ohio State University School of Music undergraduates: 17 female, 11 male, aged 19–21) were asked to provide emotion ratings for musical excerpts played through free-field speakers at a comfortable level. In addition to loneliness, three other emotions were rated to disguise the target emotion, as well as to provide data for exploratory analysis. Subjects rated the prototypical negative and positive emotions of 'sadness' and 'happiness'. Participants were instructed to rate the emotions they perceived in the music.

The positively valenced emotions happiness and pride both exhibited increased ratings for higher voice multiplicity, while ratings for the negatively valenced emotions of sadness and loneliness showed the opposite effect.

*Experiment 2: Generalization to Emotion Valence and Sociality*

A between-groups design was used with regard to valence, and within each valence group, three social and three nonsocial emotions were chosen. All in all, three predictions were tested:

- positive emotion ratings should increase, and negative emotion ratings should decrease as voice multiplicity rises;
- social emotions should exhibit larger-magnitude voice multiplicity effects than nonsocial emotions;
- researchers hoped to reproduce the result that monophonic stimuli evoke stronger responses than any other multiplicity level.

Six positive and six negative emotions (split by sociality) were chosen such that no two emotions fell in the same subcategory. Participants were alternately assigned to the positive-emotion or the negative-emotion group in the order in which they arrived. Using identical slider interfaces as in the first study, the positive-emotion and negative emotion groups rated identical stimuli for the emotions. Because the major mode and minor-mode excerpts did not appear to elicit different response patterns, results for all 36 stimuli were analyzed together (7 minor fugues and 2 major fugues with four voice multiplicity conditions).

Emotions responded in the expected direction, with positive emotion ratings increasing with voice multiplicity and negative emotion ratings decreasing. In short, it seems that thinner polyphonic textures are associated with negative emotional valence and thicker textures with positive emotional valence. Once again, the effect appeared to taper off as multiplicity rose. Results from a second experiment indicate that this effect might extend to positive and negative emotions more generally.

*Experiment 3: Emotion Rating Strength and Voice Denumerability*

In a third experiment, participants were asked to count (denumerate) the number of musical voices in the same stimuli. Denumeration responses corresponded closely with ratings for both positive and negative emotions, suggesting that a single musical feature or percept might play a role in both. Possible roles for both symbolic and psychoacoustic musical features are discussed. The present study investigates the perception of musical emotion in terms of musical voice multiplicity: the number of musical parts or voices simultaneously present in a texture. Because the primary goal was to measure a purely musical effect (and not one which would actually reflect the number of musicians performing), they used stimuli performed by a single person on a polyphonic instrument. This study was divided into three parts: emotion generation, emotion rating, and denumeration. The third part is the most important part for this study. In the third part, subjects denumerated the voices in excerpts by typing a single digit into an empty text field. Listeners appeared to resort to estimation processes when denumerating voices in four-part textures, resulting in very high error rates.

Positive emotion ratings increased with voice multiplicity while negative emotion ratings decreased, replicating the emotion valence effect identified in Experiment 2.

By contrast, the third experiment requested that listeners provide their own emotion labels, prompted by musical stimuli. These emotions might have been understood as musical emotions with specific musical meanings and referents. Thus, participants in experiment three might have been making ratings based on an excerpt's musical similarity to the one that initially evoked the emotion instead of to a more typical understanding of individually experienced emotions. Because emotion terms were generated for all four multiplicities, it is understandable why monophonic stimuli would not always evoke the strongest responses.

In the first experiment, participants rated brief musical excerpts for four emotions, including perceived loneliness. Researchers predicted that music with fewer musical voices would tend to sound lonelier than music with many musical voices. A second experiment

tested whether voice multiplicity effects generalize to emotional valence and sociality. Finally, a third experiment allowed subjects to generate their own emotion labels and directly measured their ability to denumerate the voices in the specific stimuli used. To anticipate the results, listeners appear to associate increasing polyphonic voice multiplicity with increasing emotional positivity. Moreover, ratings for perceived emotion will bear strong resemblance to the perceived number of the present musical voices, suggesting that perception of both emotion and voice numerosity might rely on the same underlying cues (Broze, Paul, Allen & Guarna 2014).

There are some other interesting ideas and studies. For instance, according to the author Huron (Huron 1991), some studies have demonstrated that the perceptual tracking of auditory streams is confounded when streams cross with respect to peach. A study of part-crossing in 105 polifonic works by J.S. Bach shows a marked reluctance to have parts cross – even when the effects of peach distribution are controlled. Therefore, this analysis of works by Bach shows that Bach's compositional practice accords with the traditional voice-leading rule to avoid local part-crossing.

Furthermore, there are two interesting experiments that investigate the perception of structural stability in atonal music. The first experiment suggests that listeners may hear atonal music in terms of the relative structural importance of events and that listeners' hearing is greatly influenced by metrical and durational structure. A second experiment reveals that, even in the absence of clear rhythmic, timbral, dynamic, and motivic information, listeners infer relationships of relative structural stability between events at the musical surface. The effects of three main variables (pitch commonality, horizontal movement, and dissonance) and two salience criteria (register and parallelism) are considered. The results indicate that in the absence of a clearly differentiated surface structure, listeners' judgments of stability are influenced by the dissonance of chords and the horizontal movement of voices. The conclusion is that salience (phenomenal accents), voice-leading, and dissonance are potentially important factors in the abstraction of relationships of relative structural importance, and hence to any inference of prolongational structure in atonal music (Dibben 1999).

## CONCLUSION

Multi-voice music offers listeners certain musical pleasures that monophonic music does not, and the pleasure that they experience might be misattributed to the musical stimuli. The simple perception of concordant harmony has long been described as a sensory pleasure. Additionally, there might be musical enjoyment involved with the successful parsing of a musical texture (Huron 2001). Notably, one might expect that the population of undergraduates studying aural skills would be particularly likely to enjoy resolving multiple voices, raising the strong possibility that these results might not generalize beyond trained musicians.

