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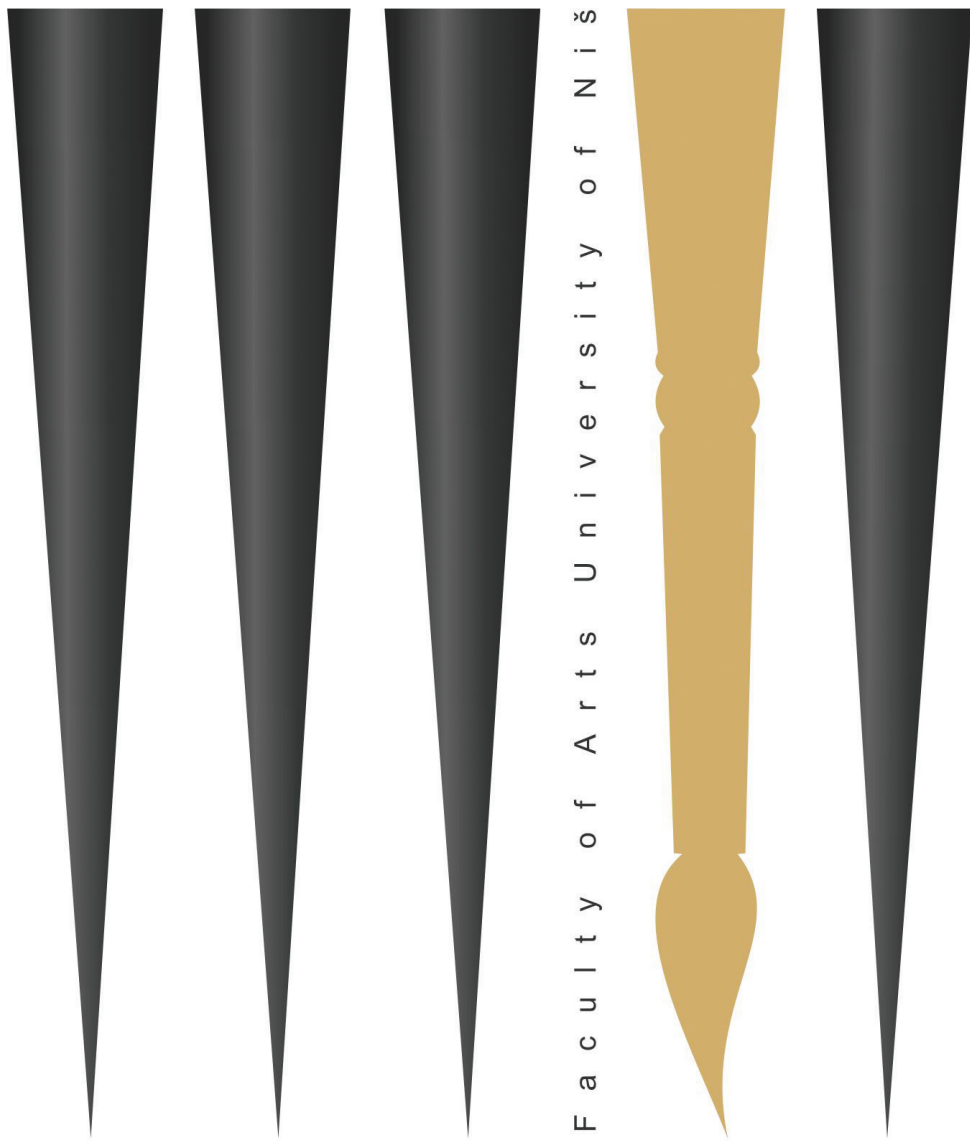
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MULTIMODAL ADAPTATIONS OF *BAŠ-ČELIK*: FROM A FAIRY TALE TO A COMIC AND ILLUSTRATED BOOK

UDC (741.52:004.032.6):821.163.41-342 *Baš-Čelik*

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Abstract. *Employing the theoretical framework that represents a unique amalgam of the domains of multimodality, intermediality, transmedia storytelling and adaptation, the paper analyses the process of medial transposition of the folk fairy tale Baš-Čelik, primarily into Đorđe Lobačev's comic book of the same name (1939/1989), and then into Petar Meseldžija's 2008 illustrated book The Legend of Baš-Čelik (orig. Legenda o Baš-Čeliku). The paper presents verbal and graphic tools used by these authors in adapting the original text from a monomodal into multimodal media, with a special focus on three research directions. The first is the manner in which the compositional structure of the fairy tale is transferred into the comic and the illustrated book, with the aim of assessing the level of fidelity in these adaptations. The second direction is related to the most important narrative and stylistic differences (e.g., language and tone of narration). The third direction deals with the use of certain comics-specific techniques and resources, such as page layout, use of colour for emphasis, representation of speed and motion, and the presence or absence of particular graphic devices (upfixes and pictorial runes). Finally, the adaptations themselves are compared to each other, highlighting the major similarities and differences between them.*

Key words: *multimodal adaptation, medial transposition, fairy tale, comics, illustrated book*

1. INTRODUCTION

In this paper, we delve into exploring the process of adaptation of the well-known folk fairy tale *Baš-Čelik*. Specifically, we investigate its conversion into Đorđe Lobačev's 1939/1989 comic book with the same name and Petar Meseldžija's 2008 illustrated book *The Legend of Baš-Čelik* (orig. *Legenda o Baš-Čeliku*). Our study employs a comprehensive theoretical framework that encompasses multimodality, intermediality, adaptation, and transmedia storytelling, allowing for a detailed analysis of the verbal and graphic tools

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used by the authors in their respective adaptations. The study is a continuation of our efforts to analyse folk literature adapted to different forms of popular culture. It started with "Visualising an Oral Epic: Lobačev's Comic Book *Tsar Dušan's Wedding*" (Tasić & Stamenković 2023), and it shares a large part of its methodology with this study. The primary focus of our investigation lies in three crucial aspects of these adaptations. Firstly, we examine how the compositional structure of the original fairy tale is conveyed in both the comic and the illustrated book, assessing the level of fidelity in these adaptations. Secondly, we explore the most significant narrative and stylistic differences between the source material and its adaptations, examining the changes in style with a particular focus on the language and tone of narration. Last but not least, we discuss the use of comics-specific techniques and resources, such as page layout, emphasis through colour, representation of speed and motion, and the presence or absence of specific graphic devices (pictorial runes and upfixes). By comparing these adaptations, our goal is to produce valuable insights into their similarities and differences, as well as their relationship with the original fairy tale. We hope that our findings can contribute to the understanding of medial transposition and transmedia storytelling, offering a unique perspective on the process of adaptation of monomodal media products to multimodal ones. Furthermore, this study opens new paths for future research in the field of literature, comics, illustrated books, and other multimodal phenomena. Given the fact that the task of systematically relating textual, perceptual, and ideological analysis usually generates considerable challenges for adaptation studies (Tseng & Bateman 2018), we intend to focus on those elements which seem to be most relevant to the nature of the genres involved here.

2. THEORETICAL FRAMEWORK

With the aim of providing a more systematic and comprehensive analysis of the two multimodal adaptations of the fairy tale *Baš-Čelik*, we have decided to approach the subject matter from several theoretical viewpoints. Due to the very nature of the examined adaptations, we start from the theory of multimodality, with a particular emphasis on the ways in which the verbal and the pictorial mode are combined in comics and illustrated books. Next, as adaptation implies a unique relation between products of different media, in our case a folk fairy tale, on the one hand, and a comic and an illustrated book, on the other, the analysis is also grounded in the concept of intermediality, understood both as any relation between two or more media and as something that focuses on "concrete medial configurations and their specific intermedial qualities" (Rajewsky 2005, 51). Then, we consider the very process of adaptation itself, along with its observable properties, mainly based around the addition or deletion of material when adapting the fairy tale. Finally, one could argue that the very existence of a narrative in different media, regardless of the level of novelty found in those works (based on the definition of transmediality given by Verstraete [2010, 10]), constitutes an example of transmedia storytelling, therefore, our theoretical framework covers this area of research as well. Establishing such an approach serves another purpose, too. It reflects the complexity of the field of comics studies and showcase, and how its overall heterogeneity has been built on the fact that many theories and methods have been introduced into it and adapted accordingly (see Bramlett et al. 2017; Packard et al. 2019; Smith & Duncan 2017). Our goal here is the same: to go beyond analysing comics from an exclusively linguistic perspective and employ several other available tools (see Bateman & Wildfeuer 2014 for a critique of narrow linguistics-based methods).

Multimodality is an obvious choice when selecting parts of a theoretical framework to tackle different aspects of comics and illustrated books, as they are media products that combine visual and textual elements to create meaning. Understanding these narratives requires readers to engage with both verbal and non-verbal/visual cues simultaneously. The interplay between different modes of communication makes comics more than an ideal subject for the application of multimodal theories and analysis. As expected, several scholars have addressed various possibilities for using aspects of multimodality in investigating comic books (e.g., Bateman et al. 2017; Bateman & Wildfeuer 2014; Cohn 2013; Cohn & Schilperoord 2023; Dunst et al. 2018; Forceville 2021; Tasić & Stamenković 2022, 2023, etc.). Different authors (or groups of authors) offer different and often divergent views, but there are links between comics and multimodality that seem to exist on a level not aligned with any of the existing theoretical and methodological approaches. When it comes to the most obvious application of multimodality to comics studies, it is embodied in the combination of visual and verbal elements in comics, which is fundamental to their storytelling. Multimodal analysis can examine how these elements interact on the page, with text often used to convey dialogue (mostly through speech bubbles) or narration (primarily in captions and narrative boxes), while images (of various styles) provide visual context and expand on the story. There are instances where one can be more important than the other in specific contexts (e.g., Tasić & Stamenković 2015), but in any case, much of the comics will be understood because of the constant interaction between these two modalities. The verbal and visual components can also challenge each other, leading to unique narrative effects. Moreover, multimodality can address the spatial arrangement of panels on a comic page (panel size, shape, transition, and arrangement), which can significantly impact the reading experience. As comics often employ visual metaphors, other forms of nonliteral language, and symbols to convey complex or abstract concepts, multimodal analysis can help unpack these elements by examining the ways in which visual and verbal elements combine to create transferred meaning (e.g., El Refaie 2015; Tasić & Stamenković 2015, 2022). Tackling multimodal metaphors is often seen as one of the frontiers of metaphor research (see Holyoak & Stamenković 2018). Along with these, comics often portray non-verbal cues and gestures, which can provide insights into emotions, relationships, and tensions among characters. Paradoxically, sound is often contained in comic books in the form of auditory cues expressed through different fonts, onomatopoeia, musical notes, and similar symbols. Multimodality in comics has also been assessed from the perspective of translation (e.g., Borodo 2015; Kaindl 2004). Illustrated books rely on a similar set of semiotic resources, but the way in which they use and combine them is not the same. It can belong to an extensive range of possible relations between text and image (see Bateman 2014).

Our next point of interest lies in the ways in which the media of the original text and its adaptations relate to each other. The fairy tale is a part of Serbian folk literature, and it was transferred from generation to generation by oral storytellers, until it was first recorded and published in its written form in 1870. This written form was then adapted to the two multimodal media products analysed in this paper. To examine the relations between all these media, we now introduce the concept of intermediality in its various senses. Most simply put, intermediality can be understood as "the interconnectedness of modern media of communication" (Jensen 2016, 972). What this means is that intermediality encompasses numerous different relations between media, which, according to Jensen (2016), can be divided into three distinctive categories:

- 1) discursive intermediality – simultaneous communication through several discourses and modalities,
- 2) material intermediality – different material vehicles of representation,
- 3) institutional intermediality – the interplay between media as institutions.

In addition, Schröter (2011) focuses on the discourse in which intermediality can be found, and offers further four types for consideration:

- 1) synthetic intermediality – different media are fused together,
- 2) formal or transmedial intermediality – formal structures are present in different media,
- 3) transformational intermediality – one medium is represented through another
- 4) ontological intermediality – an intermedial relation between two or more media is of more interest than any one of those media themselves.

If comics and, particularly, illustrated books are seen as combinations of two discrete media (written text and drawn image), one could say that they are intermedial in their essence, and several authors have, indeed, claimed so (e.g., Rajewsky 2005; Rippl & Etter 2013; Stein 2015). Nevertheless, especially in the case of comics, we believe that we deal with a phenomenon that is not intermedial but rather multimodal. Kress & van Leeuwen (2001, 21–22) define modes as semiotic resources used in the realisation of discourses and interactions, while media to them constitute material resources that are employed in the creation of semiotic products and events. Comics and illustrated books thus contain at least two modes of communication, the verbal and the visual.¹ Consequently, comics and illustrated books do not draw on multiple material resources but use their multimodality to create and convey meaning. The concept of intermediality only comes into play when products of these media establish a connection with another medium, as is the case in the adaptations examined in this paper.

Rajewsky's (2005, 51–53) definition of intermediality in the narrow sense, which implies the use of this concept in analysing texts and other media products, sheds more light on the above connection. If one is to observe concrete medial configurations, as Rajewsky proposes, then intermediality in the narrow sense can be broken down into three further subcategories:

- 1) medial transposition – a product is transformed from one medium into another,
- 2) media combination – different media are integrated into a single product (e.g., film, theatre, opera)
- 3) intermedial references – a book referencing a film or a film referencing a painting.

Based on this division, the works discussed in this study fall under the first subcategory of medial transposition, since the process of transforming a media product from one medium to another is what these adaptations actually are.

When they come to adaptation, both Djordje Lobačev and Petar Meseldžija inescapably introduce several changes during the process. This process involves transforming the narrative from the fairy tale's "telling mode" to the comic's and the illustrated book's "showing mode", as described by Hutcheon (2013, 22), albeit with the illustrated book placing less emphasis on showing compared to the comic. These adaptations entail numerous informing and deforming constraints influenced by the inherent structure of their respective media (Gaudreault & Marion 2004, 58). Gaudreault and Marion (2004, 61) argue that any adaptation process must consider the "incarnations" that arise from the interaction between a story and a medium. These incarnations pertain

¹ Kukkonen (2011, 35) goes on to claim that sequence can be considered as the third mode in comics, which is of great import to us since it will be one of the major differences between the analysed comic and the illustrated book.

to the materiality of the media, and they are closely linked to the concept of intermediality. The authors explore the theoretical categories of mediativity and narrativity, both of which hold significant relevance to the adaptation process. Mediativity, in particular, is of special interest for our approach. According to Gaudreault and Marion (2004, 66), mediativity represents a medium's inherent ability to depict and convey that depiction. This characteristic is shaped by the medium's technical capabilities or its internal semiotic configurations. In our case, these involve a fusion of image and text. These unique attributes consequently lead to the deletion or addition of content during the adaptation process (Lefèvre 2007, 3–4). This aspect will be thoroughly examined in the present study, particularly since it directly affects the level of fidelity in adaptation (Kukkonen 2013, 80–85), which is one of our main research interests.

Finally, this process of adapting a fairy tale into a comic and an illustrated book can also be observed through the lens of transmedia storytelling, if the concept of transmediality is understood as the phenomenon of translating one medium into another (Verstraete 2010, 10), which is akin to Rajewsky's subcategory of intermedial transposition. There are, indeed, several different definitions of the term (Eder 2015, 69), similar to intermediality, within which transmediality is interpreted as "the state of being represented in multiple media" (Wolf 2012, 247) or, more specifically, illustrated by media-unspecified phenomena that exist in more than one medium (Rajewsky 2002, 206). Jenkins (2006, 95–96) further discusses the notion of transmedia storytelling as a process of narrating a story through different media, where each new addition brings something new to the overarching narrative, enriching the original text. If we were to understand transmedia storytelling in this sense alone, then, perhaps, the adaptations being analysed here might not fall under the concept of transmediality, in the same way that a transmedia franchise such as the Marvel or DC universe would. However, drawing on Verstraete's definition of transmediality, the adaptations at hand can, certainly, be taken as an example of transmedia storytelling, and the very fact that we are dealing with different media that employ a number of different narrative techniques and procedures, along with certain substantial structural and narrative changes present in the two works, should be enough to deem the intermedial relation between the original and its adaptations transmedial as well. Regardless of some overlapping of Rajewsky's definition of intermediality and Verstraete's understanding of the concept of transmediality, the introduction of the latter further expands our analysis by addressing all of the examined works as belonging to a single narrative that crosses the borders of media. In the sections that follow, we will explore how these theoretical foundations contribute to our analysis of the process of adapting a fairy tale into a comic and an illustrated book, hoping to further illuminate the complexities involved in these transformations.

3. METHODOLOGY

Three works are examined in the present study. The original text is the first published version of the fairy tale *Baš-Čelik*, found in the second edition of Vuk Karadžić's *Serbian folktales* (orig. *Srpske narodne pripovijetke*), edited by his wife Ana and printed posthumously in 1870. The fairy tale is one of the most well-known stories in Serbian folk tradition and its narrative structure represents a combination of the following types according to the Aarne–Thompson–Uther (ATU) Index: 552A (*Three animals as brothers-in-law*) + 304 (*Dangerous night-watch/The hunter*) + 302 (*The ogre's [devil's] heart in the egg*)

(Bošković-Stulli 1962). The second work is Đorđe Lobačev's 62-page-long comic book of the same name, initially published in black and white in 1939 in *Političkin zabavnik*, only to be later redrawn in 1976 from the author's memory since the original version was lost during World War II. The author added colour to the drawings in 1989 for a special edition of his back catalogue published by *Dečje novine*, and this is the version analysed in the paper. Aside from the obvious advantage of its widespread availability compared to the black and white version, the coloured edition of the comic book was also chosen because colour represents one of the comics-specific semiotic resources, and as such provides an additional layer of meaning for scrutiny. The last work is the illustrated book *The Legend of Baš-Čelik*, written and drawn by Petar Meseldžija in 2008. The illustrated book is the author's take on the fairy tale, based on a very peculiar rendition of the tale that he heard as a child from the people living in his grandparents' village (Meseldžija 2008). The story itself occupies 32 large-format pages in the book, 12 of them containing text, and 20 reserved for illustrations. These illustrations are not incorporated in the text but located on separate pages, with four of them being double-page spreads.

Our primarily qualitative and descriptive analysis of these works focused on three main lines of inquiry. The first involved comparing the structure of the original text and its adaptations by evaluating whether the adaptations adhered to the plotline of the fairy tale. This was done to determine how faithful the adaptations remained to the fairy tale concerning this specific issue. In determining this, we also sought to gauge the general fidelity level (Kukkonen 2013, 80–85) of both Lobačev's and Meseldžija's work with regard to the source material. The second line of inquiry was closely related and examined all the narrative and stylistic differences present in the three texts. In accordance with one of the adaptation challenges outlined by Lefèvre (2007, 3–4) – the problems that may arise during the deletion or addition of material when transitioning from one medium to another – we paid particular attention to the language and narrative tone of the adaptations compared to the fairy tale, and identified the most significant deviations in storytelling from the original text. Lastly, the third area of interest addressed various comics-related issues such as page layout, colour usage, representation of speed and motion, and the presence or absence of graphic devices for enhancing emotional content. In this context, we relied on the work of Cohn (2013) and Forceville (2011), as well as some of our previous studies (Stamenković & Tasić 2014; Tasić & Stamenković 2017, 2022, 2023) to analyse the use of pictorial runes and upfixes for representing speed, motion, and emotion in the comic book. We integrated all these tools into a comprehensive methodological approach with the goal of thoroughly examining these specific instances of adaptation from multiple perspectives.

Our methodological approach consisted of several steps. We conducted the analysis by first reading the fairy tale, comic book, and illustrated book, and then identifying specific points of interest in the adaptations to compare with the fairy tale. The next few steps were related to the first two major lines of inquiry, while the latter ones focused on the third aspect, specifically comics-related resources. The process involved tracking and matching the key structural elements of the three plotlines, pinpointing the main narrative differences between the texts by closely examining them, and searching for and comparing any existing stylistic differences such as language and tone. Additionally, we studied the page layout of the comic and the illustrated book, examined the use of colour and its ability to emphasise certain elements, identified and analysed any graphic devices used to express speed and motion, and identified and analysed any graphic devices used to express emotion. The subsequent section will address all of the major lines of inquiry mentioned above.

4. ANALYSIS AND DISCUSSION

4.1. Compositional structure and plot outline

As described above, the first step of the analysis after having read all of the examined works, was to compare the compositional structure and plotline of the original text with its adaptations. The major structural elements of the fairy tale predominantly represent a combination of three folktale types (ATU 552A + 304 + 302), which form the tale's plotline in the following manner. The story begins with a dying king telling his three sons that they should marry off his three daughters, their sisters, to the first person who asks for their hand after he dies. The sons follow his dying wish, albeit quite reluctantly apart from the youngest son, and their sisters are soon taken by unknown forces that visit the castle. Soon after the last sister leaves, the sons set out to find them and encounter several difficulties on their way. At one point, the youngest son goes searching for fire and ends up in a cave where he has to trick nine giants in order to save his life. He succeeds and that leads him to a town where he meets a princess who later becomes his wife. In the meantime, the youngest brother gets separated from his older siblings, who return to their kingdom. In the town castle he discovers a room in which Baš-Čelik is held and sets him free after giving him water three times and receiving three lives in return. However, Baš-Čelik steals his wife while escaping from the town, and the prince now goes on to find him and save his wife. On his way, he reunites with all three sisters and learns that they have married the three lords of dragons, hawks and eagles. All of his brothers-in-law attempt to dissuade him from persecuting Baš-Čelik further, yet seeing his determination they offer help in the form of a feather that should be burned when the young prince is in danger. He finally reaches Baš-Čelik's lair and dies three times while attempting to save the princess. Before dying the fourth time, he manages to burn the feathers and his brothers-in-law arrive to resurrect him using magical water. Eventually, they learn that Baš-Čelik can only be killed if his courage, which is hidden in a bird that lives in a fox's heart, is destroyed. They hunt the fox down and by killing it they destroy Baš-Čelik in the process.

The comic book adaptation is the more faithful one of the two analysed here, and even though there are certain major narrative differences that will be discussed later on, the overall structure is quite similar to the original text. Moreover, the space allocated to each of the key narrative elements is roughly the same as in the fairy tale, with a slight expansion of the second part of the story, after Baš-Čelik is released from captivity. In the fairy tale, this key scene occurs right in the middle of the story, while in the comic it happens slightly earlier, yet does not dramatically affect the compositional structure of the narrative. All of the major elements are transferred from the fairy tale, albeit adapted to suit the contemporary audience. The most important compositional difference, or perhaps better put, the most important difference in one of the key structural elements is the fact that Baš-Čelik does not die in the end but is spared by the young couple. At least, that is what we see on the final page of the comic. Another difference worth mentioning is the prolonged pursuit sequence in the second part of the comic, where Lobačev introduces a number of epic fantasy tropes, not found in the original text in the same form. We believe that this could also be attributed to the target audience and their desire for more action and adventure that the medium of comics can provide. Nevertheless, compositionally speaking, the comic book adaptation retains a relatively high and stable level of fidelity to the source material.

When it comes to the illustrated book, this level decreases significantly in comparison with the comic. This can be seen from the onset of the narrative, where the motivation for the marriage does not come from the dying king, who is completely absent from the story, but from an old woman to whom the princess speaks. The rest of the first part of the book, up to the point of Baš-Čelik's appearance, more or less follows the structure of the fairy tale, however, major new plot elements are introduced in the second part. By far the most significant of them is the backstory of Baš-Čelik and the reasoning for his behaviour, which provides further motivation for the characters' actions. Baš-Čelik's origin is never fully explained in the fairy tale, nor in the comic, and we only learn that he is a very strong person who has fought against the town king's army and somehow been captured. In the comic book, he also leads a great army in the north, which is an addition to the original text. The illustrated book differs in the description of Baš-Čelik as well. While he is depicted as a man with wings in both the tale and the comic, here he is a dragon, which also serves the plot element related to his background. The second part of the book, especially the pursuit for Baš-Čelik's courage, strays further from the source material, introducing new structural elements such as riddle-solving and encountering various obstacles along the way. The book also deviates significantly when compared to both the fairy tale and the comic in that the protagonist does not die but is only gravely hurt and saved by his brother-in-law. The very end introduces yet another new element, which is the theme of redemption, where Baš-Čelik is spared by the hero and offered a chance to atone for his sins. Thus, we can say that the level of fidelity in the compositional structure of the illustrated book is lower than in the comic, and that it offers a wider variety of pivotal narrative elements.

4.2. Major narrative and stylistic differences

Regardless of the extent to which the two adaptations differ in their compositional structure from the original text, both contain very significant narrative changes, which are brought about by deleting or adding material during the adaptation process in the sense of Lefèvre (2007). We will first cover those differences that are present in both works and then focus on the ones specific to each of them. The first shared major narrative difference is the naming of the characters. Apart from Baš-Čelik, no other character in the original tale has a name, not even the main protagonist himself. Contrary to this, both the comic and the illustrated book give names to the main characters and even introduce new ones. Lobačev, for example, uses the same set of characters from his other comics of the time, thus the youngest son from the fairy tale becomes the only son in the comic, prince Miloš, who is accompanied by his loyal sidekick Brka (absent from the original text) and princess Biserka, who takes the place of the princess from the tale, but appears in other Lobačev's comics as well. On the other hand, the hero of *The Legend of Baš-Čelik* is a king called Marko, who rules together with his sister Jelena, and meets princess Milica in his search for his sister. This leads to the second important difference, which might also be considered a compositional one with regard to its effect on the storytelling structure, and that is the absence of the symbolism of the number 3. The entire fairy tale revolves around this number, which is one of the most commonly present numerical elements in Serbian mythology and folk literature (Kulišić et al. 1998). So, we have three sons, three daughters and three brothers-in-law, the brothers encounter three monsters, there are nine giants and nine rooms (three multiplied by three), the hero receives three lives and so on. Conversely, in the comic there are only one brother and two sisters, two monsters, five

giants in the cave. Yet, certain elements are retained, such as three lives and nine rooms. In the illustrated book we have only one brother and sister, one monster, two giants, one life and so on. Again, the only transferred element is the nine rooms, with Baš-Čelik being kept in the last one. The absence of the number 3 in the adaptations is not only symbolic. This number plays a very important role in oral literature, since it helps the storyteller remember the story more easily (everything happens three times) and convey it to the next generation. As far as the comic and the illustrated book are concerned, such narrative repetition becomes redundant, and there is no need to keep it because it no longer serves its initial purpose. Furthermore, the two adaptations are directed toward different, more modern audiences who might find such storytelling techniques tedious. The last major shared difference is the fate of Baš-Čelik, who, as already mentioned, remains alive at the end of both adaptations. In the comic he simply pleads for his life and gets spared by Miloš, however, we can only assume what happens next. In the illustrated book, Marko tells Baš-Čelik that he knows everything about him and offers him a chance to repent for what he has done. Marko keeps the bird in which Baš-Čelik's strength is locked and threatens to throw it into the fire if he ever hears about Baš-Čelik's misdeeds again. In the end, Baš-Čelik retreats and is never seen again.

Before we move on to the individual differences, let us observe the ways in which the main protagonist and antagonist are graphically depicted in the adaptations. Fig. 1 shows Prince Miloš and Baš-Čelik as seen in the comic book.



Fig. 1 Miloš (above) and Baš-Čelik (below) in the comic book

Source: Lobačev (1989, 5, 59), copyright © 1989 by Dečje novine

Here, the comic is again more faithful to the fairy tale than the illustrated book, at least in the fact that Baš-Čelik is presented as a man with wings, which is closer to the original description. Lobačev draws Miloš in a manner similar to the other protagonists in his comic

books of the time, with a remarkable resemblance to the character of Prince Valiant as portrayed in the comics by Hal Foster (Tasić & Stamenković 2023). On the other hand, the illustrated book offers a strikingly different take on the two main characters (Fig. 2).



Fig. 2 Marko (left) and Baš-Čelik (right) in the illustrated book
Source: Meseldžija (2008), copyright © 2008 by Petar Meseldžija

Meseldžija depicts Marko as more of a red-haired Marko Kraljević type of character, with a much more powerful physique. We could even say that he retains more of his Slavic character (both in his appearance and in his weaponry), which is somewhat lost in Lobačev's version of the tale's hero. Furthermore, Baš-Čelik is a dragon in Meseldžija's take on the story, a choice clearly presented both in the verbal and the pictorial mode of the work, both of which are delivered through the visual channel.

There are numerous other larger and smaller narrative deviations from the source material that are found only in one of the two adaptations. For the sake of brevity, we will now focus on those we deem most important. Starting with the comic, one of the major differences is the way in which Miloš and his companion Brka overcome the obstacle with giants. Here we also learn something more about the giants and the monsters from the lake and see a lot of people from the town being held in the cave by the giants. After defeating the giants, Miloš kills the snake that is attempting to bite princess Biserka and falls in love with her subsequently. Another difference is that they open the ninth room together, unlike in the fairy tale, where the youngest son is alone when that happens and Baš-Čelik is set free. Also, no magical water is used to revive Miloš, it is his sidekick who does it by simply removing Miloš's cause of death, usually a spear or a sword. The last important difference is found in the final act, where a sort of cinematic parallel narration takes place. While Miloš is trying to save Biserka, his brothers-in-law hunt the black hyena, whose heart is occupied by a hornet that holds Baš-Čelik's courage, in an obvious departure from the source material. It is not fully clear why Lobačev opts for a

hyena instead of a fox, but we can assume that the former animal bears a more sinister look, and it is depicted as such in the comic itself.

As for the illustrated book, the most important narrative difference is certainly the way in which Baš-Čelik is represented, with a fully developed backstory that uncovers his motivation. He is, in fact, the brother of Marko's brother-in-law, the White Dragon. Baš-Čelik has grown envious of and hateful toward his brother, believing that their father has divided the kingdom unequally. This has led to him escaping their kingdom and coming down to earth, wreaking havoc on his surroundings. As already mentioned several times, neither Marko nor Baš-Čelik die at any point during their confrontation, which is also a prominent change in the illustrated book. Marko meets his future wife Milica in a different fashion as well by rescuing her from the giants in the cave. Their entire relationship is depicted in much more detail in the book, compared to both the fairy tale and the comic. Generally, more emphasis is put on the way in which relations are established between different characters, which makes them more fleshed out than in the other two works. Lastly, Marko's search for the fox with Baš-Čelik's strength is presented as an adventure on its own, with several obstacles that he needs to overcome in order to find and catch the animal. This also diverges considerably from the original and the comic.

Now, stylistically speaking, we can pinpoint three main differences between the fairy tale and its adaptations. The first is evident in both adaptations, and that is the modernization of language. Even though exactly the same period passed from the first publication of the fairy tale (1870) to the comic (1939) and from the comic to the illustrated book (2008), the language of the two adaptations is much closer in style, particularly bearing in mind that the comic was redrawn in 1976, which must have included the new script as well. Also, being incorporated into the pictorial mode, the language of the comic is naturally more concise and adjusted to its audience. This is not the case with the illustrated book, where the verbal mode is the one dominantly used in telling the story, making it in turn more descriptive and ornamental. It is also fine-tuned to its contemporary audience, which cannot be said about the original text that probably sounded a bit dated due to its origin even when it was first published. The second major stylistic difference can be observed in the genre of the two adaptations. As we have already mentioned, the comic contains certain epic fantasy traits not found in the fairy tale (e.g., battles of large armies, a sorceress, landscapes changing on the hero's journey), and one can assume that Lobačev found inspiration in the popular characters of the 1930s, such as Conan the Barbarian. In addition to this, the illustrated book introduces some romantic elements into the epic narrative, especially noticeable in the relationship between the two protagonists. Their rapport is built more meticulously and does not feel as something that is there only to propel the narrative to the next scene. Furthermore, all relations are established on much more solid grounds. This adds a layer to the narration not present in either the fairy tale or the comic. Finally, the last major stylistic difference is the tone of storytelling when it comes to the way in which violence is depicted in the adaptations. Lobačev retains much of the gory details from the original, primarily related to human-eating giants and the graphic manner in which characters die (e.g., being cloven in half or falling on a multitude of spikes). Unlike in some other of his comics of the time (see Tasić & Stamenković 2023), Lobačev does not shy away from depicting violence in this case and stays faithful to the original source. Meseldžija does not follow suit, and there are no such depictions in his illustrations, nor any similar descriptions in the text. He maintains a much less cruel style and refrains from any gratuitous representations of violence.

4.3. Comics-specific semiotic resources

This part of analysis delves deeper into the multimodal character of the two adaptations. The focus is more on the comic than the illustrated book, since its nature allows for a more detailed investigation of the pictorial mode and how its specific media affordances are employed by the author in telling the story. As outlined in the methodology section, we will first examine how page layout frames and drives the narrative, then we will see how colour is used to further emphasise certain character traits, and end with the study of graphic devices such as pictorial runes (Forceville 2011; Tasić and Stamenković 2017) and upfixes (Cohn 2013), used to represent speed, motion and affect.

4.3.1. Page layout

According to Groensteen (2007, 91), page layout is "that which particularly has the function of guiding the spatio-topical parameters [in assuring] the integration of the components of a comic". Page layout serves a number of purposes: narrative, compositional, discursive, aesthetic, etc. By taking into account the first two, Peeters (2007) distinguishes between four general conceptions of the page:

- 1) conventional – panels maintain a strictly constant format,
- 2) decorative – aesthetic organization dominates all other aspects,
- 3) rhetorical – panel dimensions are subordinated to the narrative,
- 4) productive – page organization dictates the story.

In the case of Lobačev's comic, we are dealing with the rhetorical utilisation, which is the most widespread system that dominates the traditional comics (Peeters 2007). Lobačev's page organisation is fairly consistent, where pages mostly contain from 5 to 7 panels, with a few exceptions: there is one page with 8 panels, two with 3 panels, and three single-panel pages (Fig. 3).



Fig. 3 Examples of page layout from the comic book

Source: Lobačev (1989, 29, 52), copyright © 1989 by Dečje novine

As the above figure shows, pages in the comic book also contain entirely textual panels, which are not included in the count here. Their primary function is to drive the narrative and bridge both the spatial and temporal gap between two adjacent panels. Contrary to what Peeters defines as the conventional conception of the page, the panels vary in number per page, on the one hand, and do not follow a strict grid, on the other, even though they are angular. We suggest that Lobačev uses such a layout, among other things, to provide a sense of haste and motion in what is essentially an action comic. His page organisation also lends a certain dynamic to this intrinsically static medium, and the specific rhythm of multi-panel pages is punctuated by the three full-page panels that showcase the author's prowess in depicting monumental scenes, such as the battle seen in the right-hand image in Fig. 3. Another argument in favour of this being an example of the rhetorical use of page layout, which is narrative-dominant according to Peeters, is the fact that different scenes in the comic do not firmly adhere to the employed page layout but that they may begin in the first, middle or the last panel of the page, depending on the progression of the story. This would certainly not be the case in the composition-dominant conventional and decorative conceptions.

Even though this analysis of page layout cannot be applied to the illustrated book in the same vein, let us just briefly consider its organisation and the interplay between the verbal and the pictorial content. As mentioned before, illustrations in the book are not incorporated in the text but occupy entire pages or even double-page spreads. Single-page illustrations are located in such a way as to closely follow the text on the opposite page, albeit there are certain discrepancies between the two, but also between the illustrations themselves. One of the most obvious inconsistencies in the pictorial mode is the way in which Baš-Čelik is depicted, however, this can probably be ascribed to the fact that Petar Meseldžija worked intermittently on the book for some 15 years. Still, the most significant difference between the comic and the illustrated book when it comes to their pictorial modality lies in what, as Kukkonen (2011) proposes, is the third mode of comics – the sequence. Lobačev's *Baš-Čelik*, being a true representative of the sequential art of comics (Eisner 1985/2008), is grounded in this concept and allows itself to be understood in its terms. Conversely, if we were to remove the verbal content from Meseldžija's book, we would be left with a rather unintelligible collection of illustrations. In spite of them being presented in a specific order, the reader would find it fairly difficult to follow the narrative and receive the intended meaning. Naturally, this is not only due to the lack of sequential arrangement of the illustrations in the same manner as evinced in the comic book, but also due to the scarcity of information that the 20 illustrations contain in comparison with the verbal text. Nevertheless, this finding leads us to one of the most important conclusions of the present analysis. Narratively speaking, the pictorial mode plays a far more important role in the comic book, precisely thanks to its sequentiality, which cannot be said of the illustrated book, where it merely accompanies the verbal mode in telling the story.

4.3.2. Use of colour

When examining the use of colour, our main concern is its application for the purpose of emphasis or conveying metaphorical meaning. This means that we will not be discussing its fundamental use, which is to make these media products seem as lifelike as possible by applying a photorealistic palette. With that in mind, we will again start with a few examples from the comic book (Fig. 4).

Unlike in some other of his works from the same period (Tasić & Stamenković 2023), Lobačev does not use colour in *Baš-Čelik* that much for metaphorical effect but only to

emphasise certain character states or traits. We can observe his method in the examples in Fig. 4. The left-hand panel shows the two protagonists, Miloš and Biserka, with rosy cheeks, which are predominantly used in depictions of young, healthy characters. This, of course, strays a bit from the photorealistic use of colour but is rather there to emphasise a certain characteristic most often associated with youth and health. On the contrary, the colour in the middle panel, which shows a guard that has been bitten by a venomous snake, implies death. His greyish-green complexion is a clear sign of his unfortunate end, and Lobačev uses the colour to cue readers in on it. As soon as we see the guard, we know what is being conveyed and the verbal text merely expands on the primary pictorial message. Finally, the colour in the right-hand panel provides a visual hint that would only be resolved in the next panel. Namely, we see Baš-Čelik whose physique does not yet disclose the fact that the hornet in which his strength was hidden has been killed. The text in the balloon introduces this narrative development, but judging by the image itself, it is the colour of his hair and beard that lets readers know what is about to transpire. Again, we see how Lobačev's specific use of colour clearly emphasizes the physical state of the depicted character.



Fig. 4 Use of colour for emphasis in the comic book

Source: Lobačev (1989, 19, 24, 63), copyright © 1989 by Dečje novine

As for conveying metaphorical meaning, let us use an example from the illustrated book in which the use of colour can be understood as being metaphorically charged, so to say. The example in Fig. 5 is one of the double-page spreads from Meseldžija's book and it shows the battle between Baš-Čelik on the left and his brother, the White Dragon, and his army on the right.

Meseldžija's illustrations are, in fact, oil on masonite paintings and his technique can be seen in this large-format image. The colour palette is used to clearly differentiate the two main combatants. Baš-Čelik's scaly skin is depicted either in dark green or grey hues in the book, while the White Dragon's skin is bright, almost golden, as is the case in the image above. The light and dark (or white and black) metaphor obviously lies at the basis of the artist's decision, as light and dark, and associated colours, are easily linked with good and evil, respectively (see Ajdačić 1992; Kövecses 2010; Vlajković & Stamenković 2013).



Fig. 5 Metaphorical use of colour in the illustrated book

Source: Meseldžija (2008), copyright © 2008 by Petar Meseldžija

4.3.3. *Speed and motion*

To present speed and motion in an inherently static medium, such as comics and illustration, authors must rely on a variety of techniques. Most often, as is the case in the analysed illustrated book, artists would attempt to convey the sense of movement by capturing the image in mid-motion. Fig. 5 provides a good example of this as well. However, comics artists, depending on

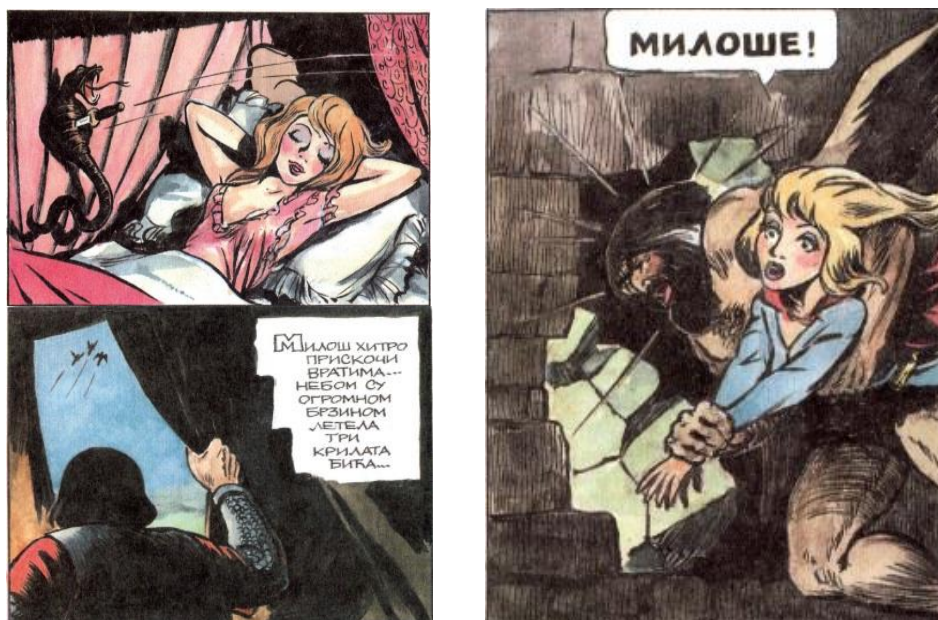


Fig. 6 Speed and motion lines in the comic book

Source: Lobačev (1989, 20, 28, 30), copyright © 1989 by Dečje novine

their style, frequently employ another technique, which includes the use of speed and motion lines. These lines, sometimes classified under the wider category of pictorial runes (Forceville 2011; Tasić & Stamenković 2017), are graphic devices of various shapes, sizes, and positions, whose purpose is to imply motion paths or trajectory lines, along with the speed of movement. They are usually drawn as extensions of a moving person or object (e.g., in front of or behind them depending on the direction of movement), or adjacent to them when marking the position previously occupied by such a person or object. Due to the painting technique used by Meseldžija, there are no such lines found in the illustrated book, but they are abundant in the comic (Fig. 6).

The three above examples illustrate how speed and motion lines, on the left-hand images, and closely related impact lines, in the sense of Cohn (2013, 40), on the right-hand side, are used by Lobačev to depict motion and its speed and force. The two images on the left contain lines that show the path of movement of the knife (above) and the flying creatures (below), but also emphasise the high speed at which these movements occur. The impact lines on the right show the actual point of impact between two objects, or Baš-Čelik's head and the wall in this particular case. They are, nevertheless, closely related to both speed and motion since they "may be highly conventionalized to represent the rushing of air away from the impact" (Cohn 2013, 40).