It is typically easier to resolve individual voices in polyphonic textures than in homophonic textures due to staggered voice entries (Huron 2001; Rasch 1981). Moreover, polyphonic textures tend to exhibit higher onset density in general, producing a more 'active' musical surface. Both might increase perceptual voice numerosity, and therefore lead to the perception of more positive emotions.

In the end, it is necessary to mention two exceptional books which are connected with this topic in the context of music cognition. The first one is Peter Pesic's *Polyphonic Minds: Music of the Hemispheres* (2017). Pesic defines polyphony as the interweaving of simultaneous sounds and explores the history and significance of "polyphonicity," or "many-voicedness," in relation to human experience and how we understand the mind. He searches for answers to the question of how the brain processes polyphony. Marc Leman, another researcher in the field of music cognition, also examines the impact that musical sound can have on human beings in his book *Embodied Music Cognition and Mediation Technology* (2008). He explains that "involvement assumes a relationship between a person and music. This relationship may be either direct or indirect. Research such as Leman's and Pesic's connects directly to music cognition through the study of various types and textures of sound and how they engage the mind in thinking, reasoning, interpretation and evaluation and how they evoke emotional sensations in human.

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# POLIFONA MUZIKA I ASPEKTI NJENE PERCEPCIJE

*Ovaj rad prikazuje nekoliko različitih studija koje ukazuju na to da se muzika sa više glasova (višeglasje) bolje percipira nego jednoglasna, pri čemu autori naglašavaju važnost horizontalne organizacije muzičke teksture na percepciju muzike. Prema Aluri (Alluri, 2012), polifoni zvuk je veoma značajna perceptivna komponenta muzike, naročito u studijama koje uključuju zadatke kao što su identifikacija muzičkog žanra, kategorizacija ili emocionalna senzacija.*

Ključne reči: *polifonija, horizontalni pokret, višeglasje, percepcija, emocionalne senzacije.*

**Review paper**

# ART IN PIXELS

## *UDC 7.038.53:75*

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**Abstract**. *The development of various technologies in the second half of the twentieth century brought about the emergence of new art genres. While these new forms of art were striving for recognition and gaining popularity, the older legacy forms were also undergoing some transformations. Undoubtedly, technological innovations alter the relationships between the forms of creative expression and the audience for which art is intended. Art has not been perceived in the same way after the digital media came on stage. While arguing if computer graphics is actually a form of art, we tend to overlook the main issue: does the development of new technologies changes the entire nature of art. Traditional aesthetics is faced with the huge problem to collect, analyze and summarize the wide range of newly emerging genres of art. Most of them are not susceptible of generalization and methodization because of the unlimited freedom and dynamism in their development.*

**Key words**: *fine art, cultural inheritance, digital technologies, visual communication, virtual environment.*

The development of technologies in the second half of the twentieth century inspired the emergence of new art genres. While these new forms of art were striving for recognition and gaining popularity, the older legacy forms were also undergoing some transformations. Photography became an alternative to painting, motion pictures succeeded photography, television absorbed cinema and the Internet engulfed television. Undoubtedly, technological innovations alter the relationships between the forms of creative expression and the audience, for which art is intended. Art is not perceived in the same way after the arrival of digital media. While arguing if computer graphics is actually a form of art, we tend to overlook the main issue – whether the development of new technologies changes the entire nature of art. Traditional aesthetics is faced with the huge problem to collect, analyse and summarize the wide range of newly emerging genres of art. Most of them are not susceptible

to generalization and methodization because of the unlimited freedom and dynamism in their development.

Since its beginning in the eighteenth century, art history deals with the traditional classification of fine arts: painting, graphics, sculpture, drawing. This classification is the underlying structure in all spheres of art: from cultural institutions – museums, galleries, educational institutions – to consumers and funding organizations. Assemblage, happening, installation, performance, action displace this structure. These forms of art are often intangible as they use a combination of different elements of the artistic image or create an artwork that is beyond the object. The phenomenon of dematerialization of the artistic object was initiated by conceptual art. For the first time the artist's hand was liberated from its inherent role in the process of pictorial reproduction, its function was replaced by lens, tablet, software and other digital playback techniques. Technology allows for quick placement of objects, the process is so fast that it can keep up with the though emergence of the artist's concept. Video production captures the frames at the same speed as the event unfolds [2].

These developments in the visual scene set new tendencies in art. The trend is related to the changing attitudes towards the essence of art.

## FINE ART ASSUMES THE SO CALLED NETWORK STRUCTURE

Art reflects the entire multilayer range of social relationships that inevitably define the context of its emergence and existence. These relationships form a network based on a new artistic principle. Art is engaged in representing interpersonal relations, recreating the relationship between at least two objects – no less than the artist and the spectator. In the past, fine art was seemingly based solely on the author's subjective self-expression, without considering the viewer's perception and reaction. When artists use the media, they overcome the difficulty ensuing from the condition to pursue sole self-expression. The artist and the viewer no longer play the static role prevalent so far. Art is now open to the new environment of the digital network. Its purpose is already different from the one-way self-centred intention of the representative media. The author finds expression through mediation in a "face to face" relationship [5].