4.3.4. *Emotional content*

Our last point of interest in this multimodal analysis is the use of some other types of pictorial runes that represent graphic devices used by comics authors to enhance emotional content. These pictorial runes might be droplets, spikes, spirals, twirls or similar graphic flourishes (for an extensive catalogue of pictorial runes see Forceville 2011 or Tasić & Stamenković 2017), most often located around a character's head. They serve the purpose of further emphasising the character's affective state, such as anxiety, anger, surprise, etc. Some of these devices also fall under Cohn's (2013, 42) class of upfixes, which are "bound morphemes in visual languages appear[ing] above the head of characters [...] most often to depict emotional or cognitive state". As expected, no such devices are found in the illustrated book. However, the comic does not contain any pictorial runes or upfixes as well. One of the reasons behind this might lie in Lobačev's realistic style, which probably informs his decision to fully rely on facial expressions (see McCloud 1993) and expressive anatomy and body grammar (see Eisner 2008) in conveying emotive meaning in his graphic narrative.

4.3.5. *Different modes working together*

The use of colour, speed and motion, and emotional content in the comic and the illustrated book are intricately linked, contributing to the overall impact and meaning of the narratives based on different modalities working with one another to convey meaning. In the comic book, colour is employed not only for photorealistic purposes but also to emphasize character states and traits. The rosy cheeks of the young, healthy characters convey vitality and youthfulness, while the greyish-green complexion of the guard signifies his unfortunate demise, evoking a sense of death and gloom. Additionally, the colour of Baš-Čelik's hair and beard serves as a visual hint, foreshadowing an impending narrative development. The contrasting colour palettes of Baš-Čelik and the White Dragon in the illustrated book represent their moral alignment, with dark or grey hues symbolizing ruggedness and light, golden tones implying virtue. These colour choices enhance the portrayal of the characters' emotional and

moral states. Moreover, the depiction of speed and motion relies on techniques such as mid-motion imagery and speed lines. The absence of speed lines in the illustrated book is at least partly compensated by the emphasis on colour, where the hues contribute to the perception of movement and anticipation. In the comic book, speed and motion lines, along with impact lines, are utilized to depict the trajectory, speed, and force of actions, intensifying emotional impact and evoking sensations of tension, excitement, surprise, and pain. Given all this, the use of colour, speed and motion, and emotional content in these visual narratives collaboratively enhance the storytelling experience and construct different layers of multimodal complexity, with the hope of immersing the audience in vivid and expressive multimodal worlds.

5. CONCLUSION

The aim of this study was to analyse the adaptation process of a monomodal media product, the folk fairy tale *Baš-Čelik*, into two separate multimodal works: a comic and an illustrated book, both of which incorporate pictorial and verbal elements in their storytelling. In order to conduct a systematic and comprehensive analysis, we combined various theoretical perspectives, including multimodality, intermediality, adaptation, and transmedia storytelling. After examining different definitions of intermediality, we concluded that the two adaptations can be considered instances of medial transposition, as the source material is transformed from one medium into another, in this case, comics and illustrated books, thus establishing an intermedial connection with the two adaptations. Additionally, when viewed through the lens of transmediality, as primarily understood by Verstraete (2010), the source and its adaptations together exemplify transmedia storytelling, enabling the narrative to span different media. Regardless of the level of novelty in the adaptations, it could be suggested that the presented narrative and stylistic differences ultimately result in a significant variety between the three works.

Based on these differences, we can conclude that the comic displays a higher level of fidelity to the original text, especially in terms of compositional structure and tone of narration. Both adaptations feature numerous examples of material deletion or addition, but these changes are more substantial in the illustrated book, leading its narrative further away from the source text than the changes in the comic. It should be noted that both adaptations share certain deviations from the fairy tale, such as modernizing the language, introducing and naming new characters, and relinquishing the symbolic importance of the number 3. Regarding the pictorial mode, the comic effectively utilizes various semiotic resources, with page layout, colour emphasis (also present in the illustrated book), and speed and motion lines all playing significant roles in graphic narration. We also observed the absence of specific pictorial runes or upfixes commonly used to enhance emotional content, possibly due to Lobačev's fairly realistic drawing style. The most notable difference between the two adaptations in terms of the pictorial mode is the lack of sequentiality in the illustrated book, making it difficult for the illustrations to narrate the story independently, without verbal input.

In addition to finding similar examples in literature and comics, future research directions could also include instances that fall under Jenkins' definition of transmediality, where each addition introduces something new to the overarching narrative. Moreover, applying a more formal discourse analysis approach (based, for example, on Asher & Lascarides 2003; Bateman & Wildfeuer 2014; Kamp & Reyle 1993) may reveal further similarities and

differences between portrayals of the same events. This approach has already proven effective in analysing various multimodal phenomena, including comic books and graphic narratives (e.g., Bateman & Wildfeuer 2014), films (e.g., Wildfeuer 2014) and video games (e.g., Wildfeuer & Stamenković 2022). Yet another way of expanding the current method would be to perform a more systematic empirical discourse analysis focused on cross-media cohesion, along the lines of Tseng and Bateman (2018).

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MULTIMODALNE ADAPTACIJE BAŠ-ČELIKA: OD BAJKE DO STRIPA I ILUSTROVANE KNJIGE

Polazeći od teorijskog okvira koji predstavlja svojevrsni amalgam domena multimodalnosti, intermedijalnosti, transmedijskog pripovedanja i adaptacije, u ovom radu ćemo analizirati proces medijske transpozicije narodne pripovetke (bajke) Baš-Čelik, prvenstveno u istoimeni strip autora Đorđa Lobačeva (1939/1989), a zatim i u ilustrovanu knjigu Legenda o Baš-Čeliku Petra Meseldžije (2008). Prikazaćemo verbalne i grafičke alate pomoću kojih su ovi autori adaptirali izvorni tekst iz jednog monomodalnog u multimodalne medije, sa posebnim osvrtom na sledeća tri glavna smera istraživanja. Prvo, analiziraćemo na koji je način kompoziciona struktura bajke prenetu u strip i ilustrovanu knjigu, u cilju procene nivoa verodostojnosti adaptacija. Drugo, obratićemo naročitu pažnju na najvažnije narativne i stilističke razlike (npr. jezik i ton naracije). Treće, razmotrićemo upotrebu određenih tehnika i sredstava specifičnih za medij stripa, poput kompozicije strane, upotrebe boja, predstavljanja brzine i kretanja, te prisustva i odsustva pojedinih grafičkih dekoracija (apfiksa i slikovnih runa). Na kraju, daćemo i poređenje samih adaptacija i ukazati na najznačajnije sličnosti i razlike između njih.

Ključne reči: narodna bajka, strip, ilustrovana knjiga, multimodalna adaptacija, medijska transpozicija

General paper

SEMIOTICS OF FILM / SEMIOTICS OF FILM MUSIC

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Abstract. *Film music in postmodernism can be seen as applied music that together with text and images creates a film narrative¹. In relation to the theory at the very beginning of film art and the period of classical film theory, the postmodern era perceives all the disciplines that make a film as equally important. When we look at music in this context, we notice that directors have often used it as a narrative tool, but to decipher the semantic aspect of music, the recipient needs prior knowledge or an adopted musical cultural code. However, with music as an abstract art, it is very difficult to symbolize the idea of a film director in the right way, so for that reason, music as a symbol of the director's imagination can be interpreted differently.*

Key words: *film music, semiotics, cultural code, popular song, signifier*

1. INTRODUCTION

The topic of this work is based on the assumption that music as an equal part of the film's narrative process is actually a semiotic representation of the film's plot, for which in order to fully understand its action it is necessary to investigate its cultural symbolism organized in the world of symbols as Umberto Eco believes. Song in the film initiates three levels of meaning, image, melody and text, and for this reason we can understand the semiotics of film music as abstract. In the introductory part of the paper, I will present the semiotic theories of Ferdinand de Saussure, Charles Sanders Peirce, Christian Metz, James Buhler, John Blacking, Philip Tag and Eero Tarasti. Their research was largely based on the meaningful aspect of music in film, as well as music in general. According to Saussure, whose research on the subject of semiotics is most often taken into account, the relationship between the signifier and the signified is the most difficult to find in music precisely because of its abstractness. Based on John Blacking's analysis, we understand that the sociological and cultural impact of music is different and relative from community to community, due to the fact that in different parts of the world music

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¹ This applies to film music in general, but in the critical theory of film music and film in classical and "silent" films, music is seen as otherness and had a role in filling the frames.

is perceived differently on a cultural level, and to understand the semiotic meaning of the music of a certain community, it is necessary to know its culture. Philip Tag believes that popular music cannot be analyzed with the tools of musical artistic practice of the classical period, for the reason that popular music is intended for mass distribution and socioculturally heterogeneous groups of consumers. Perhaps the most extensive research on the subject of music semiotics was done by the Finnish musicologist and semiologist Eero Tarasti, who starts from the assumption that all music has a meaning, as well as that it has meaning and represents an activity, and it is very important for researchers to investigate musical activity as a form of communication. In his study *Music Models Through Ages: A Semiotic Interpretation* (1986), in the first part of the work, Tarasti prepares methodological tools for the analysis that follows in the second part of the work, that is, he deals with the comparison of different models of musical-historical thought and the division into lived and thought-out civilizational models.

In the part of the work that is reserved for the specific application of the previously presented models of semiotic research, the world's cinematographic achievements will be used, such as: Kubrick's film "A Space Odyssey 2001" (1969), "Dirty Dancing", Emil Ardolino (1987), "Titanic", James Francis Cameron (1997), "The Wizard Of Oz", Victor Fleming (1939), "Breakfast at Tiffany's", Blake Edwards (1961) and "Pretty Woman", Garry Marshall (1990), in which a popular song was used, which should actually contribute to the atmosphere of the film with the melody, and participate in the narrative process with the text. While in the movie "A Clockwork Orange", Stanley Kubrick (1971), the music serves to characterize the characters. From domestic cinematography, the films chosen to show the effect of musical semiotics are: "National class", Goran Marković (1979), "King Peter the First", Petar Ristovski (2018), "Clip", Maja Miloš (2012), "Black bomber", Darko Bajić (1992), "The promising boy", Miloš Radivojević (1981), "Strangler against strangler", Slobodan Šijan (1984), "Taiwanese canasta", Goran Marković (1985), "Zona Zamfirova", Zdravko Šotra (2002), "Powder keg", Goran Paskaljević (1998), "We are not Angels", Srđan Dragojević (1992), "Belgrade Phantom", Jovan Todorović (2009) and "Before the rain", Milčo Mančevski (1994), Macedonian director.

2. THEORETICAL FRAMEWORK

Starting from the linguistic theories of Ferdinand de Saussure and Charles Sanders Peirce, semiotic is defined as "the science of signs, meaning and sign systems" (Stam et.al 1992, 1), and film semiotics, according to Christian Metz in his book *Essays on the Meaning of Film* (1973), "is naturally inclined to investigate his field with the help of methods inspired by the science of language" (Metz 1973, 40). The semiotic approach is common to film studies and musicological theory, but each art form, that is, each system of communication, Metz argues, contains material that separates it from other systems. Film semiotics is most often focused on the denotation/connotation of the image (cf. Stojanović 1984, 107–200), however, according to Metz's understanding, the raw structure of the film determines five audio-visual elements: image, speech, music, sound effects and graphic traces. Following the general semiotic formula of the sign, he states that the connection between the signifier and the signified in sound is much looser than that connected to the image. Contemporary interdisciplinary interpretations of the work of art give equal importance to the visual and the auditory in the film.

When looking at film music from that position, it is noticed that the authors take care to use music as a means of meaning in addition to images (and dialogue). This is the reason why film music, as a popular music song (regardless of whether it is used in a film or is used as an independent form) can be attributed a semiotic aspect, in other words film music can be analyzed through semiological analysis. When we look at music in this context, we notice that it is often used as an element of a narrative device, especially when it comes to a song that carries the same meaning both in the melody and in the text (words, verses of the song). Also, in order to decipher the meaningful aspect of music, the recipient needs prior knowledge or an adopted musical cultural code, which Umberto Eco spoke about. With music, as an abstract element, it is very easy to create a symbolic plane of the film, which can be interpreted in many ways. As a relevant interpretation of semiotic principles in film music and music in general, Eco sees the meaning of the sign as a cultural unit in his research. In order for the recipient to understand what the director wanted to say with the music at a given moment by implementing it in a certain scene, it is necessary for the viewer to know the musical cultural code or to have some prior knowledge of a certain melody. Thus, a song in a film has three levels of marking: image, music/melody and (corresponding) text (words, lyrics of the song). Accordingly, the musical cultural code can also be understood as a symbol that has value only if it is organized in the world of symbols. It is any concrete sign that evokes something that is absent or impossible to perceive. A sign can become a symbol even if it is lonely, isolated. At that point it is necessary to recognize it in that role, confirm it and use it in the same way by the entire communication community (eg state – coat of arms – anthem). If the communication community that inaugurated a sign as a symbol were to disappear, it would suffer the same fate (Eco 1979). An example of this claim is that with the disappearance of the SFRY, the anthem "Hey Slavs" (Samuel Tomašik), as well as many other songs that use to have a festive character, such as "Yugoslavia", Danilo Živković, Milutin Popović Zahar, (1980), whose verses are "From Vardar to Triglav, from Đerdap to the Adriatic..." performed at many official state gatherings, they replaced the former connotative meaning of the idea of brotherhood and unity with Yugonostalgia.

In his study *Theories Of The Soundtrack – Semiotics of Film/Semiotics of Music* (2019), James Buhler presented the views and analyzes of theorist Christian Metz, who believes that film semiotics tends to approach its subject of analysis with derivative methods. In linguistics, Ferdinand de Saussure in the book *A Course in General Linguistics* (1916), notes that the relationship between the signifier and the signified is the most difficult to find in music as the most abstract art, where a certain musical background is actually needed to understand the semiotics displayed by music. So for example, if a composer chose to use a popular song in a waltz rhythm, rock genre, disco genre or any other genre in a film, the basis for understanding can be found in the cultural association of those musical genres. Also, the composer can choose different types of articulations, instruments, rhythm or tempo to indicate the film or certain scenes. If a certain song is played on the bagpipes, it can for example represent Scotland, or if it is fast-paced, it can indicate the speed with which the film's story unfolds, etc. It can be said that it is not easy to culturally define the notion of music and what it represents for a society as a whole. The notion of music and musicality in different cultures was dealt with by John Blacking. According to his empirical study, it can be concluded that music is experienced through different cultural codes (Blacking 1992).

What is quality music for a person from Western culture and what he perceives as musicality, a person in Africa, that is, in the Wendi tribe, which was the subject of his research, would not be recognized as valuable. The author of this book has presented the

theory of musicality in a very good way, and the focus of his work is the artificiality of the concepts of elite and so-called folk music. It examines the phenomenon of the creation of a piece of music, in order to clarify the concepts of creativity and musicality in the best possible way. Through a detailed analysis of the music of the Wendi tribe, Blacking shows us the great influence of the cultural development of a community through the experience of music, which, as the author claims, is very relative from community to community, from culture to culture. The sociological and cultural impact of music is very different in different cultures, that is, in different parts of the world, and it results from the way of life and the very understanding of music. So, for example, the Wendi tribe perceives as valuable and high-quality music only that which has the effect of gathering a large number of people to socialize and dance together. If there is no such effect, there is no cultural influence and true experience².

Philip Tagg states that popular music cannot be analyzed using only traditional musicological tools developed in relation to European art music of the classical period. The reasons for such a statement are that popular music is intended for mass distribution to large and often socioculturally heterogeneous groups of listeners. To be stored and distributed in written form, then, is possible only in an industrial financial economy, where it usually becomes a commodity, subjecting under capitalism to the laws of free enterprise according to which it should ideally sell as much as possible. On the latter point, popular music should, if commodified as a recording, show love when first listen to presumed buyers if the song stands a chance of selling. This means that the music produced under such conditions will often use easily recognizable stereotypes of the musical code as a basis for producing (new or old) complex affective messages (Tagg 1987, 285).

3. SEMIOTICS OF MUSIC / FILM MUSIC EERO TARASTI

Eero Tarasti, is one of the most important theorists who extensively discussed the semiotics of music and published several scientific studies and papers on it. In the book *Musical Semiotics – a Discipline, its History and Theories, Past and Present* (2016), the author believes that musical semiotics starts from the assumption that music is a significant phenomenon. However, the field itself has developed along two distinct paths. The first begins with a consideration of music and its history. For example, in the study of classical music one will begin with a consideration of rhetoric and influences during the Baroque and then move on to consider themes of classical style or interpretive aspects romanticism. The second path consists instead of applying general semiotic theories to music. However, Eero Tarasti believes that a more correct approach is somewhere in the middle: it should configure general semiotic concepts with specific or historical problems of music. Also, in its actual form, musical semiotics exists either as a branch of general semiotics, as an application of some general semiotic theory to music, or "as a subdiscipline of musicology, a musical science that studies both European and non-European, classical and popular forms of music" (Tarasti 2016, 19). He wonders how it is possible to reasonably study the

² In Western culture, individual musicianship is considered a quality and such an individual is considered musical. Art music in Europe has no effect on the community and each individual has his own experience of a composition. One can say that a piece of music is of higher quality because it is primarily recorded or performed by several instruments, or it takes a certain amount of time to perform. But English music can be performed by a very small number of people, if we talk about percentages it is 1 to 3%, while Wendy music can be performed by almost everyone. That is why it is very difficult to compare the musicality of those two cultures (Bleking 1992).

semiotics of music, if it is extremely numerous (even ephemeral) in its existence. All musical semiotics starts from the assumption that music has meanings, that it possesses meaning and that it represents a significant activity. Therefore, if for a semiotician music has meaning, then researchers are tempted to investigate it as a form of communication. When talking about the application of general semiotic theories in music, Tarasti dares to say that if one goes directly from semiotic theory to musical practices, one would probably miss, and for this reason the theory must first be reinterpreted in a musical sense, i.e. there must be an intermediary level of analysis, taking into account all the achievements of traditional musical research on musical meaning and communication. Otherwise, the danger of starting with musical semiotics immediately from the abstract, semiotic conception of musical reality is that it could forcefully tend to adapt music to foreign concepts. This is a problem, because a lot of musical semiotics has been developed from linguistic theories that have as their starting point the assumption "that music is a language" (Tarasti 2016, 21).

In the scientific work *Music Models Through Ages: A Semiotic Interpretation* (1986) by the same author, the text consists of two parts (Tarasti 1986, 3–28). In the first part, methodological tools are prepared for what follows in the second part, in other words, it deals with the comparison of different models of musical-historical aesthetic thought and the division between lived and thought-out models of human culture. The question is, in fact, whether the history of art is a lived model, i.e. whether there really is progress and development in the sequence of musical events and facts, or the rationality of musical changes can be attributed to thought-out models that the writer of history or an aesthetician brings into it with their subjective feeling. In the latter case, the history of music would be reduced to narrative based on the study of Carl Dahlhaus. In order to be able to compare different thought-out models throughout musical history, it is first of all necessary to determine some categories, dimensions of a musical-aesthetic or semiotic nature in order to see similarities across different periods. Those categories and concepts would form what Eero Tarasti here calls a hypothetical universal model, which of course naturally belongs to the class of thoughtful models. In relation to film music, a well-thought-out model should be a popular song, which, when used in a film, changes the postulates of using film music as part of a film system. The idea of a popular song is built on lived film/musical practice. The aforementioned hypothetical model serves as an interpretive scheme or reading model by means of which we interpret different musical thinkers. Therefore, this reflection takes place within the discussion of music, while the validity of those discussions remains outside the consideration of this Tarasti study. The hypothetical universal model is based on the assumption that music forms a kind of production process. This is how the levels of real, actual and virtual states differ in music, where each one has its own modalities. In this scientific article, Eero Tarasti takes into account the semiotic, but not the syntactic, dimension of music. Here it is thought that the aesthetic and semiotic content of music can be shaped as a production process that begins with modalities, and in which some configurations, create what is called passions in music. Furthermore, when passions are organized into a syntagmatic order of emotional states, then we can talk about narrative in music. Therefore, narrative must be considered a strong model in the history of the musical art of Western culture, and it especially flourished in the era of Romanticism, when musical compositions were created that described the lives of composers, and at that time musical speech was considered a type of narrative.

In his capital work *A Theory of Musical Semiotics* (1994), the author presents in detail his models for the semiotic analysis of musical structure and semantics, as well as a detailed insight into the strategies and scope of interpretive musical semiotics. The author examines the variability of the semiotics of music in the search of some universal musical categories, which are at the base of every musical activity, and cites the opinion of Charles Seeger, who sees the problem of musicology in the gap between two types of knowledge about music.³ To Seeger's doubt that musicology can bring knowledge about the inner logic of music, Tarasti offers three possible answers (Tarasti 1994):

- that two sets of universalities (linguistic and musical) overlap and that language can express essential aspects of music, which the author rejects this due to the existence of separate discourses about music in almost all cultures;
- that musical and verbal knowledge exclude each other because it is superfluous to explain music. It is enough to perform it. However, this attitude does not satisfy Tarasti who considers that "musical tradition is essentially transmitted through verbal expressions, and no sign system in any culture functions without the help of other modeling systems" (Tarasti 1994, 3);
- that it is verbally possible to say something true about music while at the same time accepting the fact that some aspects of music cannot be described verbally, which is actually the most reasonable approach, and Tarasti bases his theory of narrativity on this possibility.