The project "Interactive Generative Formations", a creative experiment of Svetoslav Kosev and Atanas Markov, directly illustrates the ambition of contemporary artists to interact with their audience (Fig. 1). The authors used high-tech equipment – Kinect sensor for Xbox and software processing – to visualize the movement of passing viewers. As a result of artistic and digital collaboration an artwork effect is achieved in the form of direct interaction between the object and the subject involved in the situation. A virtual field is created wherever a viewer appears on screen as a grid-line silhouette and is able to influence the dynamics of the artwork itself. The lines are connected by an algorithm which makes the installation both, interactive and generative. In this virtual environment, a pseudo-random network consisting of points with defined physical properties is scattered. They move and fall by the force of gravity, but can also interact when they collide with the viewers or with each other. They are connected by the same algorithm as the viewer's outline – an approach seeking to create a graphic experience. As a result, the viewers alter the dynamic images, becoming active part of their aesthetics. The aim is to provoke the viewers to participate more actively and engage themselves in a particular digital space by using a playful element to [8].
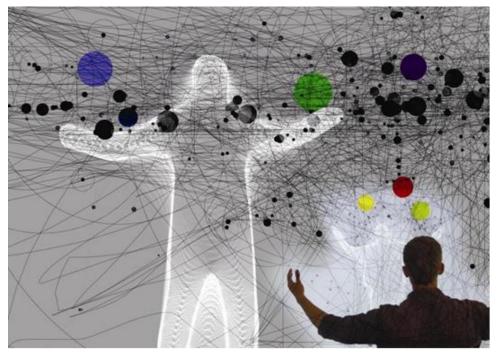
**Fig. 1** "Interactive Generative Formations", a creative experiment of Svetoslav Kosev and
        Atanas Markov

## ART BECOMES GLOBAL IN TERMS OF DISTRIBUTION

Globalization is inherently a process of establishing a common language of expression, understanding and perception of common cultural patterns and values. It sets the premise that one culture is assimilated by another, and is a process that generates something new or, in any case, substantially transforms the present. The transition to such "new" culture suggests certain crises, such as expansion of the assimilating culture that suppresses national values. In this context, globalization is both detrimental to uniqueness, and at the same time drives the development and promotion of art and cultural exchange [3].

## DIGITAL IN TERMS OF PRODUCTION AND PRESENTATION

Utilising digital technologies for the purposes of art allows quick and easy reproduction of artists' works. Elite art becomes available to the masses and access is not limited. Photography, motion pictures, digital images generally allow the pieces to travel freely to viewers, wherever they are (Fig. 2).

**Fig. 2** Adam Martinakis, Last kiss

The tendencies that we have just described facilitate the creation of art objects and their unlimited distribution, and provoke discussions on the ever more important question:

**Original or Copy?**

In visual arts, the notion of the original and its reproduction in various types of copies is a question inevitably related to the materiality of artwork. If new digital pieces are not tangible and exist only in digital form, the question of "original vs. copy" gains more relevance. The categories of "original" and "copy" lose their traditional interpretation, thus leading to the collapse of the entire hierarchical structure of art expression. The questions that gain importance are related to the place, time and medium of the artwork, which in turn reflect the positions of the author and the audience [10].

To a certain extent, the fake (or the copy) may also be interpreted as art. This is fully applicable to one of the most famous painting forgers in the world, prof. Daniele Donde. For many years he painted copies of the most famous paintings of old masters. The paintings were perfect copies of the world-famous originals – this was the main principle of the artist. Each reproduction is accompanied by a special certificate to avoid fraud (Fig. 3).



**Fig. 3** Prof. Daniele Donde

It is no surprise that Prof. Donde says: "I turned fakes into art".

There are a lot of arguments about the significance of Daniele Donde's pieces. But we should note the fact that they provide a good opportunity for much more people to experience the art of great masters and to open their senses to art in general.

The entire history of art refers to the opinion of earlier authors and works that copying is a natural element of every creative process, especially as regards visual arts. The digital transformation of visual arts facilitates this process and introduces a model of continuity. Direct copying of popular images, such as Leonardo da Vinci's Mona Lisa, Michelangelo Buonarroti's The Creation of Adam, etc., and their use as a graphic element is acceptable in cases where it introduces new meaning and suggestion (Fig. 4).
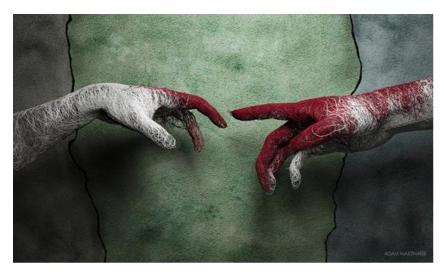


**Fig. 4** Adam Martinakis – re (al) creation of Adam

The digital transformation of arts and the possibility for unlimited copying establish the industrial model of production as a common practice. A point is reached where software and hardware become a visible and basic imaging technique. Under the pressure of market demand, the contemporary artist is forced to become an art production factory owner, and has assistants and employees who complete the projects using methods that are very similar to industrial production. The product of art in this case is a mass product bearing the author's trademark, existing away from the artist's physical presence, laden with a complex symbiosis of semiotic signs.

THE GLOBAL NETWORK

By using printed graphics, photography and video, art acquires the mobility of images, thus allowing mass volumes of reproduction and distribution. Radio and television can even reproduce sound and picture in real time. Distribution of artworks on the Internet offers a completely new development. Art is now available not only for an unlimited number of users, but it is open for further processing and exchange between all members of the network. The

territory where objects of art are created and the territory where they are perceived are merged into a completely new environment: the virtual space of the computer. In this context, the places of the author and the perceiving person are not fixed, they rather become interchangeable.

The presence of the art piece in the digital network and the established position of media transform art's nature and manner of expression. The product of art becomes an object of mass culture and mass production and is increasingly drifting away from the unique touch of the artist's hand.