Based on the previously presented model, it can be said that film music often has a subjective effect on each recipient individually and that it is not possible to determine/describe with certainty how and in what way each individual experiences it, because music as an abstract art is perceived in accordance with the individual parameters of the individual. On the other hand, the general meaning of a certain music or film song can always be presented. Tarasti also reminds that musical reality is not limited to sound statements: "musical reality manifests itself in different ways, we should ask ourselves what is the relationship between expression and content (signifier and signified), in each modality (visual, physical, phenomenological) and that whether different musical modalities can be translated into one another, which would enable the continuity of the musical process" (Tarasti 1994, 4). The author then identifies two basic types of theories and methods of musical semiotics: structuralist, which implies the reduction of sensory reality to a small number of categories, and anti-reductionist or iconic, whose advocates believe that music needs to be reduced to abstract categories that function outside of musical processes, but that the meaning is iconic based solely on the self, emphasizing the "sensory processual aspects of music" (Tarasti 1994, 5). Film semiotics/semiotics of film music can be viewed anti-reductionistically in the example of a popular song, for the reason that the implementation of a popular song almost always carries with it, in addition to its visible meaning, a cultural pattern that attributes to such music an abstract function. These statements of Tarasti are actually the basis for understanding the action of film music in relation to the image, as well as the cultural association noted by John Blacking. Harmonization, rhythm, melody, can form an autonomous language, where the music is determined by the film context itself and assumes meanings through the value of its position in the film.

³ Charles Seeger lists two types of knowledge about music: internal knowledge of music (it is felt instantaneously, thanks to the producers and receptors of the music), mediated, verbal knowledge "outside" the musical process (Tarasti 1994).

4. APPLICATION OF FILM MUSIC SEMIOTICS

Stanley Kubrick's film "A Space Odyssey 2001" (1969) is presented as an example of the semiotic aspect of film music. The beginning of the film takes place in the form of image, sound and music, while the first utterance of words is delayed until the thirtieth minute. The dialogue then conveys simple information, before expressing the characters' emotions. The colorlessness of the voices and measured communication served to emphasize the visual and sound side of the film, whose images and music have become iconic scenes in the field of film art. There is no originally composed music in the film, although it was originally planned, and the indication of how to use film music is clear from the beginning. The famous scene in the history of the film "about the dawn of our civilization" begins with a black screen and is followed by György Ligeti's composition "Atmosphères", composed for a classical orchestra, whose role is to provide the atmosphere, i.e. to trigger anticipation in the viewer/listener and interest in what comes next. Such a role of Ligeti's music can be presented as a signifier of the image, i.e. Kubrick uses music to denote the black image at the beginning of the film as the time before the creation of the world/universe, and we must also use the religious terminology and say that it is darkness over the abyss as it is written in the Old Testament.⁴ Or it can be said that the director used the black screen at this point as a symbol of the darkness over the abyss and the music as a marker of time before the very beginning of the creation of the world. So, the darkness over the abyss is the signified, the black screen is the symbol, and Ligeti's "Atmosphere" is the signifier. Then, in the film "A Space Odyssey 2001", the Sun, Moon and Earth appear on the screen in conjunction with Richard Strauss's composition "Thus spoke Zarathustra". In this scene, "the light represents consciousness. All nations have myths about the creation of the world, which they refer to as the creation of light. These myths relate to the creation of the Ego, the light of consciousness, which grows out of the darkness of the unconscious. Similarly, the dawn is the birth of the light of the sun and an adequate representation of the consciousness that is being born" (Zečević 2020). In this way, this scene can be understood as the creation of the world, the creation of consciousness, intelligence. In other words, the appearance of light symbolizes the very beginning of the creation of life in the universe, so the image on the screen represents a symbolic relationship with Kubrick's real idea.

How semiotic tools are used to understand film music and popular songs can be seen on the example of the film "Dirty Dancing", Emil Ardolino (1987), in which the romantic song I've Had time of my life, the mainstream of the entertainment genre, signifies the entire Movie. This popular song could be understood as a signifier, considering the cheerful and moving mid-tempo melody with love lyrics performed by one male and one female vocalist (which could also be defined as a love couple in the movie). The symbol should be the main actor of the movie Johnny played by Patrick Swayze, because in the lyrics of the song we recognize his life, as well as the regret for the missed chances that he manages to make up for together with his dance partner Baby (Jennifer Grey). In the movie "Titanic", James Francis Cameron (1997), the popular song "My Heart Will Go On" performed by Celine Dion is a romantic and sad ballad in a fun genre with a slow tempo. This popular song also represents the entire plot of the film, and marks the main character Rose (Kate Elizabeth Winslet), who falls in love with Jack Dawson (Leonardo DiCaprio) during a trip on the "Titanic". Their love is interrupted by his death after a ship accident, and the message of

⁴ The religious consideration of the film is perhaps the basis for understanding the entire work, because Kubrick himself said that this film is about God and the human path to self-knowledge and the final union with the creator (Zečević 2020).

the song can be understood as her sadness towards the young man and the struggle in her heart to continue life. Similar observations can be seen in the films "The Wizard of Oz", Victor Fleming (1939), dominated by the song "Over the Rainbow" performed by Judy Garland, "Breakfast at Tiffany's", Blake Edwards (1961) with the song "Moon River", "Pretty Woman", Gary Marshall (1990) with the song having the same name performed by Roy Orbison, as well as many other popular examples.

The characterization of characters using music is also visible in the film "A Clockwork Orange" (1971), where Kubrick uses music as a narrative tool, and provides theorists with an example of an interesting application of signs and symbols when it comes to film music. Opposite Kubrick's opus, and with the joint activity of popular melody and text, stands the clearly marked character of the main character of the domestic film "National class", where in the opening scene, the director described the character of the main character to Brana (Dragan Nikolić) with the lyrics of the popular song "Floyd". This leads us to Eko's considerations that quite often in order to understand the meaning aspects of (film) music, the recipient needs prior knowledge or an adopted musical cultural code of a certain society and climate. In this sense, the action of the sign in the context of film music can be interpreted as the basis for the creation of cultural units, the basis of which is the prior knowledge of a certain melody, the recognition of the musical cultural code and further multi-layered connection with social, artistic and cultural identity.

In recent national cinematography, the film "King Petar The First", Petar Ristovski (2018) is essential for the relationship between film semiotics and film music semiotics. The original music for the film and series was composed by Miodrag Cicović, and a special place is given by the last scene, in which King Petar, played by Lazar Ristovski, sings the song "Far away", in a tortured, hoarse and barely audible voice. With this song, the director masterfully marked the suffering of the Serbian army that retreated from the enslaved land, and the text refers to the longing for the homeland. On the three levels of image, melody and text, the song inspires patriotic feelings and connects viewers with national identity in many ways. The film "Clip", Maja Miloš (2012) mostly relies on already existing songs of the turbo-folk genre. This popular music genre is synonymous with wild parties where consumers use alcohol and narcotics, on which the plot of this film relies. Maja Miloš used the turbo folk as signifier to denote the dominant discourse of the film, and at the same time she designed the characterization of the main actors in the film with the turbo-folk genre. According to Eko's claim that the song in the film has three levels of signification, the film "Black Bomber", Darko Bajić (1992) can serve as an example, in which the correlation between image, dialogue and music (melody) is crucial in the scenes when Crni (Dragan Bjelogrić) loses consciousness, which is evoked in the picture by his subjective plan through which Luna (Anica Dobra), the girl he meets and who becomes important in his life, (miraculously) floats away and gets closer. In one of these scenes, he says with regret that he doesn't remember important parts of his life, and he won't even remember if anything happened between the two of them at that moment, saying: "I have black holes in my head, in my memory, and in fact, I don't remember any of my pranks, I don't remember the better half of my life". The scene is marked by the musical theme of "Black Hole" (Srđan Gojković Gile and Vlada Divljan). Also, this theme can be understood as a musical sign and leitmotif for every scene in which the main actor loses his memory, and by the very appearance of the musical theme (signifier) the viewers are able to immediately recognize the event (read its signification).

With the popular song "I walk like a zombie now" (cover by Roky Ericson) in "Black Bomber", the essential thought of the film was marked by the text, which actually described the young generation, lost (at the time of the film's creation, very visible) in the political and media control of the ruling establishment. Symbolically, the melody and the text of this song follow the image of a mass student protest, whose participants enthusiastically greet Crni, who opposes the regime with his views as a radio host, and has the pseudonym "the walking ghost". Additionally, in numerous Yugoslav films, musical groups perform songs on stage (an iconic relationship between the signifier and the signified through an analog connection), which is the case in the films "The promising boy", Miloš Radivojević (1981) and the songs "We drive on Saturday afternoons" (Game of glass beads), "Stifling humidity above the Europe / Schwüle Über Europa" (VIS Idoli), "The ballad of firm breasts" and Slobodan (Dušan Kojić), then in the movie "Strangler against strangler", Slobodan Šijan (1984) the rock group of Spiridon Kopicl performs the song "Baby, baby", while in the movie "Taiwanese canasta", Goran Marković (1985) group Ekatarina Velika plays the song Tattoo in the club. In the movie "Black Bomber", the main actress performs songs with the band (Formal white shirts, Srđan Gojković Gile) and contacts Crni so that he can play their songs on the radio. Interestingly, the plot is similar to the film "Lightning", Raša Andrić (2001) with the song "You have Rizla, but you don't have an ID card", which is also directly performed. The "Black Bomber", shown at the very beginning of the disintegration of SFRY and "Lightning", one of the first films after the October 5th changes, in a semiotic sense, they are films of similar symbolic power.

The film "Zona Zamfirova", Zdravko Šotra (2002), based on the novel by Stevan Sremac, is one of the films that present the traditional cultural pattern of southern Serbia. For this reason, the director entrusted the music to singer-songwriter and performer of popular music Nenad Milosavljević, leader of the music group Galija, with the music of traditional songs in the film which was also performed by Biljana Krstić, both natives of those parts of Serbia. The entire film narration starting from scenes, costumes, images, dialogues and music is semiotic in the spirit of the time in which the novel was written. The film begins with the traditional song "Rooster singing". It is also from the south of Serbia, and reflected in the melody and text with the recognizable dialect of those regions, which directs the recipient to the possible place where the action takes place. In order for the viewer/listener to recognize the meaning of this song, it is necessary to know the dialect of the place where this song was created, which points us to the knowledge of the cultural code that Umberto Eco spoke about, and for this reason, the song enters the diegesis of the film, in other words, realizes a multimodal role. Also, a hint of the film plot is presented by the text of this traditional song:

„Petlovi pojev Morava dzmni, puštaj me zlato moje da idem... al to su mori petlovi lžovi, legaj mi zlato moje kraj mene...“

By looking at the text and the melody at the very beginning, the recipient can conclude that the film will feature a love theme that took place in the far south of Serbia. In the scenes of the wedding and the celebration of the marriage of Haji Zamfir's daughters, the wedding guests play the Serbian *kolo* accompanied by a live brass band. Also, in the scene when Vaska the maid (Sloboda Mićalović) puts Hadži Zamfir to sleep, she sings a song:

„Slavuj pile ne poj rano, ne budi mi gospodara, sama sam ga uspavala...“

The light motif of the scenes in which Zona Zamfirova appears is the main song of this film, Zona's song has a non-diegetic role and in an instrumental form, but in each scene in which Zona appears, the main melody is performed differently or is performed on different

instruments. So, for example, in the scene of Zona's descent down the stairs, as well as the walk through the city with her aunts, the same recognizable melody is used in instrumental form, but the way of performance is different. It can be said that the discourse of the film from the semiotic aspect refers to the correlation of image, scene, dialogue and music in the presentation of traditional culture.

In the film "Powder keg", Goran Paskaljević (1998), one gets the impression that composer Zoran Simjanović softened the gloomy and dark atmosphere of the film, intertwined with interpersonal relationships, with music. The action takes place in a complicated political and economic moment in Serbia. The musical theme, which appears sporadically in certain scenes, is at first irresistibly reminiscent of the melody from the film "The smell of field flowers", Srđan Karanović (1977), for which the music was also composed by Simjanović, but this time it was performed by a symphony orchestra with a violin as a solo instrument. In the continuation of the composition, the main melody is brought by the electric guitar alternately with the violin, flute and trumpet folk orchestra. By inserting different instruments in the interpretation of the main melody, the composer actually semiotically depicted people from different social categories who share the same fate of unresolved relationships, some of which ended in murder. It can be said that the images, scenes and dialogues in this film work in structuring the storytelling, while the music actually softens the heavy atmosphere of the film, but at the same time follows and signifies the social class represented in the film.

"We are not Angels", Srđan Dragojević (1992), composer Aleksandar Eraković, is a film in which the director assigned music a leading role in the creation of the storytelling process. The plot of the film is based on animosity, but also a kind of cooperation, that is, the necessity of the existence of good and evil in the human life cycle, represented by the comedy genre. In the song "Let's do drugs", that conflict is expressed by the simultaneous action of the rock genre in the sense of the accompanying sound and a specific singing performance in the turbo-folk "singer" style. From a semiotic point of view, this song hints at the film genre that the viewer could expect in the further presentation, and the merging and interpretation of absolutely incompatible musical genres can be defined as the merging of two absolutely incompatible characters presented by the main actors Nikola (Nikola Kojo) and Marina (Milena Pavlović). In the further exposition, the songs "Bebe", "On Saturday evenings" and "A teenage girl in love", are in the style of the sixties of the twentieth century and describe the main currents of the film's plot with the text, while expressing the romantic context that was dominant in that time period. It can be concluded that these songs actually represent Marina's feelings and her attitude towards the love she has for Nikola. On the other hand, the songs "Let's do drugs" and "Do not ask me" describe Nikola's current attitude and interests. Total confusion in the text, music, interpretation with unclear melodic line, jumping out of tonality and unclear rhythm, semiotically represent Nicole's confused way of life, lack of interest, aimlessness and wandering. At the end of the film, in the scene when Nikola and Marina are leaving in a taxi, the song "A teenage girl in love" is heard in a non-diegetic form that signifies the victory of love and romantic feelings.

In the film "Belgrade Phantom", Jovan Todorović (2009), at the very beginning of the film archive footage of the welcome of Josip Broz Tito was shown. It was presented with the musical song "My land", Ambadori (1976), which was labeled as patriotic by representatives of the ideology of the time. The text of this popular song inspires Yugoslav patriots, devoted to the ideals of brotherhood and unity of the Yugoslav peoples, as well as to the then socialist social order, based on idolatry/idolatry towards the symbol of that ideology, Josip Broz. At the end of the film, the director described the scene of the police

chase and the Belgrade phantom in a Porsche, with the popular song "Never again", Bisera Veletanlić (1976). With this song, the director actually marked the spirit of the time in which the action takes place, and the articulation and gradation of the tempo described the scene that takes place in the film. Instrumental music that was created in such a way that its folklore marks the place and culture where the main actors of the film come from, but at the same time, evokes in the recipient a feeling of complex and complicated interpersonal relations in the Balkans, is shown in the film "Before the rain", Milčo Mančevski (1994), the music was composed by the Macedonian musical group Anastasia.

CONCLUSION

On the basis of the presented models for the semiotic analysis of film and film music, i.e. how music works/acts in the film, it can be said that to understand the music as part of the narrative, prior knowledge of the meaning of the music used within the cultural symbol of the community from which the music was used is required. Film music, i.e. a popular song, could be defined as a thought-out model that changes the postulates of film music by implementing it in a film, as noted by Eero Tarasti. As can be seen from the attached examples, the directors used a popular song to represent, for example, the main actors who are in a love relationship, such as in the movie "Dirty Dancing" or "Titanic 2", then the yearning of "The Wizard of Oz", "Breakfast at Tiffany's", "Pretty Woman"... it can represent character characterization as in the movie "Clockwork Orange" or character characterization by musical genre with the lyrics of a popular song, "National class" and others. Also, the music of a particular genre can mark the cultural pattern and identity of a group or the cultural identity of a subject such as in the films "Black Bomber" and "Taiwanese canasta".

In the film "Zona Zamfirova" music works in correlation with the aspects of the film, in order to describe the traditional culture of a certain region, but at the same time, to understand the semiotics of musical songs, it is necessary to know about the culture of that traditional cultural pattern, as well as the meaning of the implemented song in the given film. By using a specific musical genre, composers are able to depict different social categories and social classes (Barrels of Gunpowder, We are not Angels). In the end, what was often used in the film as an influential medium in the creation of social identity was the use of patriotic songs to affirm patriotism and nationalism, such as in the film "Belgrade Phantom". It can be said that music in a film can act independently in the storytelling process, but most often filmmakers and composers use it together with other elements of the film in order to structure meaning.

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SEMIOTIKA FILMA / SEMIOTIKA FILMSKE MUZIKE

Filmska muzika u postmodernizmu se može sagledavati kao primenjena muzika koja zajedno sa tekstom i slikama kreira filmski narativ. U odnosu na teoriju na samom početku filmske umetnosti i perioda klasične teorije filma, postmodernistička era sagledava sve discipline koje čine jedan film kao jednako važne. Kada u tom kontekstu posmatramo muziku, primećujemo da su je reditelji često koristili kao narativno sredstvo, ali je za dešifrovanje značenjskog aspekta muzike recipijentu neophodno predznanje ili usvojen muzički kulturni kod. Međutim, muzikom kao apstraktnom umetnošću je vrlo teško na pravi način simbolizirati zamisao filmskog reditelja, pa se iz tog razloga muzika kao simbol imaginacije reditelja može različito tumačiti.

Ključne reči: *filmska muzika, semiotika, kulturni kod, popularni song, označitelj*

ANALYTICAL AND INTERPRETATIVE PRESENTATION OF *CHANT DE LINOS* BY ANDRÉ JOLIVET*

UDC 788.5.08:781.6 Jolivet A.

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Abstract. *The composition *Chant de Linos* by André Jolivet was an important response to the shift in ideals and aesthetics from the time of the Second World War and continues to occupy the great attention of flutists to this day. Today's abundance of literature has enabled this approach to Jolivet's music in several different ways, but since the author of this text is a flautist himself, a significant part of the work will be devoted to the interpretive aspect through the explication of the practical application of the already elaborated facts. The presentation of the multi-layered aspects of the piece will be made with the help of various critical aspects that will shed light on the cultural and social aspects of Jolivet's background, while also illustrating important poetical characteristics of his. Methods of artistic research such as historical, analytical, comparative and practical-performance method will be used in this work. Although the composer himself did not provide more extensive program content, we can consider that *Chant de Linos* belongs to program music, since it clearly evokes certain ideas and concepts. Mapping and defining specific non-musical content contains the first part of the text, while the second part will deal with its practical application. Therefore, the goal of the overall exegesis is to bring the performers to a deeper understanding of the composer's intentions in order to perform the most expressive and meaningful interpretation.*

Key words: *André Jolivet, *Chant de Linos*, flute, analysis, interpretation*

1. JOLIVET'S POETICS

In his interview with Martine Cadieu, André Jolivet (1905-1974) reveals the composers whose works deeply influenced his early musical language: Claude Debussy, Maurice Ravel, and Paul Dukas (Cadieu 1961, 1). The influence of their music will certainly follow Jolivet's aesthetics throughout his career, and this is primarily noticeable in the common

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attachment to French exoticism, which was affected by the music of Eastern cultures. Jolivet opted for mystical-ritual poetics through studying with Edgar Varèse. He helped Jolivet in discovering the most important aspect of music – "the magical and ritual expression of human society" (Ibid. 3). This is similarly elaborated in Fulcher's book on French music and ideology, where Jolivet's specific *Orientalism* and his musical reintegration of European and non-European cultures are discussed in more detail (Fulcher 2005, 302). From that perspective, Jolivet's goal was to create a universal musical language, which he tried to achieve through the musical synthesis of other cultures, in search of new means of communication. Also, a great influence on Jolivet's creativity was exerted by the collaboration with the composers of the group *La jeune France*, who, besides him, included Yves Baudrier, Daniel Lesur and Olivier Messiaen. Regarding the innovative approach to the notions of silence and emotional power – in Jolivet's terms, called *sound space* (Badcock 2007, 5) – Messiaen himself describes it as follows: "Jolivet plays with silence, he allows it to spread freely round one line, then thickens it with heavy resonance, then cuts it up wildly with grating rhythms, and after whirling up through space its last remnants with angry drums on mysterious bells, kills it suddenly with a gigantic gong stroke" (Cadieu 1961, 4). We shouldn't ignore the influence of Schoenberg's expressionism and his idea of atonal language, which significantly influenced Jolivet's works until the Second World War. According to some interpretations, Jolivet's work could be roughly divided into three periods: before, during and after the Second World War (Badcock 2007, 4). One could also talk about the split of his style into terms such as *humanistic*, *mystical* and *ritual*.

2. ABOUT THE *CHANT DE LINOS*

The musical piece *Chant de Linos* (Song of Linos) for flute and piano was written in 1944 as an obligatory piece for the competition of the Paris Conservatoire and is dedicated to its flute professor Gaston Crunelle. With the help of flautist Jean Pierre Rampal, who won first prize at the given competition, the work was immediately well received. In terms of its technical requirements, this piece is among the most demanding pieces of flute literature. In addition to this version, there is another one from 1945 written for flute, violin, cello and harp, which had its premiere in the same year in the Pierre Jamet's quintet. Jolivet particularly favored the flute because of its associations with the mythical believes. He believed that the flute has the ability to unite the "corporeal and cosmic within us" (Ibid. 13). It is not difficult to realize that the poetics of the *Chant de Linos* came from the French tradition of flute works inspired by Greek mythology, such as Debussy's *Syrinx*, Ravel's *Daphnis et Chloé* and Roussel's *Joueurs de Flute*. Jolivet was also inspired by the playing style of North Africa's local musicians, whom he encountered during 1933. Their free and improvisational style of playing undoubtedly influenced Jolivet's way of composing, which is reflected in his other pieces written for the flute, such as *Cinq incantations*, *Sonata for Flute and Piano*, *Concerto for Flute* and other chamber works involving the flute.

Chant de Linos is a perfect example of the way Jolivet evoked the ritual. In this context, we can bring up Arthur Hoérée's thought about Jolivet's poetics, which directly relates to this work: "Jolivet's art is dedicated to restoring the original ancient musical sense, such as the magic and incantation expression of the religiosity of the human community" (Cook 1991, 108). The title of the piece can be translated as The Song of Linus, where Linus (or Linos) represents the Greek mythological character that was believed to have invented

melody and rhythm. The same name is associated with several characters in Greek mythology – two were the sons of the god Apollo (protector of music). One of the versions of Greek mythology says that Linus, among other things, taught music to the Greek gods Orpheus and Heracles, and the latter killed him after an unsuccessful lyre lesson. In ancient Greece Linus was the personification of mourning and lamentation, so it is believed that because of his name the classical Greek genre of lament song got the name *linos*. In this respect, it can be said that throughout this piece Jolivet idiosyncratically presented the Greek concept of *linos* in the form of a ritual lament. This is confirmed by Jolivet's epigraph at the head of the score, which is the only author's program text: "The singing of Linos was, in ancient Greece, a kind of threnody: a funeral wailing, a lament intersected with shouting and with dances" (Jolivet 1946, 1).

In order to complete the story of the piece, we should also keep in mind the time when the work was created. As the piece was written at the end of the Second World War (around 1944), one cannot avoid the question of whether the laments and cathartic dance passages are actually a musical response to the horrors of that time. From Leslie Sprout's article, we can understand the state of French music during the Nazi propaganda dictatorship. Sprout states that the public performance of the new French music was forbidden in Nazi Germany and the same was beginning to happen in occupied France. It was also suggested that along with Germany's persecution of modern composers, performances of Messiaen's recent compositions that were characterized as "politically inappropriate" should be banned (Sprout 2005, 263). Compared to Messiaen, who in the traumatic experience of the camp still avoided holding a rifle, Jolivet had a more direct experience of war, since he defended his country as a soldier.

The non-musical background that is hidden behind this piece can primarily serve the performers in creating a more imaginative interpretation. In the emotional context, the piece contains, on the one hand, mournful mourning, a sense of loss expressed through lyrical cries, while on the other hand, the primitive expression of pain (which is transformed into a Phoenix rising in the Coda) is represented through wild dances. These two juxtaposed ideas are very clearly represented by the choice and role of instrumentation as well as through the musical form – which perhaps most effectively portrays the given story.

3. INTERPRETATION

In one of the musical interviews about his compositional premises, Jolivet emphasizes that all of the technical acquisitions should never be separated from the human element and any complexity that negates the connection between music and the human voice should be ignored. He also argued that compositional technique should be placed at the service of melody and its continuity (Schiffer 1975, 16). We notice this way of thinking exactly on the micro and macro level of the work *Chant de Linos*. From his prism, Jolivet masterly joints the sections through the use of a common tonal "pivot" that connects two adjacent parts, so that one gets the impression of one continuous tonal thread. In relation to the conceptual organization of the piece, the musical content acts in a succession of sections of passionate crying, calm lyrical passages and energetic dances. In formal terms piece consists of ten main parts and we can illustrate it as follows: **Introduction** (bars 1– 16), **A** (17–33), **B** (34–46), **A1** (47–58), **B1** (59–81), **C** (81–175), **A2** (176–187), **B2** (188–197), **C1** (197–207) **Coda** (208–229).

Although the motive material of the Introduction is not repeated in the further development of the piece, Jolivet uses it to establish the main intention of the repetitive and ever-reshaping cry in the flute section. The given melodic contours are supported in the piano part by dissonant chords that mostly act around tritone intervals. The opening flute tone can be somewhat understood as a sudden cry, which with its initial dynamics and expression should shock and immediately excite the listener. However, the opening tone should not be played too loudly, since the given part has yet to have its climax in bar 8. I think that special attention should be paid to the notes that act as the tonal axis. Similar to Debussy's procedure in his *Syrinx*, Jolivet constructs a melodic line by setting a single pitch towards which the other tones of the phrase gravitate (Example 1). It is a typical example of evoking the playing of Pan's flute, whose tones are tuned to its fundamental tone. From this perspective, it could be said that the flute part resembles an improvisational way of playing, since the passages play more the role of ornamenting the fundamental tone than they would resemble a melodic line. Therefore, "ornamental" tones should be performed with less expression than their tonal pivots. In this sense, the phrase could be guided on a broader plan – from one tonal axis to another.

Example 1: *Chant de Linos*, Bars 1–4

In section **A** (17–33) "the plaint" is more intimately reflected through the lyrical and long melody of the flute. The piano part carries a constant rhythm the pattern of which appears in every measure of this section, while the harmonies alternate sequentially (the tritone interval also prevails). Although it can be said that the given section is lyrical, it nevertheless hides a germ of ritual (or magic) within the obsessive repetition of a rhythmic pattern in the piano that can sound like a mantra. Even though many performers perform this section with a lot of *rubato* and agogic freedom, this can lead to inadequate transmission of Jolivet's intention – evoking the ritual. Therefore, I think it is important to determine the limits of agogic freedom without violating the incantational character at the same time. It is interesting that Jolivet uses tone G here as a reference pitch (at the beginning as well as at the end) presenting it as a tonal axis by using a similar method to the one in the Introduction.

The **B** section (34–46) represents a contrast to the previous one and characteristically evokes the ferocity of the lamentation. Here articulation is punctually written, and I believe its role is to express a lamentable character, but more in a rhetorical way. With this articulation Jolivet underlines the essentiality of the inseparable nature of music and the human voice in yet another way. In technical terms, I think the difference between *staccato* and accented tones should be as obvious as possible (related to measures 35–36 and similar). Grace notes such as *acciaccatura* could – in addition to their ornamental purpose – serve as a

dynamic and articulating aid for the accented tones to which they are attached – the attack of the accented tones will be of better quality if the initial air energy is directed from the grace note. The ritual "delirium" evoked in this section lies in the well-balanced and mutual sound of both instruments. Critical places for finding a good balance are where the flute approaches the limit of its lower register and in flutter-tonguing passages in the first octave.

The next two sections (**A1**, 47–58 and **B1**, 59–80) are actually variants of the previous two. The difference certainly exists in the rhythmic and melodic structures, however the thematic structure remains the same. In section **A1**, the mystical character is more expressive than in part **A**, since the flute motives extend mainly in higher registers. To maintain the mysterious character, the flutist should use as little vibrato as possible to avoid potential romantic phrasing, which was not the most accurate way of Jolivet's expression. On the other hand, the flutist should maintain singing melody – which could rather be achieved by the help of agogic, timbral and dynamic oscillations.

Section **B1** differs from the previous *Piu mosso* by an added cadence that acts as a transition for the next section. In the given bars (73–80), Jolivet uses the same principle of the „gravitating“ pivotal tone, which in this case is note D. In a way, Jolivet uses the given note as intonation preparation for the next section. The flutist should therefore pay special attention to the tone D, so that the quarter note value (on which note D is located) comes slightly extended and tonally underlined.

Section **C** (bars 81–175) actually brings the central character of the piece. Here Jolivet depicts the ritual dance most impressively. The content of section **C**, with its playful rhythm and wild character, ties the extra-musical association evocating the pictures of an ancient idol sacrifice. Also, it isn't possible to avoid the musical association with the passages of *The Rite of Spring*, although the French composers of the time often denied the influence of Igor Stravinsky. In this section, the flute part takes over the role of a percussion instrument, filling in with sixteenth-note figures the irregular 7/8 time signature. Jolivet poses a considerable challenge to the flutist by requiring fortissimo dynamics on the repeated tone D and its neighboring tones from the first octave. An eased embouchure that is relaxed to the point of not letting the air through the corners of the lips can help for a well-articulated tone – otherwise, a low-quality (slipped) tone can occur. The focus should actually be on the very center of the lips. As for evoking the playful-ritual character, I think it is important to underline the downbeats of each bar where the flute evokes a percussive instrument (Example 2).

Example2: *Chant de Linos*, Bars84-86

The musical score for Example 2, Chant de Linos, Bars 84-86, is presented in 7/8 time. It consists of three measures. The top staff is for the flute, and the bottom staff is for the piano. The flute part features a series of sixteenth-note figures with accents and dynamic markings of *ff*. The piano part features a series of sixteenth-note figures with accents and dynamic markings of *sf* and *p*.

This can help achieving the effect of obsessive repetition of rhythmical patterns, which is a typical feature of ritual music. It is also important to provide a clear articulation of meter and rhythm, so the choice of an appropriate tempo (not too fast) should be mutually

correlated. Jolivet's tempo marking (quarter note = 120bpm) could cause this section at certain acoustic halls to sound faster than it was written, and therefore it is good to organize it in a slightly slower tempo. That allows the wild character to sound close to pagan dance. Here an awareness of one's own weight can help and contact with the surface on which one stands, so that through the psychosomatic experience of connection with the ground, the tone could become wider and proper in character.

Actually, Section **C** consists of two parts. The first, which has been discussed so far, is linked with a somewhat slower part (bars 135–175) but contains similarly playful and ritual connotations. Unlike the previous part, the character of the *meno mosso* is softened by a somewhat humorous streak, and this is particularly reflected in the *scherzando* of piano passages. The flute part is now labeled *ben cantando* and takes the role of the human voice again. The very texture, character, and musical language of the second part of section **C** can somewhat be associated with the erotic nature of the ritual. This is reflected in the intriguing dialogue between the instruments, as well as in the intriguing melody that “seduces” with its oriental atmosphere. It is therefore necessary to play these passages as sensitively and articulately as possible, while constantly maintaining the dance pulsation.

Section **A2** (bars 176–187) acts as a reprise of section **A**, only in a shorter and additionally modified version. The piano part no longer has an ostinato rhythm, as was the case in the previous sections (**A** and **A1**), but only supports the flute line harmonically. A lament is characterized by perhaps the deepest sorrow so far, and evidently, the great contribution to that effect lies in the contrasted previous section **C**. On the interpretation side, the “lament prayer” can be evoked more deeply if the flutist pays additional attention to the manner of performing the sustained tones, which in this variant of section **A** come to a special expression (the initial periods of bars 178, 179, 181, 182...). A flutist could encounter these moments similar to the way of interpreting the Baroque Topic *sospiri* – in which the holding tone (in a manner of *appoggiatura*) is interpreted with greater dynamic and articulation intensity than its resolving tone. The next section (**B2**, bars 188–197) forms a pair with the previous section. With certain variation, **B2** is shortened and can therefore act as a transition which connects sections **A2** and **C1**.

The final *Allegro*, in the form of section **C1** (bars 197–208), brings the same thematic material from the central part of the piece, with its second part omitted. The ritual dance dominates again, however, Jolivet does not elaborate the motive content as he did previously, but with the formed dance material he introduces the **Coda** (bars 208–229), whose tonal content is transformed in a surprising way. Jolivet makes the transition from a complex modal system (sometimes also atonal) to a simple pentatonic one (combined with Doric and Aeolian modes). Although the rhythmic pattern has been preserved, with the change in tonal language the character of the ritual dance acquires a completely new dimension. In a way, the listener perceives the experience of a transformation from dark and tragic to bright and triumphant. The rising intervals in the piano section (bars 210–213) contribute to the depiction of fighting confidence with the hope of a triumphant ending to the story. In the introductory words of this paper, there was talk about the myth of regenerated Phoenix, and this allegory can be to some extent conveyed and experienced in the musical content of the **Coda**. On the interpretative side, I think it is very important to keep the playing rhythm, considering that the rhythm in these last bars is the most expressive tool. Also, the slide ornaments (similar to those in the figure in bar 216) should not be spread out, as this will disrupt the rhythm, as well as the obsessive 7/8 meter. Although Jolivet did not indicate this, the first downbeat of the given figures may be slightly underlined in each repetition to further emphasize the repetitive rhythmic pattern (Example 3).

Example 3: *Chant de Linos*, flute part, Bars 219–220

From section **C1** to the end of the piece, the tone of D unequivocally occupies a “gravitating” tone, while with Jolivet's use of the pentatonic scale and diminishment of harmonic complexity, one gets the impression of a clear cadence tonal center.

4. CONCLUSION

The results that can be achieved with the help of this paper imply that with different information about Jolivet's piece *Chant de Linos* and the use of various analytical methods, a wider experience and inventive interpretations can evolve. As already noted, a deeper understanding of Jolivet's music requires an interdisciplinary approach, which in this case, among other things, includes details about the composer's life and his interest in various non-European cultures. By applying a holistic approach to Jolivet's musical expression, we can get closer to the composer's intentions and then find a way to use that knowledge in favor of the individual performer's conception. Delving into the extra-musical content of Jolivet's music can significantly expand the interpreter's experience, and that is the starting point for any objective perception of the musical content.

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ANALITIČKO-INTERPRETATIVNI PRIKAZ KOMADA PESMA LINOSA ANDREA ŽOLIVEA

Kompozicija Pisma Linosa Andrea Žolivea zauzimala je važan odgovor u smeni ideala i estetike iz vremena Drugog svetskog rata i sve do danas zaokuplja veliku pažnju flautista. Današnje izobilje literature omogućilo je da se Žoliveovoj muzici pristupi na više različitih načina, no budući da je autor ovog teksta i sam flautista, značajan deo rada biće posvećen interpretativnom aspektu kroz tumačenje praktične primene već elaboriranih pretpostavki. Takođe, prikazivanje višeslojnih aspekata komada biće omogućeno uz pomoć različite literature koja će rasvetliti kulturološko-socijalni teren sa kog je Žolive stvarao, uz osvrtanje na bitne poetske karakteristike kompozitora. U radu će biti korišćeni metodi umetničkog

istraživanja kao što su istorijski, analitički, komparativni i praktično-izvođački metod. Iako sam kompozitor nije obezbedio opširniji programski sadržaj, možemo smatrati da komad Pesma Linosa spada u programsku muziku, budući da jasno evocira određene predstave i pojmove. Mapiranje i definisanje konkretnog vanmuzičkog sadržaja sačinjavaće prvi deo rada, dok će u drugom delu biti prikazano tumačenje njegove praktične primene. Stoga, cilj ukupne egzegeze jeste da se izvođači dovedu do dubljeg razumevanja kompozitorovih intencija radi što izražajnije i sadržajnije interpretacije.

Ključne reči: Andre Žolive, Pesma Linosa, flauta, analiza, interpretacija

General paper

THE ROLE OF FINGERING IN CREATING MUSIC ON THE PIANO

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Abstract. *The focus of this article is the role of fingering in performing art of pianists. Fingering is a thoughtful determination of the exact order in which fingers are used in a given musical phrase. The main purpose of this paper is to explain how fingering, as an element of the composition created by the performer, affects the expressiveness of the performed musical phrase. The central analysis is aimed at illustrating how various expressive effects can be achieved by using different fingerings to perform the same written musical phrase. As a specific example we showed that the use of different fingers in a certain musical context can produce different cognitive and emotional responses in the mind of the performer, and thus affects the understanding of the music being performed.*

Key words: *fingering, movement, musical phrase, gesture*

1. INTRODUCTION

Piano playing is an artistic discipline whose purpose is to create music on the piano. It is usually described as a technique, skill or artistry in playing the piano. The term also refers to the performance of a pianist, and to the composition or adaptation of music for the piano. In the academic field, pianism has been studied within the framework of the history of piano literature, musical performance studies, stylistics, aesthetics and piano pedagogy. But there are not many phenomenological studies about pianism where the gestures of pianists are placed in the epicentre of analysis.

Music performers use their body movements, or performative gestures, in order to create the musical-poetic content in a synergistic – audible, visual, kinetic, and kinaesthetic – performing form. A performative gesture in pianism is a profiled hand movement that creates a musical expression, usually notated in the score as a musical phrase. The elements that shape the musical phrase and profile the performative gesture are pitch, duration, and articulation of

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sounds. In piano performance "the meaning of the phrase determines the position and motion of the hand" (Schenker 2000, 9). It means that the position and movement of the hand (material, physical carriers of the musical expression) are conditioned by the form of the phrase (as a symbolic musical idea), and the articulation (shaping) of the performative gesture is related to the connotative field that a particular musical idea can symbolize (Dinov Vasić 2019, 4).

In the process of creating performative gesture on the piano, the "control of finger movement and position to achieve physiological efficiency, acoustical accuracy (or effect), and musical articulation" (Randel 2003, 315) has a crucial role. This "aspect of instrumental technique" is called fingering and it is "directly related to the manner in which vibration is initiated and the means by which its frequency is regulated" (Ibid). Bearing this in mind, the first intention of this study is to show how fingering affects the expressiveness of a performed musical phrase. Its second aim is to indicate that the fingering, as a performative articulation of the notated musical phrase, is the element of composition exclusively created by the performer. These aims are achieved through a comparative analysis of expressive effects produced by different fingerings of the same (notated) musical phrase.

2. THE ARTISTIC DIMENSION OF FINGERING TECHNIQUE

The basic focus of musical performance studies is the exploration of the relationship between the musical notation and its performance through specified and transparent body movements. According to the prominent music theory, these body movements are defined as *gestures*, i.e. *movements that can communicate and transmit musical and poetic content to the recipients*. Given that the concept of musical gesture encompasses a large area of musical phenomena that range from the physical production of sound to the more universal emotional and metaphoric images of music, the body movements used by musical performers are distinctly termed as *performative gestures*.

The kinetic movements that embody the music are written in the score. They are determined by three basic parameters: pitch (frequency), duration (rhythm), and articulation (shaping) of the sound. Beside them, the marks for meter, dynamics, and tempo can be entered in the score as well. To perform a written musical phrase (or musical gesture) on the piano means to press the key that corresponds to the notated pitch with a finger, then to keep the notated duration of the produced tone with the finger or pedal, and to connect that tone with the next one in a manner suggested by articulation marks (unless it is the tone with which the musical piece ends). The pitch, duration and articulation of the notes that compose a musical phrase, together with the values of its meter, dynamics and tempo, form its unique expression that can be perceived as a specific 'character' of the performed music.

The notation of musical work "is considered the unalterable will of the composer", and it must be "interpreted literally" (Schenker 2000, 5). At the same time, the fact that musical notation "hardly represents more than neumes should lead the performer to search for the meaning behind the symbols" (Ibid). In that quest, the hand plays an essential role. The hand forms its gestures in accordance with its own sense for the musical expression. Thus, "the meaning of the phrase determines the position and motion of the hands" (Ibid. 8). It is important to understand that a musical score represents a sequence of choreographic movements with determined spatial coordinates on the keyboard that are performed within

defined temporal frames. In musical performance practice, the 'meaning' of a musical phrase is formed in the movement of the performer's hand, and all formative conditions that shape a notated musical gesture into an embodied motion are unified by one element of piano technique. This element is colloquially called 'fingering'.

Fingering is a system of symbols (usually Arabic numbers) used by musicians for the fingers of the hand (or some subset of them) in order to associate specific notes with specific fingers (Randel 2003, 314). In notation for keyboard instruments, numbers are used to relate to the fingers themselves, not to the hand position on the keyboard. In modern scores, the fingers are numbered from 1 to 5 on each hand: the thumb is 1, the index finger is 2, the middle finger is 3, the ring finger is 4, and the little finger is 5.

A particular fingering can be the result of the working process of the composer who puts it into the manuscript; an editor, who adds it into the printed score; or the performer, who puts his or her own fingering in the score or in performance. In his famous *Essay on the True Art of Playing Keyboard Instruments*, Carl Philipp Emanuel Bach wrote that "correct employment of the fingers is inseparably related to the whole art of performance" (Bach 1949, 41). It is important to emphasize that a fingering is always designed by the position of the performer, no matter who marked it in the score.

Fingering is the only element of the musical text that the performer can change, even when it was written in the score by the composer himself. Most pianists share the opinion that the main function of good fingering is to make the hand movements as comfortable as possible without changing hand position too often. There is a well-known example of fingering written down by an authority such as Beethoven himself, which no pianist plays because it is not only unpleasant, but considered impossible to perform. The question is why Beethoven, who was an excellent pianist himself, wrote such a questionable fingering for the figure of broken octaves (measures 84–89 and 304–309) in the first movement of his A major sonata op.2 no.2. The only meaningful answer would be that Beethoven didn't want comfortable fingering in that place at all. For him, fingering obviously had another function besides making the movement of the hand as flexible as possible, and that function is certainly directly related to the embodiment of the written gestural expression.