## ARTISTIC VIRTUAL ENVIRONMENT

The Internet is a social and cultural phenomenon, its main purpose is to entertain, it follows the game model of communication and for that reason it has penetrated our everyday life so quickly. It offers an infinite amount of cultural information, the user can browse page after page, and it is virtually impossible to exhaust even a single topic. The perceived information is fragmentary, the virtual person consumes individual passages or separate pieces of the whole making no connection to preceding ones or the author of the work, but following only their own interpretation. This tendency tears the artwork to separate pieces, obliterates the context and is subjected to the specific consumer purposes. The virtual environment produces the so called "broadcast culture", which is characteristic of the radio, the television and the new visual forms. It registers the presence not only through the degree of provocation towards the perceiving audience, but also through the possibility for multiple reproductions of the images used by different artists.

In the virtual space, the separate kinds of arts intertwine and generate new creative spheres. Hence, we can explain the emergence of new cultural forms, such as digital arts, through unification of media, art and cinema.

Internet is the artists' preferred performance place and it provides an autonomous environment for presentation of artworks, development of creative views, finding followers and admirers. Artists and consumers participate in the global virtual space with the understanding that they are responsible for the situation in art, and that the direction of its development depends on them. Network communication ensures interactive links for cultural exchange, while the interest in diversity and specific characteristics presupposes the emergence of an entire virtual community.

Virtual space is used as a channel for presenting traditional art. Thus, we can make a distinction between Internet as a medium for presenting the known art forms – images of paintings, photographs – and the Internet as a medium for creating new ones – net art, which only emphasizes the advantages of cyberspace. The communication flows on various levels – between artists, between authors and their audience, between the very artworks, between the digital copies used as basis for new artworks, between the institutions supporting their creation and distribution. The characteristic incompleteness of artworks allows for variation of structure and interface, involvement of consumers, creative exchange and globalization of the author's message, collection of archives and a prospect for unlimited navigation. The virtual environment follows the principle of collective creation of art products, providing for equality between the author's original idea and the subsequent compilation versions of the audience. The author defines the rules and the development framework, while the user follows and gradually develops the work according to their own feelings and notions [7].

## THE AURA OF THE ARTWORK

Each piece of art has the so called spiritual presence – an aura which imparts the uniqueness of the physical object and the indirect presence of the author. The artist is the owner of the intellectual work – the art piece – and therefore the visual work is considered his\her property. In the pre-digital era, artwork was regarded as a sacred object of art, the cycle of creation was completed, and the work existed in its absolute integrity, while in the early modern times, the author's figure has already become a fundamental subject around which the artwork exists. In the age of digital reproducibility, the technology of creative production has undergone another transformation: the territory where the "creation" of an art object takes place is now shifted in the context of the perceiving viewer – the mass audience in the museum or on the Internet. Even a spiritless object of everyday life placed by the artist in the gallery space acquires a spiritual meaning when presented in a different context. In the age of digital images, this has already become a common practice in the artistic world and a routine in popular culture.

"Today we recognize a work of art mainly as an object produced manually by an individual artist in such a way as traces of such work are visible or at least recognizable in the body of the artwork itself. In the nineteenth century, the painting and the sculpture were seen as extensions of the artist's body, as invoking the presence of the author's body even after the author's death. In this sense, the artist's work was not considered an "alienated" product – as opposed to the alienated, industrial labour, which does not imply any traceable connection between the body of the manufacturer and the industrial product." [4]

An absolute apogee of this tendency is one of the many "blockbusters" of Damien Hirst – "For the Love of God". A platinum cast of a human skull encrusted with 8,601 diamonds, with a production cost of £14 million and a sale price of £50 million. The piece generated an explosion of public interest. It illustrates a totem of death that reminds of the transience of human life and vanity. It is impossible for the viewer to perceive the work by ignoring the incredible materiality of the amount invested. It is probably not a coincidence that Hirst's work appeared exactly in 2007, just before the financial crisis, at the peak of virtual financial indicators in global economy. The encrusted skull is something that only an artist such as Hirst can create. This is the maximum distance that the figure of the superstar artist can travel away from every human dimension. The notion of art's eternity is recreated in a snobbish stereotype (Fig. 5).



**Fig. 5** Damien Steven Hirst, "For the Love of God"

In the age of digital reproduction, the artwork loses its aura and the replica departs from tradition. The copies take the place of the original piece and become its mass resemblance. This makes it possible for the copy to reach the viewers in their momentary situation, and the digital technique updates the reproduction. These two processes lead to a total twist of tradition, which is the other side of the current crisis in art [1]. This wave of art devaluation has forced the professional world, the institutions on the market and the museums to develop their own strategies to deal with the collapsing cult of art uniqueness by introducing artificial "limited editions" of artworks.

"The distribution of such pieces as an exclusive limited edition is the way used by a conservative and slow-changing professional environment to produce artificial scarcity. This is their strategy to enhance the iconic value of the artwork as a product in an economy saturated by lightning-fast mobility of media objects between people, machines and networks." [6]

## CONCLUSION

Contemporary art, based on the succession from the early vanguard, has spread in the vast area of cultural communication beyond the limits of traditional aesthetics. The product is an immense and dynamic art form, which does not exist in the material sphere of techniques, methods and media, but among the chaos of social relations developing around the artwork, which is increasingly taking on the nature of an event. The symbiosis of these relations creates a culture of remix and looks like art of the intangible. Creativity in the virtual world reflects the utopian ambition for democratization of the aesthetic experience, for participation of the audience in the creative process, for free transfer of cultural objects and content between different contexts, for removing the boundaries between genres, forms and languages of expression, between high and low culture. The digital media succeeded where the vanguard failed. These non-material artworks proved perfectly adapted to the reality of the new economy. As a result of digital media availability, a problem crystallised regarding the criteria to distinguish between elite art and amateur creativity. The classical tradition to display works of art only in institutions after preliminary selection is dying. In the digital world everyone should be free to express themselves.

Mastering digital tools in art has changed the idea – end product process for good. The ease with which the author's decisions are put into effect and the ability to generate an unlimited number of variants are the basic prerequisite for digital technology to become dominant so quickly in the artistic circles. This process creates favourable conditions for the emergence of not so professional graphics, the fruit of mass "kitsch" culture. The art lacking thought and content at first glance are being circulated. This is due to the skipping of the sketching, reasoning, assessment, self-criticism and editing phases. It should be noted that this phenomenon is becoming more and more popular among contemporary artists. Practice shows that the creation of primary sketches is a fundamental stage of creation. With their help a subconscious channel of ideas is realized before they are fully conceived by consciousness. Modern technology performs much of the routine activity, and it makes free a lot of time for the artists, yet, on the other hand it requires them to do the creative work that digital instruments cannot handle.

The democracy of the media in the contemporary phase of globalization, the lightning-fast and hardly traceable cultural flows give priority to compressed experience over

contemplation, of intensity over immersion, of rapid access and spontaneous participation over static perception, of the affordable over the elite, of the temporary nature of digital images over the durability of material objects.

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# UMETNOST U PIKSELIMA

*Razvoj različitih tehnologija u drugoj polovini dvadesetog veka doveo je do pojave novih umetničkih žanrova. Dok su ovi novi oblici umetnosti težili da budu prepoznati i prihvaćeni, stariji nasleđeni oblici su takođe prolazili kroz određene transformacije. Nesumnjivo, tehnološke inovacije menjaju odnose između oblika kreativnog izražavanja i publike kojoj je umetnost namenjena. Nakon što je na pozornicu stupio novi digitalin medij, umetnost se više ne doživljava na isti način. U jeku trajanje rasprava da li je računarska grafika zapravo oblik umetnosti, skloni smo da previdimo glavno pitanje: Da li razvoj novih tehnologija menja celokupnu prirodu umetnosti? Tradicionalna estetika suočena je sa ogromnim problemom prikupljanja, analiziranja i rezimiranja širokog spektra novonastalih žanrova umetnosti. Suština je u tome da većina njih nije podložna generalizaciji i metodologiji usled neograničene slobode i dinamičnosti njihovog razvoja.*

Ključne reči: *likovne umetnosti, kulutno nasleđe, digitalne tehnologije, vizuelne komunikacije, virtuelna sredina.*

**Review paper**

# SELFIES, PERFORMATIVITY, AND INDIVIDUALISM

## *UDC 316.774:654.1*

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**Abstract.** *The paper analyses the influence of selfies on public performance. Contemporary media public is called by some theorists (Rojek, 2015) the "egocentric public", primarily the users of social networks. Hedonism, consumption and egoism are only some of the characteristics of the modern society, which also points to the characteristics of visual culture. From a philosophical viewpoint as one of the phenomena of visual culture to which special attention is given starting with psychologists, art theorists and communication agents, and all the way to philosophers, the selfie supports the hypothesis that individualism is characteristic to contemporary culture.*

*The paper examines the performance strength of the selfie (Senft, Baym, 2015) as well as the characteristics of the modern media public. The methods include the analytical and descriptive methods. The conclusion is that the selfie confirms that contemporary culture is dominated by individualism and that, from a pragmatic point of view, the contemporary media public belongs to the "culture of selfies" in which the subject simultaneously becomes an object emphasizing narcissism and the illusionary focus on the other.*

**Key words:** *visual culture, selfie, media public, performativity, philosophy of individualism, illusion.*

## 1. INTRODUCTION

Modern society is surrounded by visual culture. Human beings were communicating through images even before the appearance of scripts, and that is exemplified by the cave drawings, hence the impression that visual literacy is in our genes. The shift from script to image is a phenomenon which is present due to the development of the mass media, primarily the visual media. Printing, television, the Internet, and the commercials make our everyday life visual and humans put their trust in what they can see. The development of painting, photography and its widespread use provided the opportunity for humans to present, first of all, himself/herself and his/her life and then the places he/she visits. Let

us not forget that the first photos were the portraits (Fizi, 1982), whose aim was not to present the exterior, that is, the appearance but the character of a photographed individual. The development of smartphones from a pragmatic aspect as we know them today, selfies are made by business people, celebrities, elder people, young, children, or, to make a long story short, selfies have become a part of our visual culture. The development of social networks enables connections among a large number of people, as well as the perception of their selfies. The paper refers to Rojek's hypothesis (Rojek, 2015) about the egocentric public[1], and then, in accordance with this hypothesis, it examines to what an extent the role and the effects of selfies confirm this hypothesis. The effects of selfies, like nature itself, tell us about the performative nature[2] of the selfie; therefore, we examine which elements of genuine performance can be found in selfies. In the end, we put selfie into the context of individualistic philosophy with its negative meaning, just as characteristic modern individuality.

## 2. Selfie

The selfie represents social, cultural and media phenomenon (Frosch, 2015). "The selfie has been understood in relation to rapid 'documenting' of the self as a 'socio-cultural revolution' about 'identity affirmation', a 'condition of social media', a political convergence of the object and subject of photographic practice, and as a neoliberal, even narcissistic but increasingly normative mode of 'self-branding' "(Gomez Cruz, Thornham 2015, 2). The selfie is contextually determined, and it also resonates to social, political and visual practice, as Gomez Cruz and Thornham explain (2015).