The performer's search for the 'meaning behind the symbols' has the characteristics of a heuristic approach. When a pianist interprets a piece of music, (s)he "initially accesses a work's gestures by the simple heuristic of sitting down and trying them out — feeling what the hands must do to cover the notes at the right times, gauging the flexibility that leaps or sudden shifts demand, and then inspecting one's bodily engagement for clues as to expressive correlates" (Hatten 2004, 120). Many music scholars agree that "a heuristic approach is often the best one can hope for when learning an avantgarde composition" (Ibid). Although "one might expect the music of one's own age to come with a gestural realization transparently encoded in the style as well as the culture" (Ibid.), and that the music of one's contemporaries should be performed exclusively in the way that the composer imagined or performed it himself, in performance practice such expectations are unrealistic.

The attitude that the composer Claude Debussy, an excellent pianist himself, had towards this question is indicative. When he was composing new pieces for the piano, he would often ask his friend and colleague Isidor Philipp for advice on notation. Isidor Philipp was a French pianist, composer, and pedagogue. Debussy highly valued Philipp's knowledge and teaching experience. He respectfully accepted Philipp's advices regarding the notation of his piano compositions, so that pianists would be able to better understand his nuances and approach. After considerable deliberation, they both decided that almost

no pedal markings should be used in any of the published pieces. Their arguments were that every piano is different in quality, every room or hall is different in size and resonance, and each pianist has different capabilities. To lock in one form of pedaling to cover all possible circumstances would place the pedaling notation above the effects that Debussy wished to achieve. They decided that pedaling should be written in the score only where it is absolutely necessary, and gave to the pianist the `authority` to use it as needed (Serdar 2012, 70).

In his book *How to play and teach Debussy* (1932), a piano method with exercises and examples from Debussy's piano pieces, Dumesnil who studied the piano at the Conservatoire de Paris with Isidore Philipp and as a student of Claude Debussy, has given us a lot of interesting details of how this music should be played. Dumesnil states that in his whole piano opus Debussy "limited himself to a few mentions of *les deux pedales* (the two pedals), and his indications of the damper pedal alone, are exceptionally scarce", while most of his compositions have none of these indications at all (Dumesnil 1932). According to Dumesnil, Debussy "seemed almost as reluctant to write down any indications in this direction, as he was about the fingerings" (Ibid). Debussy believed that the imposed fingering "cannot logically adapt itself to the different formations of the hand", and that "the absence of fingerings is an excellent exercise" for the performer who will always be best served by the instinct of his own hand (Ibid.). By leaving full freedom to create their own fingerings to the performers, Debussy gave them the legitimacy of creative artists.

3. THE ROLE OF FINGERING IN CREATING THE EXPRESSIVENESS OF A MUSICAL PHRASE

In order to plastically indicate the role of fingering in creating the expressiveness of a musical phrase, we will use the analysis of the artistic effects that arise from three fingering variants of the same melody, the opening theme (Example 1) of Debussy's prelude *The Girl with the Flaxen Hair* (*La fille aux cheveux de lin*), which consisted of three-note figures, grouped together as one eighth note and two sixteenth notes (Lederer 2007, 98).

Example 1: *The Girl with the Flaxen Hair*, Measure 1–3, urtext (Debussy 1910, 31)

The image shows a musical score for the opening of 'The Girl with the Flaxen Hair' by Debussy. The score is in 3/4 time, key of B-flat major, and marked 'Très calme et doucement expressif' with a metronome mark of 66. The first staff shows a melody starting with a quarter note G4, followed by eighth notes A4 and B4, and then a pair of sixteenth notes C5 and B4. The second staff shows a bass line with a whole note chord of B-flat3, D4, and F4. The third staff shows a continuation of the melody with a quarter note C5, followed by eighth notes B4 and A4, and then a pair of sixteenth notes G4 and F4. The score includes dynamic markings 'p' and 'sans rigueur'.

The character of the composition indicated by the tempo mark implies a performance that is 'very calm and gently expressive' (*Très calme et doucement expressif*). The metronome mark is sixty-six quarters per minute. However, at the very beginning, next to the mark for quiet dynamics (*p* for *piano*), there is also the expression *sans rigueur* that indicates the natural flexibility of the rhythmic flow of the melody. According to Maurice Dumesnil the expression *sans rigueur* means 'without stiffness in rhythm, not too metronomically'. In this regard, Dumesnil insists on careful performance in order to preserve the 'line' throughout the piece. There should be no excesses either in tempo or shadings during the performance. The entire

piece must be played extremely delicately and with full respect for the expressiveness of each tone, starting from the first. This eighth note tied over into the next beat must be given its full value (Dumesnil 1932).

The predominant articulation in the prelude is the so-called *carezzando* touch, which was used by generations of French pianists before Debussy. It is a very gentle, refined, and kind of caressing touch, in which the finger glides the surface of the key from the middle towards its outer part (Serdar 2012, 57). The movement should be performed with relaxed outstretched fingers that 'take' the keys with a particularly caring and flexible hand motion. This manner of playing is suitable for the articulation of a smooth musical phrase formed by tones of uniform volume without redundant accents. With these movements, it is possible to shape a musical expression on the piano in perfect *legato* technique and in all dynamic nuances, even the extremely quiet and delicate ones.

Perfect *legato* articulation is particularly important in the performance of this prelude. Aside from the *carezzando* touch, extreme legato articulation can be achieved with the technique called 'finger substitution', which is a change of fingers on one key without interruption or repetition of the sound. This technique is often used to create a connected, flowing legato phrasing, or smooth out sequence of tones. Changing the finger on the same key is "an eminent aid in producing a true legato" (Schenker 2000, 26). According to Henrich Schenker, the finger substitution technique gives an impression similar to the sound transmitted by a singer or violinist who enlivens the sound with a spun-out breath or a bow stroke. In the same way a pianist gives an illusion of "spinning the sound on" by changing fingers on one note. The changing of fingers "approximates a continuous presence without finger change and the sound appears fixed" (Ibid, 28).

The first tone of Debussy's prelude *The Girl with the Flaxen Hair* (d flat) can be played in three ways: starting with the fifth finger of the right hand, which is the most uncomplicated manner of playing; then with the fourth finger of the right hand, which is the most common case; and with the third finger of the right hand, which is rarely used although it is adequate. The next tone of the melodic line (b flat) in each of the three cases fits after the fifth finger and it is most naturally played with the fourth finger (Example 1). This means that in two latter cases the pianist must substitute the finger from the fourth to the fifth, or from the third to the fifth. Each of these three variants of the fingering has a different choreographic expressiveness. Live performances of the prelude's opening theme that will be referenced in this paper can be seen in videos available on YouTube, a global online video sharing and social media platform. Links to videos are listed in the Webography section.

The variant of playing in which the initial tone is taken with the fifth finger can be seen in performances of Angela Hewitt and Marnie Laird (for video links see the Webography section in References). This variant of fingering fully corresponds to the general principles of choosing a good fingering, according to which hand movements should be made as comfortable as possible without changing the position of the hand too often. The notation of this fingering is shown in Example 2. The fingering was set by pianist Eberhardt Klemm in his edition of Debussy's Preludes (Klemm 1969, 35).

Example 2: *The Girl with the Flaxen Hair*, Measure 1–3, Klemm's edition

Très calme et doucement expressif ♩ = 66

p sans rigueur

At the same time, if this eighth note tied over into the next beat must be given its full value in rhythmic sense (Dumesnil 1932), then this tone must be well ‘counted’. In music, counting is a system of regularly occurring sounds used to identify the beats. In performance practice it is verbally counting the beats in each measure of the piece in the order in which they appear. The beat is the basic unit of musical time. It is a regularly repeating event also called the musical pulse. The audible or implied musical pulse is "one of a series of regularly recurring, precisely equivalent stimuli", which "like the tick of a metronome or a watch" marks off "equal units in the temporal continuum" (Cooper and Meyer 1960, 3). This phenomenon is an important part of musical experience. The established sense of the pulse "tends to be continued in the mind and musculature of the listener, even though the sound has stopped", because "the human mind tends to impose some sort of organization upon such equal pulses" (Ibid). Taking this into account, in the context of playing the opening theme in Debussy's prelude, the performer needs to make a good temporal organization of the sound, that is, to achieve an optimal relationship between the duration of the first note and the following ones. This relationship must be established within the framework of the natural musical pulsation logic, but in this case the musical pulse should be embodied more discreetly and non-transparently, in order to avoid rhythmic and metrical rigor, because it is the motion that the composer clearly required with the *sans rigueur* expression mark (Example 1). And if the initial tone of the prelude is played directly with the fifth finger and without finger substitution, according to Schenker (2000, 28), that would make an impression of the ‘fixed sound’, which does not correspond to the ‘atmosphere’ of the piece that represents a musical portrait of "the girl with long, flaxen curls" (Dinov Vasić 2018, 65). On the other hand, the finger substitution technique gives the impression of ‘continuous presence’ and creates the illusion of ‘spinning sound’ (Schenker 2000, 28), which is a better response to the request of a ‘curved’ or ‘spiral’ sound shaping.

Since Debussy's time, most pianists have preferred the technique of finger substitution in the performance of this prelude. The establisher of this tradition is the aforementioned student of Debussy, pianist Maurice Dumesnil, who set the fingering for this prelude in his famous essay (1932, Example No. 23). He suggests that the first tone of the initial phrase should be taken with the fourth finger of the right hand, and then the finger should be silently replaced with the fifth finger (Example 3) so that the next tone in the phrase could again be taken with the fourth finger. This variant of playing can be seen in performances of Katharina Treutler and Lang Lang (for video links see the Webography section in References).

Example 3: *The Girl with the Flaxen Hair*, Measure 1–3, Dumesnil's redaction

Very calm and softly expressive

p sans rigueur

This form of fingering has two vital elements that should be explained in more detail. First of all, the finger substitution technique that Dumesnil uses is fully in accordance with the composer's intention to create a tonal image of a girl with curled flaxen hair. This act can be accomplished by replacing the fourth finger that presses the key with the fifth finger, or the key can be pressed with the third finger and replaced first with the fourth and then the fifth finger. Dumesnil, like most pianists, opted for the first of the two variants. The fourth finger is the most fragile and least independent finger on the human hand. The most delicate way to perform a tone on the piano is to press the key slowly and softly with the stretched fourth finger in *caressando* articulation.

Apart from these 'anatomical' reasons, there is another significant aspect of the finger substitution technique that can explain Dumesnil's proposition for performative choreography of the notated musical phrase. In his essay *The Art of Performance* Schenker wrote about "the most perfect legato effect" that "comes from the continuing dragging along of one finger", which creates "the effect of a series of tones executed only by the fifth or fourth finger" (Schenker 2000, 28). This fingering develops "a special kind of unity" that "resembles a single breath or bow stroke" and "allows the tones to flow into one another with an intimacy unequalled by any other legato technique" (Ibid.). This technique is identical to the fingering that Dumesnil uses for the first two notes of the prelude: the first tone is taken by the fourth finger, which is then quietly replaced with the fifth finger so that the fourth finger is free to take the next tone in the phrase (Example 2). This technical practice, in which the tones are played consecutively with the same finger, gives the pianist the possibility to achieve exceptional timbre uniformity in the melodic line. It is difficult to achieve the same color of different tones that form a melodic line on the piano. Each finger has different physical potentials on which the quality of the produced sound depends. If each key that forms a melody played on the piano is pressed with the same finger in the same way, the timbre of produced sounds will be equal in quality, giving the impression that the whole melody has a unique 'color'. Bearing in mind this specific element of piano performance practice, it can be concluded that Dumesnil's fingering is supremely logical.

The third variant of the fingering has specific elements that make its expressiveness different from the first two. This variant of playing (Example 4) can be seen in performances of Ilya Itin and Eloise Bella Kohn (for video links see the Webography section in References).

Example 4: *The Girl with the Flaxen Hair*, Measure 1–3

Très calme et doucement expressif ♩ = 66

3-4-5

p sans rigueur

The third finger is much stronger than the fourth, which makes it a better choice if the performance of the piece takes place in a big hall. But in smaller chamber rooms or halls, it is more justified to start this extremely delicate piece of music with a more sensitive and subtle finger. Besides, if the first tone of the phrase (d-flat) is played with the third finger subsequently replaced with the fifth, this means that the next tone in the phrase (b flat) should also be played with the third finger rather than the fourth, because it is easier to achieve a unique ‘color’ of the melody in that way. Consequently, the tone b flat and the following tone g flat should be played unnaturally, with the third and the second finger, and not with the fourth and the second finger as Dumesnil suggested (Example 3).

There is another reason why the fourth finger is the ideal choice for playing the opening tone of the prelude. The first tone in the phrase lasts one and a half beats and it needs to be completely rhythmically sustained so that the beauty of the tonal color has a chance to reach its full expression. During the pulsation of that tone, a choreographic movement of finger substitution from the fourth to the fifth finger is performed, or, in the case that the prelude starts with the third finger, from the third to the fourth and then to the fifth finger. In the first variant of fingering the movement consists of two moves, while in the second variant it is composed of three steps. In music, tempo is a "psychological fact as well as physical one" (Cooper and Meyer 1960, 3). For example: "eight-notes in two pieces of music may move at the same absolute speed, but one of the pieces may seem faster than the other. Psychological tempo depends upon how time is filled — upon how many patterns arise in a given span of time" (Ibid.). In this sense, Dumesnil's version of the finger substitution with two events in a given span of time will psychologically appear a shade slower than another variant of the finger substitution with three events in the same time span. Also, Dumesnil's fingering wouldn't give an impression of the ‘fixed sound’, as in the variant where the initial tone of the prelude is played directly with the fifth finger and without finger substitution. It can be noticed that Dumesnil's reaction of the fingering corresponds to the atmosphere of this lyrical music in the psychological, as well as in the physical sense.

4. CONCLUSION

From the analysis and discussion above, it is evident that fingering technique plays an essential role in piano performance. With profiled fingering, a pianist creates a performative gesture that embodies an imagined musical phrase. The piano keys arrangement is such that any key may be depressed by any finger, which means that theoretically a musical phrase can be played on the piano with any fingering. A notated piano composition can also be ‘played’ or ‘sounded’ by a programmed artificial intelligence, and in the case when the

performance is not available to the visual perception of the audience, the fingering and body movements of a performer do not affect the perception of music. But when it comes to live performance, body gestures of a performer must be naturally aligned with the kinetic flux of the musical phrase, which means that fingerings and all other body movements must follow the metrical, dynamic and temporal logic of the music they create; otherwise, the audience will not be able to perceive the performance as a sequence of meaningful musical expressions.

Performative gestures are also a kinesthetic phenomenon. Kinesthesia or proprioception, as a sense that enables the perception of the position, movement, and action of one's own body, allows the performers to understand their own gestures created during performance. In this regard, it was shown on a specific example that the use of different fingers in a certain musical context can produce different cognitive and emotional responses in the mind of the performer, and thus affect the understanding of the music being performed. Every finger, like every part of the body, has its own expressive capacity. Given the points presented and discussed in this paper, it seems that pianists can and should intently study what is effective in the fingering and other body movements involved in generating the music they perform. The body movements and music are intrinsically bound together, especially within the live performance context.

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ULOGA PRSTOREDA U KREIRANJU MUZIKE NA KLAVIRU

Tema ovog rada je uloga prstoreda u pijanističkoj izvođačkoj umetnosti. Prstored predstavlja promišljeno određivanje tačnog redosleda korišćenja prstiju u određenoj muzičkoj frazi. Glavna svrha rada je da objasni kako prstored, kao element kompozicije koju kreira izvođač, utiče na izražajnost izvedene muzičke fraze. Centralna analiza ima za cilj da ilustruje kako se različiti izražajni efekti mogu postići korišćenjem različitih prstoreda za izvođenje iste zapisane muzičke fraze. Na konkretnom primeru pokazano je da upotreba različitih prstoreda u određenom muzičkom kontekstu može proizvesti različite kognitivne i emocionalne reakcije u svesti izvođača, a time i uticati na razumevanje muzike koja se izvodi.

Ključne reči: *prstored, pokret, muzička fraza, gest*

MUSICAL ABILITIES DEVELOPMENT: WHEN TO START MUSIC EDUCATION?

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Abstract. *Musical abilities are among the primary conditions for success in the field of music. It has been proven that musical abilities already begin to develop in the prenatal period and that different types of abilities have a specific developmental path. Therefore, it is necessary to remember the critical periods for learning music, i.e., time frames within which musical experiences have particular importance. In addition to the informal musical experiences gained in the preschool period, formal music education is undoubtedly one of the best ways to develop musical abilities. The paper discusses the specifics of the music education system in Serbia, more precisely, the age of students that can enroll in programs for various instruments or solo singing. The data presented in the paper points to the conclusion that students that enroll in primary music education at the age of 7 or 8 (which coincides with the most crucial period for learning music) will have better prospects for the timely development of musical abilities when compared to children who begin musical training later. However, it should be held in mind that musical abilities develop even before the start of formal musical training, so efforts should be made to provide children with diverse and valuable musical experiences in the preschool period.*

Key words: *Musical abilities, Musical development, Critical periods, Sensitive periods, Music education*

1. DISCUSSIONS ON THE STRUCTURE OF MUSICAL ABILITIES

Different stances about the structure of musical abilities have been debated among researchers for decades. The significance of this question is not only theoretical, but different views of the authors were reflected in understanding musical abilities and progressively in the construction of measuring instruments and the interpretation of results. Over time, two groups of researchers were formed. On the one side, representatives of the atomistic theory approach

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musical abilities as a set of specific, often sensory abilities that are largely independent. Thus, K. Seashore considered the fundamental elements of musical abilities to be sensory properties - a sense of pitch, duration, loudness, and timbre. He also believed that more complex types of musical activities rely on basic abilities, i.e., their specific combination. The second group of authors consists of representatives of the unitary theory, who consider musical ability as a broad, general ability. They do not exclude the fact that it can be broken down into constituent elements, i.e., specific musical abilities, which are interconnected. G. Révész is mentioned as one of the first authors representing this direction. He criticized Seashore's point of view, considering that the most crucial feature of a musical person is sensitivity to artistic quality and the ability to aesthetically evaluate a piece of music and its performance (according to Radoš 2010). A significant progress within the unitary theory was made by H. Wing, postulating the understanding of musical abilities in the form of a single measure – musical intelligence (Wing 1971). Musical intelligence, according to Wing, is a unique, general ability within which it is possible to distinguish the ability to perceive music and the ability to appreciate aesthetics. We can conclude that by the term "general musical ability", representatives of the unitary theory consider a synthesis of basic, auditory abilities that represent a necessary condition for understanding music and higher-order abilities related to aesthetic evaluation, i.e., sensitivity to the artistic value of musical works and their performances. In the literature, the behaviorist point of view of R. Lundin is cited as a possible third direction. Criticizing the directions of study and understanding mentioned earlier, he claims that musical ability consists of "a number of acquired, interconnected behaviors created through the process of a person's interaction with musical stimuli throughout life" (Lundin 1967, according to Radoš 2010, 60–61). Instead of basic musical abilities and developed abilities of a higher order, Lundin directs attention to more complex musical behaviors that are updated in interaction with the sociocultural context.

In recent times, thanks to the development of neuroscience, authors have sought to gain knowledge about musical abilities by monitoring brain activity while listening, creating, or playing music. Gardner, for example, singled out two aspects of musical abilities – figural (intuitive), located in the right cerebral hemisphere, and formal (related to musical competence), which is primarily connected to the left hemisphere (Gardner 1993, according to Kovic 2010). On the other hand, Tramo (2001) argues that there is no single "musical center". Edwards et al. (2000) believe that findings of this type are not particularly useful in conceptualizing abilities since existing studies are not in agreement as far as the brain localization of music processing is concerned. However, recent research confirms that there is no single music center but that music activates several brain regions. Specific "neural circuits" process the tone's pitch, duration, loudness, and timbre. At the same time, higher brain centers systematize this information into representations of contour, melody, rhythm, meter, phrases, and music as a whole (Levitin 2012, 633). In support of this understanding there are the medical findings of the component processing of music, i.e., cases of patients who lost a specific aspect of music processing while other aspects remained intact (Marin & Perry 1999).

Speaking about the structure of musical abilities, Persson claims that musical behaviors include both general and specific aspects, according to which both directions (atomistic and unitary) have their values and merits (Persson 2009). As a kind of response to decades of discussions about the structure of musical abilities, Radoš states that based on almost all available studies, "it has been unequivocally established that different variables do not measure specific and independent factors" neither could a "general,

'exclusive' musical factor" be found. The author believes that musical abilities can be referred to as "broader factors that are mutually connected, as well as lower and higher order abilities" (Radoš 2010, 63), which in this way make up the hierarchical organization of the structure of musicality.