Theorists of the history of art think that the selfie is not a new phenomenon. The forerunner of the selfie is a portrait. Samardžić (2015) believes that it is possible that a selfie could be a phenomenon of art in the future. The self-portrait as a self-sufficient part of photography emerged in the 15th century and later in the 19th. The first selfies appeared in 1839, and were made by Robert Cornelius in Philadelphia. Yet some theorists think that the first selfie appeared in New York in 1920 (Stojanović Prelević, 2020). What are the similarities and differences between a self-portrait and a selfie? Both of these are not superficial, and they represent the psychology of the person that is presented. At the same time both of them are not always serious and they can also present an egoistic side or vanity. Samardžić highlights self-portraits as self-representations of artists, yet they are also status symbols, and represent the egos of the presented persons. It took a lot of time to make self-portraits. To make a selfie we just need one click.  Technology enables mass reproduction of selfies, which was impossible before. Samardžić concludes that there are two points which divide these phenomena – context and functions (Samardžić, 2015).

There are different functions of selfies. Psychologists and others connected selfies to harmful mental states such as narcissism (Nauert, 2015), body dysmorphia (McKay, 2014), or even psychosis (Gregoire, 2015). Others say that narcissism is not a diagnosis but an accusation (Burns, 2014). This is because narcissism connotes vanity.

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[1] *Egocentric public* is the emergence of socially networked public, which is new form of communications and presents media biased environment.
[2] Performatives are speech acts which change the social reality. When we talk about "performative nature" we think about possibility of performing some action by utterance – to present something, to inform, to advice, to promote etc.  In visual culture, we could talk about selfies as performative acts.

Another function is self-promotion. Politicians, organizations or public figures use selfies with the purpose of promoting themselves.

 "These days, most theorists (Mulvey herself) concede that a purely voyeuristic model of image spectatorship needs updating: certainly, sexuality, race, class, education, ability, and nationality may all alter spectators identifications with the look of the camera, making it is impossible to say what a viewing experience 'means' for every viewer. When considering images that circulate online, this multiplicity of perspectives tends to be even more obvious" (Senft, Baym 2015, 1595).


## 3. INDIVIDUALISM AND EGOISM

The term 'individual' can be attributed to every single specimen (every living being who belongs to the human population). Only a specimen with special qualities which becomes unique and authentic can be referred to as a person (Jovanović 2012, 65). However, the notion of individualism has a broad range of meaning in the social sciences – methodological, political, cultural, etc. Considering that the selfie has originated in the neoliberal society, it would be good to analyze it within the context of the individualism of this age. Individualism has been differently characterized throughout history and, therefore, has a positive meaning, such as individualism in the 18th century, for example. Today it has a negative meaning. The roots of individualism are found in epicureanism, and then in nominalism and Protestantism, which created the base for not only capitalism, but also liberalism, by propagating individual responsibility and conscientious action. Individualism can also be observed as an aspect opposite to collectivism. While individualistic cultures single out an individual as an important and independent subject who is able to make rational decisions, collectivism puts an individual within the context of a group member (Bošković 2017, 4).

According to the concept of individualism, as a theory of society (Hayek, 2002), an individual takes care of society's interests and individualism represents an attempt to understand the strengths which determine the social life of humans. Nowadays, an individual is someone who follows their own interests and not the interests of society. In this sense, we can say that the basis of the behavior of a modern individual is egoistic. In the context of analyzing egoism, the philosophy of Hobbes and his interpretation of egoism are undoubtedly very significant. According to Hobbes, society is composed of simple elements, and it represents the collection of "atoms" therefore "individuals" from which everyone is a unique composition whose aim is self-preservation and who is guided by his/her own selfish purposes (Koplston, 1996, 21). In the context of the conception of the state of nature, egoism could be understood as a thorough expression of naturalism, and not as a morally connoted behavior which deserves to be condemned, as explained by Sadžakov (Sadžakov 2012, 66). The issue here is psychological egoism. With Hobbes, the reason is understood as an expression of calculation, as a medium which measures, calculates. Hobbes introduces the position of "rational egoism" according to which the correct reasoning calculation leads to the realization of our tendencies, and to the avoidance of what we believe is bad. If this calculation is applied onto the modern phenomenon of the creation and the posting of selfies, the individual who selects the selfie that he/she will make public, can be labeled as a rational egoist. A selfie should represent an individual in their best light. This is, however, the question of one's focus on the self. However, if we would like to inform someone else about something which would

be useful for him/her, by using selfies, we, according to Hobbs, demonstrate our power and thus, above all, we indulge ourselves. In the situations when we feel sorry or we empathize with others, we, in fact, feel sorry for ourselves by imagining some future misfortune which could happen to us as well. Our actions always come from personal passion, ambition, lust and interest (Hobbes, 2006).

### 3.1. Individualisation and Iillusion

Due to the growing trend of post-industrial society, there is a loss of the "humanistic dimension" of culture which is supposed to be the space of the formation of identity and the process of individualization (Vukadinović 2013, 54). Profit becomes the guiding principle, creativity is reduced, there is less and less investing into culture. Culture becomes equal to sensationalism, while instead of artists, media stars become dominant, the so-called celetoids (Rojek, 2001). The modern individualization becomes limited in multiple ways (Vukadinović 2013, 158). This refers to post-socialist countries, in particular, which is why we speak of the extorted and pseudo individualization. The reduction of the possibility to achieve aspirations leads to the reduction in aspirations. The consequences of the "pseudo individualization" on a general social plan reflect in passivism, infantilism, easy acceptance of different ideological and value concepts; and frustrations of different types are most often resolved in a kind of escapism, which is provided by the consumer culture in the transition period with its "promises", the media and mass entertainment with offered "reminiscences" (Vukadinović 2013, 159).

Modern society is characterized by an increased tendency towards the values of affective autonomy – exciting life, enjoyment in life, comfort, quick acquisition of power and material success (Schramm, 2004). Fame is perceived as a ticket to continuous enjoyment and as something that can bring numerous benefits. A tendency towards hedonism is also reflected in the contents of one's free time. In this sense, a selfie represents one of the ways of entertainment of the young and "the famous". One's appearance, new styling, a recent journey or fun event can be shared with friends through social networks. The creation of selfies is enabled by smartphones. Previously, important events were recorded by cameras and there were photos, and now all this goes more quickly and in favor of egocentric public and hedonistic culture. Usually, the public individual chooses which selfies to share with friends and, in that way, selects selfies and shapes reality, that is, the illusion. If a digital film represents illusion because it does not occur in real time and space, we can say the same for a selfie. On the other hand, in the same way a film can express the author's experience and perception, a selfie can tell us something about the person who presents himself/herself. Lipovecki (2013) names a modern individual a hypermodern individual. His/her self-portrait is constructed in extensive introspection, as a mode of life which is made more and more banal, as compulsive communication and self-promotion in which everyone tends to highlight his/her own "profile" through the search for new friends by using personal affinities, photos, journeys, etc. (Lipovecki 2013, 18).

Human beings trust their eyesight and, therefore, place trust in images. Doubting the credibility of what is seen can jeopardize one's psychological state (Jovanović, 2015). However, as explained by Jovanović, visibility is risky and dangerous, precisely because it is open. Even though they are aware of this delusion, people accept the risk to make what is seen equal to the illusion. In this way, it becomes both mystical and it requires to be completed by imagination, and images, associations, and suggested photos (Jovanović

2015, 299). Paul Milgram (1994) explained the relationship between AR (artificial reality) and VR (virtual reality). The reality – virtual reality continuum encompasses all possible variations and compositions of real and virtual objects. The area between the two extremes, in which both the real and the virtual are mixed, is called mixed reality. There the virtual augments reality, and the real augments the virtual. Namely, the illusion is ascribed to artificial reality, which is defined as a subcategory of virtual reality. The syntagm of the extended reality introduces confusion into the standard discourse on the subject-object relation, because the extension can be observed from the viewpoints of both the subject and the object (Vuksanović 2017, 148). Technology breaks the distance between the subject and the object, because the subject simultaneously becomes the object. The selfie can serve as a good example of this cessation.

## 4. PERFORMATIVE FORCE OF SELFIE

"First and foremost, a selfie is a photographic object that initiates the transmission of human feeling in the form of a relationship (between photographer and photographed, between image and filtering software, between viewer and viewed, between individuals circulating images, between users and social software architectures, etc.)" (Senft, Baym 2015, 1590). These interactions show pragmatic dimension of selfies and an open possibility to talk about the performative force of selfies. The term "performative force" comes from Austin's theory of performative. It means that utterances have meanings which are actions or could produce some kind of actions – for example – promising, ordering and so on. We could translate that function to selfies, which was done by Rojek and Martensen (2015). They analyzed celebrity selfies in the context of celebrification or the "culture of universal promotion" (Wernick, 1992). "By producing and distributing selfies, celebrities not only erase the borderlines between themselves and fans by publishing on social network sites and showing scenes from the private spheres" (Rojek, Martensen 2015, 7). The main common characteristic of performative and selfie is that, like performative, "selfies invariably allude to their own production" (Rojek, Martensen 2015, 11). Austin said that performative acts are done as soon as they are spoken (1962). When you utter: "I promise to come to you tomorrow", it is a promise just by saying it. The performative theory is a part of the pragmatic theory whose focus is on the relation between work and public (utterance and hearer). In that sense, theorists analyzed the context of utterance (or work, for example, selfie) and intentions. Referring to the art historian Von Hantelman, Rojek and Martensen argue that: "... performativity transfers attention from the work and the user, which is a useful point for understanding the particular performativity at play in celebrity selfies. From this perspective, performativity is used here in a strictly Austinan manner in order to point out how the celebrity selfie accomplishes an act in the social world and constitutes a communicative gesture – at once pointing at a drawing the user in closer" (Rojek, Martensen 2015,13).

Selfies are in some hand intimate and invite public to like persons presented in the selfie and to be a part of their private lives. The pragmatic influences are stronger than this, the public could identify itself with celebrities. This is realized by paying attention to the self. The context of selfies determined the force of selfies. For example, when we talk about politicians` selfies, there are office selfies, revolutionary selfies and so on. Office selfies are selfies made in politicians` workspace. Revolutionary selfies are selfies made

at protests. We can identify the use of these selfies with the propaganda technique called the "technique of innocence" (Stojanović Prelević, 2019, 167). The intentions of the author (the subject of the selfie) are mostly directed to the object of the selfie, namely to the author. In some way, we can say that politicians want to create a good image, the same as celebrities, or ordinary people. The author of the selfie says: Hey, I am here, I am good, I am pretty or I'm having fun! The selfie is auto-referential and that is the reason why it represents narcissistic culture.

## 5. EGOCENTRIC PUBLIC

It has been long since it was proven that the media public was not passive public. Lasswell's theory of the magic bullet (1927) according to which the viewers receive information like "bullets", was refuted soon after its appearance. Paul Lazarsfeld and Katz (1940) have shown that media influence is not direct and there are two channels of influences: opinion leadership and media channel. The roots of the opinion that public can be easily manipulated have been traced all the way back to Ancient Greece. A dialogue was the basis of communication between the speaker and the public, and it was live. It is believed that this was the public that was critical, unlike the modern one which is manipulative. In order for the public to be active, there has to be an option of providing feedback. The written text, according to Plato, opens enough space to manipulation, which is why Plato wrote in the form of a dialogue, in which the reader is given freedom to interpret what was said. This dialogical method enables criticism and the possibility of finding the truth. However, it cannot be denied that public communication, i.e., live communication is also suitable for manipulation. This was well known by the old Romans, sophists and the old Greeks. Rhetoricians and sophists taught the speaker various communication skills, speech styles, the manner of presentation, etc. However, not only speech, but the character and the very appearance of the speaker influenced the public as well. This indicates that what is said and seen mutually influences the receiver. Visual communication through television, printing and the Internet, additionally stimulates the public by influencing their perception and opinion.