The analysis of pedagogical and psychological literature related to the research problem points to the possibility of defining two areas, i.e., two levels within which different musical abilities operate. The first level refers to primary auditory abilities, i.e., hearing, understanding, structuring, remembering, and comparing sound stimuli. The second, a higher level of musical abilities, implies the ability to experience music emotionally and appreciate it aesthetically. Some authors (e.g. Radoš 2010; Bogunović 2010) equate this ability category with musicality. In agreement with the above mentioned division, Winner and Martino consider sensitivity for the structure of music as an essential ability (Winner & Martino 2000). It includes the ability to perceive tonality, tones, harmony, and rhythm as well as the ability to experience expressive aspects of music. However, they attach particular importance to sensitivity for the expressive properties of music, considering that this property can be regarded as an indicator of innate musical talent. McPherson and Williamson, on a similar principle, state the sensitivity for the structural and expressive properties of music as basic factors of musical giftedness (McPherson & Williamson 2006). It should be taken into account that the authors mean by musical giftedness a natural potential for musical achievement that has a genetic basis and manifests itself spontaneously. Kojov-Bukvić (1989) singles out two primary components of musicality - emotional and auditory. She believes that "the ability to resonate with music emotionally" can be considered a central element of musicality. However, that emotional experience requires auditory abilities related to "the fine discrimination of melodic, rhythmic, and other changes" (pp. 21).

How to understand musical abilities? As a narrower factor that does not go beyond the domain of specific abilities, or as a broader set of characteristics that allow an individual to engage in music successfully? Some authors define musical abilities in a broader sense. Under the term of musical ability, Hallam (2006) includes specific personal characteristics and acquired knowledge and skills. According to Subotnik and Jarvin (2005), initial musical abilities, which further develop into competence, expertise, and elite talent, include internal motivation, charisma, and musicality. In contrast to such attitudes, in this paper, we will opt for the interpretation of musical abilities in the narrower sense because we believe it is necessary to distinguish between abilities in the narrower sense and other characteristics. According to the model of Radoš (2010), on which we rely, basic and more complex musical abilities can be defined. Basic abilities have a strong genetic basis, which includes the sense of pitch, the sense of rhythm, and musical memory. More complex abilities relate to the perception of harmony and aesthetic appreciation of music, and they are influenced by musical experience and learning. Therefore, by musical abilities we mean a set of specific abilities representing a fundamental element of understanding and playing music.

2. DEVELOPMENT OF MUSICAL ABILITIES

Understanding musical development is determined by the fact that music is processed differently depending on the stage of musical expertise (Wallentin et al. 2010). This has significant practical implications for defining musical abilities, their assessment, and opportunities for encouragement at different ages. In literature, we find general data according

to which 50% of musical abilities can be identified by the age of 4, and as much as 80% by the age of 8 (Lelea 2008), as well as that "the sudden development of melodic and rhythmic aspects of musical abilities occurs between the age of 6 to 10" (Lelea 2010, 260; cf. Mirković-Radoš 1983). In this sense, it would be desirable to gain an insight into the level and quality of each child's abilities already in preschool and younger school age, to properly influence his or her musical development.

Most authors will agree that starting from the earliest days (during the first few months after a child is born), a favorable environment can have a significant impact on the development of musical abilities, i.e., that "the beginning of musical development is founded in the process of informal, early learning experiences" (Bogunović 2010, 16). In addition, many findings indicate that signs of musical sensitivity are evident even before birth, which leads to the conclusion that musical development begins already in the prenatal period (Parncutt 1993, according to Andre 2008). This is also supported by the fact that the auditory system is fully developed by the end of the fourth month of pregnancy (Lecanuet 1996). Accordingly, the method for learning music by the Japanese pedagogue Shinichi Suzuki insists that mothers listen to (or, if possible, play) quality artistic music during pregnancy, to have a positive influence on the earliest musical development of the child (Suzuki & Suzuki 1983; cf. Kodela & Nikolić 2014). In an effort to define early musical development, it should be taken into account that newborn children can differentiate the pitch, timbre, and intensity of sounds and has the aptitude to temporally process different musical stimuli (etc. duration, rhythm, tempo), but does not yet have the aptitude to understand complex musical structures (Poćwierz-Marciniak & Harciarek 2021).

Research on musical abilities of newborns is based mainly on the observation (measurement) of body movements and physiological functions during the presentation of certain musical stimuli. The results show that even five-month-old babies react to a change in the contour of a memorized melody, while a change in the pitch of the melody (tonality) does not produce significant changes in behavior. It has also been proven that nine-month-old babies can be trained to recognize the difference between a consonant (major) and a dissonant (augmented) triad, whereby their performance can be compared with the results of adult subjects (Trainor & Trehub 1993, according to Leman et al. 2012).

A significant model of the development of musical abilities at a younger age was created by Briggs (1991), who systematized the previous findings of musical development research. Within the model framework, the period from birth to the end of the sixth year is organized in four stages. The *reflex phase* refers to the first nine months of life, i.e., the period when the child "learns to hear". In the third or fourth month, progress in hearing abilities is noticed, more specifically in the discrimination of tone quality, pitch, and rhythmic groups, while at five months of age, the child can recognize the contour in a transposed melody. It has also been proved that even six-month-old babies can approximately repeat the tonal scales sung to them. The second, *intention phase*, spans over the period of 9 to 18 months, when the child recognizes songs or melodies familiar to it. The ability to localize sound improves (turning the head and eyes toward the sound source). At the beginning of this stage, the child can vocally express a preference for various things, including music, but one cannot yet speak of precise pitch control during vocal expression. The *control phase* (the period from 18 to 36 months) brings improvements in the perception of pitch, which is also reflected in singing. In this period, it is possible to recognize the contour of the melody performed by the child. In the control phase, the level of attention also increases, so the child (relatively active) listens to music for periods of several minutes. Rhythmic and motor control improves significantly from

the 24th to the 36th month. The fourth, *integration phase*, covers the period from the 36th to the 72nd month (i.e., the fourth, fifth, and sixth year of age) and leads to a significant development of musical abilities and behaviors. A vital characteristic of this period is a substantial improvement in the perception of pitch and rhythm, which is also reflected in the ability of vocal performance. In the sixth year, the understanding of tonality stabilizes, while the seventh year is also important for refining this type of ability (Briggs 1991). The author relates the cognitive aspects of musical development to the fourth period, stating that five-year-old children can understand musical terms, but cannot describe and explain them. Progress in this aspect begins to be noticed at the end of the sixth year. Briggs believes the sixth year is the best time to start formal musical training.

Most of the findings show that the development of the basic types of abilities – the sense of pitch, rhythm, and musical memory - is most noticeable with 6 to 10 years-olds. Pitch discrimination is a fundamental element of musical ability and occurs earlier than other elements. In her work, Mirković Radoš (1983) cites the results of Gilbert's research, which showed that in the period of 6 to 9 years of age pitch discrimination improves twice as much compared to the following ten years, as well as Bentley's findings that this type of ability improves significantly from the age of 7 to 14.

Understanding and remembering the melody is developed based on the sense of pitch, where the ability to understand tonality plays an important role. Thanks to it, the melody is not only remembered according to the contour but it is also connected to the tonal center, where the single tones and their sequence in the form of chords are unconsciously or consciously perceived as functions in the tonality. Briggs (1991) concluded that the understanding of tonality stabilizes at the age of 6 or 7, summarizing the findings of older research. Ramsey (1983, according to Briggs 1991), examining the singing of preschool children, established that the sense of tonality does not stabilize before the age of five, while Gardner et al. (Gardner, Davidson & McKernon 1981, according to Briggs 1991) found that five-year-olds can maintain a stable tonality during the entire song. According to the findings of other authors, Radoš (2010) concluded that melody begins to be perceived within a stable tonal system around the eighth year of life.

The sense of rhythm, as one of the basic types of musical abilities, begins to develop very early – "infants present high rhythmic sensitivity, recognizing subtle changes better than adults" (Poćwierz-Marciniak & Harciarek 2021, 9). The ability to discriminate phrases with identical tones but a changed rhythmic aspect was proved in one study with five-month-old babies (Chang & Trehaub 1977). Another group of authors also noted the discrimination of rhythmic patterns in children in the preverbal stage (Demany, McKenzie & Vurpillot 1977 according to Briggs 1991). Zenatti found that over 70% of 4- and 5-year-old children successfully discern the difference between regular rhythmic patterns and varied ones (Zenatti 1976, according to Radoš 2010). Various research points to the conclusion that the sense of rhythm is most significantly improved between the ages of 6 and 10, while around the age of 13, the development of this type of ability ends.

Significant development of the sense of harmony, which, as a more complex musical ability arises based on developed elementary abilities, is usually observed only from the age of 11 onwards. The highest form of musical ability is the aesthetic assessment of the artistic quality of a musical piece and its performance. With average musical children, progress in this field can only be expected from the age of 11 or 12.

It has been noted that elementary aspects of musical abilities "appear earlier, develop over a shorter period and finish their development earlier", while more complex ones

appear later and "develop more slowly and over a longer period of time" (Mirković-Radoš 1998, 96). The cited author also claims that the development of musical abilities understood in the narrower sense ends, i.e., that "musical maturity" is reached around the age of 17. These findings about development agree with the results of the research we conducted with students of the Faculty of Arts in Niš (Nikolić & Kodela 2015). Using the Musical Ear Test (Wallentin et al. 2010), which is based on the discrimination of melodic and rhythmic phrases, we did not get significantly better results for third-year students than for students two years younger. Therefore, we concluded that "the basic aspects of musical abilities – the sense of pitch and the sense of rhythm – are stabilized in the earlier period of development [...], and that Solfeggio course in music studies more significantly develops listening, memorizing and music decoding skills, enhanced by greater attention, concentration, musical memory, and musical-theoretical knowledge" (Nikolić & Kodela 2015, 621).

Although the different types of musical abilities often appear in a fixed order, the ages and periods in which abilities mature should not be understood as immutable. The musical development of each individual is different. It depends on genetic dispositions and on the influence of the environment. Regarding environmental factors, Gagné states that the development process can have four different forms (Gagné, according to Gojkov 2004): maturation, informal learning, formal non-institutional, and formal institutional learning. Maturation is a genetically determined process and refers to the progressive growth of biological structures and psychological processes. Informal learning includes the influence of the environment within everyday activities and is often related to the preschool period. Gagné considers traditional forms of learning to be structured activities aimed at achieving goals, according to methodical principles. It would be useful to apply this standpoint to the understanding of the development of musical abilities, which is directly dependent on the maturation process in terms of the development of psycho-motor skills, vocal apparatus, cognitive functions, and other factors. Informal musical experiences are the foundation for the development of future abilities and their practical application within various musical activities. It goes without saying that monitoring and encouraging musical abilities, and in a broader sense, musicality, is one of the primary tasks of formal music education in general education and specialized schools.

Gordon (2003) distinguishes two forms of musical experience in his theory of children's musical development: musical direction and education. Musical direction implies early musical experiences to which children are exposed from an early period of life, even in the prenatal period. Unlike education, the goal of musical direction is not to develop specific skills but to encourage innate abilities through different musical experiences. A similar division is made by Sloboda (Sloboda 2002, according to Poćwierz-Marciniak & Harciarek 2021), distinguishing enculturation from adequate training, which mostly implies formal musical training. He claims that the interaction of self-activity with genetic factors and environmental influences is important for musical development.

Considering the already mentioned impact of learning on the development of musical abilities, the question arises about the way and to what extent we can attribute this development to environmental factors. In other words: what is the nature of musical abilities, i.e., what is the share of heritage and environment in musical development? Despite the beliefs of certain researchers (e.g. Seashore, Révész) about the definitive innateness of musical abilities, most contemporary authors agree that it is almost impossible to answer the above question precisely. We still don't know whether a person not being exposed to Western scale structure in younger age, will form "brain circuits" for

processing the scale and harmonic structures of that musical tradition (Trainor 2005). We can conclude that musical abilities develop through the interaction of hereditary and environmental factors. In this sense, Radoš sees musical ability as the totality of inherited and learned, as "the result of a) capacity, that is, innate dispositions associated with the effect of maturation, b) informal early musical experiences acquired under the influence of the environment and c) formal learning of music" (Radoš 2010, 53). In her older research, the author concluded that the course and pace of musical development depend on the qualitative and quantitative properties of disposition and environment, but "it seems that the 'strong genetic component' is the factor that more significantly determines the level of achievement and sets the upper limit for the development of musical abilities" (Mirković-Radoš 1983, 217). According to a similar view, the ability to create and understand music is an inherent property of all people, but the innate capacity determines the ultimate limit of the development of abilities and achievements, regardless of favorable environmental conditions or a high level of motivation (Shuter-Dyson 1982, according to Persson 2009). It makes one think about the attitude (the truth, related not only to musical abilities but to abilities in general) according to which the abilities children are born with have certain limits. Nevertheless, they are "quite elastic", which is why no human being has fully utilized developmental possibilities (Koch 1977, according to Andre 2008). The scientific and pedagogical implications of the aforementioned findings are based on the compromise that musical abilities rely on genetic factors but that a favorable environment is necessary for their proper, timely, and optimal development.

3. WHY THE START TIME OF MUSICAL TRAINING IS IMPORTANT FOR THE DEVELOPMENT OF MUSICAL ABILITIES?

In order to look at the different possibilities of environmental influence on the musical abilities development (in terms of informal and formal learning), it is important to keep in mind the critical periods for learning music. A critical period can be defined "as a developmental window during which specific experience has a greater effect than at other times" (Trainor 2005, 262)¹. A wider critical period for children's musical development is considered to be the one during the age of 3 to 6 when the importance of specific and mostly informal musical activities is evident, while the age of 5 to 8 is considered the most important critical period (Radoš 2010).

Most authors agree that early, informal musical experiences are important for musical development. However, the best form of encouraging the development of musical abilities refers to formal music education, when development of musical abilities, musical skills, motivation, and creativity are encouraged through organized musical training and lessons in instrument, solfeggio, and other subjects. This is also indicated by the opinion that "musical training that begins during a sensitive period promotes long-term changes in the brain and behavior" (Penhune 2020, 16), and that these changes are due to a large amount of practice, which is necessary for advancement within formal music education.

¹ While in some studies the terms critical period and sensitive period are used as synonyms, Penhune uses the term sensitive period as a "window in development when specific experience has particularly potent effects on brain plasticity, and thus long-term effects on structure and function" while she considers that in the critical period "exposure to specific experience is *required* for appropriate behavior and neural development to occur" (Penhune 2020, 14).

A significant amount of research shows that an earlier start of musical training can lead to faster and wider development of musical abilities and, thus, greater achievements in music practice. Baily and Penhune (2012) conducted a study of the musical abilities of musicians who started their music education before the age of seven (early-trained, ET musicians) and others who started their musical training later (late-trained, LT musicians). It is significant that the groups did not differ according to musical experience, i.e., the length of musical education and the amount of practice, but only by the time of the start of musical training. The results showed that musicians with an earlier start in music education reproduced rhythmic tasks more successfully. The authors conclude that "observed group difference on task performance could not be attributed to differences in musical experience or cognitive ability, but to the developmental window during which musical training began" (Baily & Penhune 2012, 169). In their further research, the authors included other variables and different tasks. Still, all studies found out that "ET musicians outperform LT musicians on measures of rhythm synchronization and melody discrimination" (Penhune 2020, 14).

Important data can be provided by research on absolute pitch (perfect pitch) as a specific type of ability that allows person to recognize and name, or imagine and sing tones without previous sound support, i.e., without reference tone. Most findings suggest that early musical experiences are essential for developing this ability. Trainor believes that "there is a critical period for the development of absolute pitch that ends around six years of age" (Trainor 2005, 271). In the research conducted by Baharloo et al. (1998), out of 612 participants, 92 declared that they had absolute pitch. It is important to note that almost all participants from this sub-sample started music education before the age of six. Although early music education is necessary to develop perfect pitch, it is not the only factor. Bearing in mind that only a minority of people with early music training develop absolute pitch, Brown et al. (2002) believe that music training during an early 'critical period' is not sufficient for the development of this ability. According to Levitin and Zatorre (2003), in order to acquire absolute pitch, "one needs the combination of some as yet unknown substrate (perhaps genetic) in interaction with the right input at the right time" (Levitin & Zatorre 2003, 108–109). These authors concluded that people who acquire perfect pitch early show "an effortlessness and automaticity", compared to individuals who develop this ability at an adult age.

Bearing in mind the already mentioned importance of musical experiences in critical periods of musical development, it is clear how important the timely start of musical education is. This fact can be indicated by the research results (Mirković-Radoš 1983), in which the students of the brass and the solo singing program of the secondary music school achieved significantly lower score on the musical ability test compared to other students. Namely, "they missed the critical period for starting to learn music, and what was missed, for most, can hardly be compensated for by further training" (pp. 202). The findings of Seashore and Gordon agree with this. These authors came to the conclusion that musical potential stabilizes at the age of 9 to 10 (according to Haroutounian 2008). They believe that musical potential should be encouraged before this limitation period.

In relation to the statement that formal music education is the best form of encouraging the development of musical abilities, it is important to look at the characteristics of the elementary music education system in Serbia. According to the available data, 39 well-distributed elementary music schools in Serbia (<https://zmbss.org/>) provide children with systematized formal musical training. The organization of work relies on the Rules on the Curriculum and Teaching Syllabi for Primary Music Education (2019), which, among other things, prescribes

the ages of students for enrollment in the first grade of elementary music school. For instruments such as violin, viola, cello, guitar, piano, accordion, flute, students up to the age of 9 can enroll in the first grade. For most wind instruments (oboe, clarinet, bassoon, horn, trumpet, trombone), organ, percussion, or double bass, students up to the age of 11 can enroll in the first class. In the solo singing curriculum, thirteen-year-old students and older ones enroll in the first grade of the program for female voices, while the age cutoff is sixteen and older for male voices. Bearing in mind the critical periods for learning music, the mentioned conditions raise the issue of timely encouragement of musical abilities.

When would be the best time to start formally learning music? Briggs (1991) has expressed an opinion that the sixth year is the best period to start formal music training. Penhune validated "that the age range where early training has its strongest effect is between the ages of 7 to 9" (Penhune 2020, 18). According to those statements, students who enter music school at the age of 7 or 8 will have greater benefits of music education, compared to students who, according to the specifications for wind instruments, percussion, double bass or solo singing, start their music education in a later period. Certainly, a significant opportunity for encouraging musical potential can be represented by a preparatory class that the school can organize for younger students, the goal of which is to develop a love for music, freedom and the ability to express through music, thereby creating a quality basis for further music practice (Rules 2019).

4. CONCLUSION

In this article we have presented the characteristics of musical development, more precisely, the development of musical abilities, and exposed arguments about the presence of critical periods for learning music. However, it should be borne in mind that critical periods "are not 'brick walls' that define with absolute precision when something will occur", but "an average age at which individuals pass through a particular developmental stage" (Levitin & Zatorre 2003, 106). This means that students who do not start music education from the age of 7 or 8 will still be able to progress in music education, but it is possible that the development of their musical abilities will have a slightly different curve.

McPherson and Hallam state that "human beings as a species are pre-programmed to acquire a wide range of musical skills" and argue that "children are born with *enables* rather than *constrains* of what they will eventually be able to achieve" (McPherson & Hallam 2005, 261). According to this view, it is important to allow each child to have appropriate musical experiences, so that their musical potential is manifested to an adequate extent. However, we must not limit ourselves to the development of musical abilities within the formal music education, but also consider that rich informal musical experiences in the preschool period can greatly impact musical development.

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RAZVOJ MUZIČKIH SPOSOBNOSTI: KADA JE PRAVO VREME ZA POČETAK MUZIČKOG OBRAZOVANJA?

Muzičke sposobnosti predstavljaju jedan od osnovnih uslova za uspeh u domenu muzike. Dokazano je da sposobnosti počinju da se razvijaju već u prenatalnom periodu, kao i da različiti vidovi sposobnosti imaju specifičan razvojni put. Zbog toga je potrebno imati u vidu kritičke periode za učenje muzike, tj. vremenske okvire u kojima muzička iskustva imaju izrazit značaj. Pored neformalnih muzičkih iskustava koja se stiču u predškolskom periodu, jedan od najboljih vidova razvoja muzičkih sposobnosti svakako je formalno muzičko obrazovanje. U radu su razmotrene specifičnosti sistema muzičkog obrazovanja u Srbiji, preciznije, uzrast učenika koji mogu da pristupe programima za različite instrumente ili solo pevanje. Podaci navedeni u radu upućuju na zaključak da će bolje izgleda za pravovremeni razvoj muzičkih sposobnosti imati učenici koji osnovno muzičko obrazovanje upišu sa 7 ili 8 godina (što se poklapa sa najznačajnijim kritičkim periodom za učenje muzike), u odnosu na decu koja sa muzičkom obukom krenu kasnije. Treba ipak imati u vidu da se muzičke sposobnosti razvijaju i pre početka formalne muzičke obuke, pa treba nastojati da se deci u predškolskom periodu omoguće raznovrsna i vredna muzička iskustva.

Ključne reči: muzičke sposobnosti, muzički razvoj, kritički periodi, muzičko obrazovanje

General paper

**CHARACTERISTICS OF MUSICAL LANGUAGE
IN THE COMPOSITION *CHANTS OF METOHIJA*
BY SVETISLAV BOŽIĆ***

UDC 781.41 Božić S.

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Abstract. *The paper elucidates on the musical language of Svetislav Božić, using the example of his concertino for piano Chants of Metohija, in order to point to certain solutions that give a seal of authenticity to Božić's work. The concertino form is typically an oriental variation of a single lyrical breath, at times singable and danceable at other times, but basically one and the same thought without any prominent dramaturgical contrast; it is a single movement with several lyrical variations. The musical language reveals a distinctive predominant modal harmonization of the tertian principle in building harmony of neo-romantic and early impressionist provenance, which emerges as a result of building on tradition with a controlled touch of modernity and originality.*

Key words: *Svetislav Božić, harmony, melody, Chants of Metohija*

1. INTRODUCTION

Svetislav D. Božić (1954) is a Serbian composer, music theorist and pedagogue. He graduated from the Academy of Music in Belgrade in 1977, and then received his master's degree in 1979. At the same institution, he successfully developed a career as a music pedagogue and writer of scientific texts in the disciplines of music theory, occasionally giving lectures abroad. In 2015, he was elected a corresponding member, and in 2021, a full member of the Serbian Academy of Sciences and Arts.