With many theorists, the digitalization of the media has influenced the creation of the opinion that modern public is active. The possibility of responding to the news through comments in online media and social networks, followed by the development of the civic journalism and its influence on the mainstream media are only some of the reasons for the occurrence of this "illusion". In the paper, the standpoint that the modern media public is active public is referred to as an illusion, which was shown throughout the text.

Another epithet is attributed to the modern public, and that is that it is egocentric (Royas 2015, Royas et all. 2012. Wojscieszak & Rojas, 2011). Royas and Wojscieszak claim that this egocentric public is not representative at large, but that it is formed by cumulative interactions of individuals as their life experience, affinities or tastes (Rojas 2015). Egocentric public is based on social networks. Rojas believes that this public is egocentric because, from our perspective we are at the centre of the network, which is not same for the network. Our egocentric network is not lonely. We are connected with other egocentric networks (Rojas 2015,94). "We argue that egocentric public may serve as a "filter" for system level information, and at the same time it functions as a "pump" infusing social networks with everyday experience and world outlook" (Rojas 2015, 97). Rojas, Barnidge

and Abrile (2016) ask the following: Do social media contribute to the hostile or friendly environment? They conclude that reliance on social media produces media bias. Also, egocentric public can represent sources of political mobilization, even part of political mobilization. If it is true that people are divided in social networks groups which are ideological and homogenous, then we can state that the world is polarized. People who think like me are my friends and others are not. Then we can talk about friendly and unfriendly media (Galtung, Ruge 1965). Digital media, they argue, contribute to these processes through technologies that enhance cognitive and social filtering of information along lines of ideological and/or social similarity (Sunstein, 2007)". We can say that a digital media enable us to find like-minded people, also they help us to stay in that "safe enviroment", yet these feelings are an illusion.

Also, in Rojas words: "Following the logic of egocentric publics, increased heterogenity of social contact and exposure to incongruent media and/or social opinion may heighten the salience of disagreeable ideas, which could lead to perceived media bias and contribute to perception of political polarization that may, or may not, be accurate" (Royas, Barnidge, Abril 2016, 28).

The selfie could be said to be a toll of egocentric public. Philosophy of the selfie is to present oneself with the intentions to be presented in an interesting way, as a successful person, to be presented prettier than one is in real life, etc. We can ask if the selfie can help people in real life to be better – as professionals, for example, to be more successful. When we discuss celebrities and their selfies, the focus is on their private life, politicians make such selfies with intentions to present themselves as regular people. Borders between private and public are crossed. Selfies could be used in manipulations with fans, voters and so on. This is the dark side of selfies. The other part of this dark side is the growth of narcissism and living in delusion. Also, the replacement of real life with the virtual one, or real self with mounted selfies is a real problem. We will go back to the question above: Can the selfie help people in real life to be better as professionals, for example, to be more successful? If we accept as right the saying "Our thought determine our lives", maybe we can accept the statement: Your selfies determine yourself! Or it could be just a "myth of the selfie truth" apropos the "myth of photographic truth" (Barthes, 1985).

## 6. CONCLUSION

John Austin's linguistic-philosophical performative theory could be applied in different areas: visual culture (Rojek, Martensen, 2015), feminism (Butler, 1993), fiction (Searle, 1994, Fish, 1980, Derrida 1988), sociology and anthropology (Ervin Goffman, 1959, McKenzie 2001, Turner 1974) etc. The paper shows that intentions and context could help in the analyses of meaning of selfies. The force of performatives or meaning indicates a kind of selfies and could tell us something about the influence of selfies on the public.

Contemporary public is just illusorily active. Digitalization of media enables participation of the public in the digital sphere, regardless of the nature of social networks. By using algorithms, the movement in the circle of like-minded people creates an illusion of democracy of social networks, but, on the other hand, increases egocentrism and egoism. The selfie is an extended arm of this illusion. It helps the public in self-promotion, informing, hedonism, ego-strengthening, and bigger familiarity about the self. Focusing on someone else is yet again illusion if focusing on someone else is deliberate, therefore it is intended and false.

Contemporary individuality in neoliberalism confirms that an individual is prone to enjoyment, surrounded by culture, thereby his own face – a visually "successful" and "happy" individual whom social media enable to show that. This individual is just illusionary oriented towards others, while in fact he/she is focused on the self, which is confirmed by Hobbes' theory on natural egoism.

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# SELFI, PERFORMATIVNOST I INDIVIDUALIZAM

*Autor u radu ispituje uticaj selfija na publiku. Savremenu medijsku publiku pojedini teoretičari (Rojek, 2015) nazivaju "egocentric public", prevashodno korisnike društvenih mreža. Hedonizam, potrošnja i egoizam su samo neke od karakteristika savremenog društva što ukazuje i na karakteristike vizuelne kulture. Pojava selfija kao fenomena vizuelne kulture koji istražuju psiholozi, teoretičari umetnosti, komunikolozi, filozofi, potkrepljuje hipotezu da savremenu kulturu karakteriše individualizam kao filozofsko stanovište.*

*U radu ispitujemo performativnu snagu selfija (Senft, Baym, 2015) kao i karaktersitike savremene medijske publike. Korišćene su analitička i deskriptivna metoda. Zaključak je da pojava selfija potvrđuje hipotezu da savremenom kulturom preovladava individulizam i da savremena medijska publika, sa pragmatičkog aspekta, pripada „kulturi selfija" u kojoj subjekt istovremeno postaje objekt, sa naglaskom na narcisoidnost i prividnu upućenost na drugog.*

Ključne reči: *vizuelna kultura, selfi, medijska publika, performativnost, filozofija individualizma, privid.*

## Contents