The rich creative opus of Božić consists of over 300 compositions of various genres, from solo, chamber, choral, orchestral to vocal-instrumental¹. His compositions have been

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¹ www.svetislavbozic.com/biografija, accessed on February 21, 2023.

performed in 20 countries, and the importance of his work is evidenced by numerous awards, leadership positions in significant events, such as BEMUS and Mokranjčev days, membership in the most important national associations, etc. Božić is also the author of fourteen books, most of which belong to the field of music theory and represent indispensable literature for a better understanding of his work as a whole. His theoretical thought, as well as his compositional creativity, are an inspiration to researchers of various profiles – musicologists, music theorists, pedagogues, composers and other devotees and admirers of musical art².

2. FEATURES OF THE MUSICAL LANGUAGE OF SVETISLAV BOŽIĆ

In the creative oeuvre of this composer, one can see the desire to preserve the national in music, and the composer himself often explained his position on this issue: "We have been taught for decades that the song of our native land, of our own people, is something that should be forgotten, that should be humiliated, ridiculed, which should be left to the immature variety show and trained clowns, who are full of ignorance and, of course, the unlimited support of the puppet-obedient media" (Božić 2005b, 150). In addition to the fact that he strives for his roots, Božić is characterized by a certain amount of reserve towards modern means of expression. Namely, he believes that modernity rests in the continuity of the spirit, in the mental configuration, in the combination of acoustics with all these elements, in that arrangement which is eternally stable and is not at all costs inclined to be dissonant, nor pleasingly consonant, but tends to be one that he simply hears time in that way and actualizes it with his record³. Thoughtfulness, depth of thought and carefully selected musical expression show that Christmas is not too burdened by either the old or the new, that a priori it does not give priority to one or the other, but that it "starts from the totality of the experience that represents the object of musicalization, listening carefully to the acoustics of the space summoned from the collective memory roads of the south, taking care not to damage or change the spiritual content of the traditional model, i.e., its essence, with overly radical, modernist compositional procedures (in the context of the music of the second half of the 20th and the beginning of the 21st century) (Stošić 2020, 16–17).

In one of the last conversations, the composer points out that for every artist, creator, it is of great importance to know the basic signals of his musical basin, the melodic, harmonic, and above all the spiritual intonation of his people, which is never unequivocal or one-way: "Being familiar with music of one's people, and then create a new one or conditionally – a new one that preserves the national anthem in its creative core, does not mean being buried in a trench, but suitably equipped to move along the marvelous pattern of artistic offerings, which is a consequence of many overflows and calls. As a long-time professor of several musical disciplines that all flow into an endless river of harmonious thinking and perception, I could not remain untouched by great authors and works from the world's artistic heritage – not only musical. A musician hears music in painting, literature,

² In 2018, a round table entitled *Rosary of Svetoslav Božić* was held, where distinguished experts took part in discussing the creativity of this composer. As a result of the meeting, the collection of works *Rosary of Svetoslav Božić* (edited by Dragana D. Jovanović), Novi Sad, Matica Srpska Library, was published, in 2018

³ From an interview with the composer Svetislav D. Božić in the show "Locked in", RTS's cultural and artistic program, authored by Lidija Božić. The interview is available on the YT channel <https://youtu.be/Ljnc5zNvfPI>, accessed on September 23, 2021.

poetry, architecture. That and many other things determined my compositional style" (Ibid.). A music theoretician and educator J. Jelenković, our composer's daughter, clearly testifies "that the feeling for the Serbian ethos is ontologically engraved in the Božić's artistic being, that the presence of the national idiom is his decisive, representational stylistic trait which has been perpetually reconfirmed, innovated and strengthened due to its frequent reappearance at the level of his creative ideas and procedures over the past thirty years" (Jelenković 2018, 75).

The versatility that the composer insists on offers wide possibilities of understanding and transferring one art into another, as well as transferring the vocal to the instrumental medium. Thus, elements of vocal expression, typical of Byzantine and Serbian music, can also be recognized in the *Chants of Metohija*. Svetislav Božić is one of those composers "who transform folk music, and thus aspects of national culture, into artistic music." Works such as the piano concerts *Chants of Metohija* from 1988, *Raš* mosaic from 1996, *Chants of Bagrdan* from 2000, *Night in Hilandar* from 2010, or the piano suite *Byzantine mosaic* in nine paintings from 2009, certainly lead us to consider him as some kind of contemporary Bartók, which is no doubt a simplified categorization. Božić's position is undeniable that his work belongs to a long chronological line that stretches from Byzantium (in the broadest sense) to the present day" (Mudi 2018, 144).

3. CHANTS OF METOHIJA – FEATURES

The composition *Chants of Metohija* is dedicated to the pianist Danijela D. Karić, the daughter of the famous businessman and politician, Dragomir Karić, and the score was published by the Karić Foundation. The dedication, written by the composer on March 3, 1998, reads: "To dear Danijela, to remind her of native songs".⁴ *Chants of Metohija* were premiered in the Novi Sad Synagogue on September 3, 1998. when Danijela D. Karić performed as a pianist⁵ with the collaboration of the Serbian Chamber Orchestra with the conductor Đorđe Pavlović⁶.

The concertina form (ital. *concertino* – diminutive of *concerto* – concert) is a small-scale concert. The same name is used for the group of soloists in the Baroque concerto grosso and the newer, shorter type of concerto. Concertino can be of an instructive character or intended for concert performance, and is related to recent musical literature (Skovran and Peričić 1986, 272). It is a concerto for a solo instrument and orchestra of a smaller scale and less technical requirements.

For musical analysis, it is especially important to understand the composer's style and the source of his inspiration, and it is important to look back at the motives of the creation and the composer's thoughts about the creation of the piece: to such a spiritually native

⁴ The Karić family is originally from Kosovo and Metohija.

⁵ Aside from the *Chants of Metohija*, the pieces performed at the concert included: Etude no. 7 in F-flat minor (V. Mokranjac), Sonata Lesta (D. Radić), Etude op. 39, in D major (S. Rachmaninoff), Concerto for piano and string orchestra BWV 1052 in D minor (J. S. Bach) and Ne poy, krasavitsa (S. Rachmaninoff). A CD of the concert was published in the same year by PGP RTS.

⁶ The composition was performed several times, both in the country and abroad, and several performances were recorded. One of them was within the authorial concert Enlightenment, which took place in the Hall of the Mitrovica Castle on March 12, 2018, performed by the Orchestra of the Faculty of Arts of Kosovska Mitrovica – Zvečan. A few days later - on Savindan - the piece was performed by the professors of the Faculty of Arts in Priština and their guests as part of the concert with the same name held at Kolarac Endowment in Belgrade.

and precious territory. The melodic material of this piece is almost quotable, so receptive, as if it had been imprinted in our recent Kosovo-Metohija memory for decades⁷. *Chants of Metohija* are my conversation with new aesthetics that reject the signals of national belonging and prevent spiritual joy in art as well. *Chants of Metohija* show that the national substrate in melody and harmony does not have to be dissonant and at all costs false in order to be imprinted in the world of values... *Chants of Metohija* are a signal of my return to the roots, sources and chanting, which is quite sustainable even on a global scale. We don't need to be abstract, nationally disinherited, Esperantized, converted, in order to reach the world stage⁸. The composer's comment clearly shows his value and artistic attitudes, as well as his attitude towards melody and harmony.

4. ANALYTICAL PRESENTATION

Chants of Metohija comprise several profiles of one and the same lyricism. "It is some kind of oriental variations of a single lyrical breath, at times singable and danceable at other times, but basically the same breath, the same thought without a prominent dramaturgical contrast. In its essence, it is a single movement with several lyrical variations"⁹.

The beginning of the composition bears the marking "Chanting – Raško... calm, monastic". The meditative quality of sound underlying the opening atmosphere of the piece, to put it in Božić's words, on the broad whiteness of the G Mixolydian mode is supported by the staticity of the tonic chord, which is not undermined even by the frequent occurrence of the recognizable sound of the Mixolydian minor seventh. A logically guided, simple melody moving at a gradual pace, with the support points on the T⁷ chord creates an impression of archaism, evoking with its repetition of energy-potent impulses, as well as with discrete decorations (m. 3, 6–7/1), magical, almost ritualistic associations. A pedal on the dominant in the string section (which corresponds to the ison in chanting practice), also represents a strong factor of staticity and modality affirmation. The composer himself talks about the pedal's importance: "the unequivocal power of the underlying pedal tones, those archaic sound carriers on the trail of Byzantine-Raška memory, frees the vertical of tertian structures and leads to the world of perfect consonances, harmonizing energies with the laws of the higher order and obedience" (Božić 2005v, 72). In that context, testifying about his Prelude no. 14, Božić seems to be talking about the very opening of *Chants of Metohija*: "in the color of old gold, with a distant reflection of the domes of Byzantine churches, discernable as bell strikes symbolized by the underlying pedal tones, the Mixolydian plain of the tired, vanished empire announces itself" (Božić 2005v, 75).

The pastoral quality of the impressive melodic line (m. 2–3/1) with varied repetition (m. 5–6/1) and intensified rhythmic development (small triplets) is brought by the flutes as a peculiar counterpart to the shepherd's flute, backed up by the piano and oboes in the first, and the clarinets in the second phrase. A broad Mixolydian modal framework based on a single tonic chord, without changing the harmonic rhythm, gets darkened by the

⁷ Remark: the interview took place in 2019 (<https://www.bastabalkana.com/2019/03/svetislav-bozic-kompozitor-metohijska-pojanja-su-signal-mog-povratka-korenima/>, accessed on September 23, 2021)

⁸ <https://www.bastabalkana.com/2019/03/svetislav-bozic-kompozitor-metohijska-pojanja-su-signal-mog-povratka-korenima/>, accessed 09/23/2021.

⁹ This is how the composer himself describes concertina form (the interview was held on February 28, 2023 with the idea to clarify certain formal and harmonic aspects of this piece).

Phrygian coloring, with a sound association of the Phrygian major rather than the Phrygian mode in the cadential melodic formula T 9-7-8 (m. 9–10/1). So, it is a change of mode type on the same 'tonic', i.e. a change by way of mutation (Despić 2002, 362). Such a creative process finds a model in the legacy of the 19th century composers of national schools¹⁰ "as a frequent principle of Božić's modal expressive-coloristic code" (Milenković 2018, 190). Regarding the author's style, Božić's words from his *Melancholic Shadows of the Southern Roads* (2005) could be literally transferred here, where the author, testifying about the musical language of his 33 preludes, states that: "most often the modal scale structure is varied by way of keeping the common finalis (often the genus of tonic sonority, too) [which is the case in the given example]. Instead of modulations, mutations are at work... This creates a special field of tension, tension by understanding" (Božić 2005v, 8). Permeating the spiritual, monastic overtones and folk ambient sound simply dazzles and enchants the listener, potentially sending him over to the cliffs and slopes of the Šar mountains, of Prokletije or Paštrik, magical crags of the White Drim and unquenchable lights of our sanctuaries: the monasteries of the Holy Archangels, Visoki Dečani, Pečka Patriarchate, Zočište, Assumption of the Blessed Virgin Mary, Crna Reka and others, after which Metohija got its name. Božić's reintonation of the pastoral-monastic sound will continue until the last pages of this piece, stimulating the listeners' sensuality and subtly implying our spirituality, ever so indestructible, ever so eternal.

Example 1 (M. 1/1)

The musical score for Example 1 (M. 1/1) is presented in a multi-staff format. The instruments included are Flute (Fl.), Oboe/Clarinet (Ob./Cl.), Piano (Pian.), Violin (Vn.), Viola (Vl.), and Cello (Cb.). The score begins with a dynamic marking of *p* (piano). The Flute part features a melodic line with a cadential formula T 9-7-8, marked with a first ending bracket. The Piano part provides a rhythmic accompaniment with eighth and sixteenth notes. The string parts (Violin, Viola, Cello) play sustained chords. At the bottom of the score, a mutation is indicated as G: T, with a bracketed interval of 7-5.

¹⁰ Here we refer primarily to the Russian national school, and it should be emphasized that such tendencies are also noticeable in Božić's other works of strong national orientation and foundation, on a wide line that leads from Byzantium and Athos, over Žiça and Studenica Monasteries, to Kosovo and Metohija, with the constant pulsation of Pan-Slavism, primarily East Slavic spiritual unity.

The musical score consists of five staves: Flute (Fl.), Oboe/Clarinet (Ob. Cl.), Piano (Pian.), Violin (Vn.), and Viola/Celli (Vl. Vcl. Cb.). The time signature is 2/4. The score includes various rhythmic figures, including triplets and sixteenth-note runs. A trill is marked at the beginning of the piece. Below the piano part, there are two chordal structures: $3-4-2-3$ (II) and $8-9-7-8$ (VII_f).

The element of contrast is introduced from measure 13/1 by intensifying the chordal texture with a parallel movement of triads in a fast, half-note harmonic rhythm. A five-measure phrase in the upper line of the chord bundles suggests a Phrygian overtone, whereas the tonal-modal basis remains unshaken with a marked accentuation of the major triad on the G tone, in four out of five measures. The mentioned contrasting phrase actually heralds a strongly contrasting section of the following example with a coloristic treatment of dissonant triadic parallelisms in the piano section without orchestral accompaniment (!). The fluid, seemingly tonally anarchic musical flow of the new ten-measure phrase (from m. 18) has its tonal foundation on the tone of G, as unchanging (mode)tonal support, despite the appearance of successive dissonances and six-measure absence of pulsations of the tonic major chord. The composer here consciously speaks the language of the composers of late Western European romanticism through the use of polar and mediant seventh chords, along with six-four chords as rather unstable forms of consonance, and polarization of the chord relationship $Md< - S$, as well as the appearance of the Lydian triad and the minor dominant, including a notable role of the II degree and its several times repeated plagal harmonic turn with the tonic. Yet, given the fast harmonic tempo, the parallelism of harmony that points to the impressionistic treatment of the vertical aspect, and the dissonance of the musical flow, indicate that the functionality of harmonies is rather theoretical and conditional, with a wider tonal support on the tone of G that frames this episode. Chromatic variants of scale degrees in the mechanism of parallel movement of major and minor triads have a coloristic-expressive role, potentially symbolizing the shimmering, toll and echo of the bells of Metohija shrines.

Example 2 (M. 6/2)

Слободно,

G: T mD m II T mD m II P S m II sm d l mD sm d l mD
(VII_F)

P II sm⁶d⁶ I VII_F P⁶ II M D S m II T mD m II T

In the second part (103-187), a greater degree of contrast is observed, visible in measure 1/8 (marked as *Lyrical, soft*). The airy melodic line in the piano section, in the high register, after the orchestral tutti, is reminiscent of the address of an angel. Also, this part is characterized by a constant rhythmic sixteenth-notes pulse, which is interrupted for a quick moment, by a contrasting, lyrical, singing episode (marked as *Up tempo, sung*). Namely, in the context of expanding the aesthetic panorama of the current musical flow, Božić's "journey" through the diverse and colorful landscapes of Metohija, brings an expressive, sensitive and gentle melody of the original creative imagination in the folklore spirit (m. 1/13). In a similar atmosphere as at the beginning of the piece, but now in a much more pastoral than monastic manner, the flutes present an archaic theme in the register of the second octave, with the prevailing gradual movement along the tones of the lower pentachord of E Aeolian mode. The melodic movement from the VII degree upwards to the finalis (m. 2, 5-6/13) convincingly colors the musical fabric, enhancing the Aeolian aura and archaism. The idyllic, impeccably stylized melody is accompanied by the bassoon counterpoint and a pedal, bagpipe fifth of the clarinet as an unavoidable folklore element in the creativity of the composers of national schools, which stabilizes the modal center. The tonic pedal arranged by the voice of the violins lying on the high pitch of E3, go down by an octave in each subsequent measure of the string section, with its instruments joining in one after the other in the accompaniment, until they reach the tone of E in the double basses, intensifying colorful, but also energetic sound background. At the same time, the role of the oboes is to make persistent pulsations of the seventh of the minor/minor seventh chord of the tonic with an accented syncope in m. 3/13 that supports the syncopation in the flutes' melodic spinning of the theme. The rhythm-imbued seventh of the chord t7 additionally imitates the folk overtone suggesting a characteristic folk secundal friction towards the first degree of the soloist melodic line. The harmonic staticity of the described episode which unfolds completely on the t⁷

harmony of the E-Aeolian mode¹¹ indicates that, very much like at the beginning of the piece, the linear element of exposing the idyllic "folk" theme is of primary importance for the composer, while the harmonic element has the accompanying role of providing a coloristic sound support. Obviously, "the role of the 'ethereal and soft sonority' of the minor/ minor seventh chord" suited the composer as an element of mood "for the Orthodox Christian... confession" (Milenković 2018, 187) in the Aeolian "soft... dreamy modality" (Božić 2005v: 80), as the composer perceives it.

A calm, serene, but defiant six-measure melody with elements of heroism (trill accents on the melodic movement IV – III degree in m. 3–4/13) is successively repeated an octave lower in an expressive and dynamic crescendo with an increasingly important role of the string section (from m. 7/13).

Example 3 (1/13)

13 У темпу, напевно...

e: $\overset{7}{8}$ (VI—) (VI—)

The playful character of the third part (188m. 1/15, marked *Playful... decisive, but without parody*) resembles the scherzo of the sonata cycle. The composer chooses $\frac{7}{8}$ rhythm characteristic for the south of Serbia (Macedonia) with a 13-measure introduction which brings a strong contrast, serving as a preparation for the appearance of the main theme of this part of the form. Brisk and powerful mixed compound meter ($\frac{7}{8}$) by itself, with pulsations on every eighth note in the entire string section, evokes the folk "colors" and ambiance of the southern Serbian, i.e., Metohijan geographical and spiritual (!) space. Staccato beats on strong parts of a measure in other orchestral sections additionally emphasize the rhythmic "pregnancy" and energy of the new, playfully radiant episode. The harmonic background of the introductory section is conceptually built on the long

¹¹ As compared to the G-Mixolydian mode from the beginning of the piece, E Aeolian mode is a closely related modality, seemingly parallel (which would be E Phrygian mode!), and actually the same mode but for one accidental, similar to the classic I quintal relation.

duration of the minor/minor seventh chord of the tonic, and on repeating the plagal turn $t^7 - VI^5_4$ of the wide field of E-Aeolian modality. The scale passages of the winds section in sixteenth-note movement (from m. 6/15) introduce a deeply charged chant with varied repetitions that will mark the entire subsequent development of the form. Vertical organization of *Chants of Metohija* is based on the traditional varieties of chords of tertian structure. However, with emphasized duration and repetition of the chord VI^5_4 (tones C–F sharp–G) the composer, by his own choice, makes a strong contrast to the previous musical fabric by introducing a new, gently dissonant energy of development¹². The emancipated harmony VI^5_4 with independent quartal dissonance showing no tendency towards resolution, contains a latent quartal structure III^7_4 (G–C–F sharp) in the first inversion. It is the VI degree chord with emancipated quartal dissonance showing no tendency to resolve to a third, i.e. a triad with a fourth instead of a fifth, which can be interpreted as a quartal structure III^7_4 (G–C–F sharp). This type of harmony can be relatively often found in Božić's distant predecessor, – Petar Konjović, who calls such chordal structures "neutral chords". Contrast enhancement of the predominant tertian tissue with a latent quartal structure, gives the described segment of the musical flow a special quality, reflecting a new light on the chord palette.

On the wave of the relativized modal gravity, Božić "carves" the initial theme of the poetic character of folkloric, "almost quotable character". Searching for the possible models of the convincing folklore overtone of Božić's melodic inspiration, we learn the following from the composer: "It seems as if a certain tune from Kosovo and Metohija is quoted; in fact, it is more in the spirit of a quote. Anyone with a spiritual connection, call it gravity, with Metohija, feels that melodiousness, and it sometimes springs out of a person as his own chant; in fact, it comes as a consequence of the spirit of the melodic substance that watches over the Serbian people all the time, and we take over such things, so they look like a quote, which they are not"¹³. With this chant (from m. 1/16) Božić shows a refined sense for the authentic folk overtone, for strongly pronounced folk spirit of the chant's theme that celebrates the folk life of the eternal Metohija spring. And indeed, the melody that Svetislav Božić, a native of Loznica by birth, and spiritually a Serb of broad orthodox format and a cosmopolitan, feels and weaves, looks like a quote, in no way different from the original folklore melody, with an authentic expression of the Metohija folk soul. Spelt out by the piano, without orchestral accompaniment, using modally diatonic style, in a neoclassical form of the small period 4+4, the first sentence of the chant melodically ends on the second degree. The harmonic cadence brings a Doric overtone of the half-cadential formula $S^6_5 - VII$, and it is due to its apparently dominant relation that one cannot resist the impression of a transformed stereotypical Mokranjac's cadential turn $DD - D$, only dressed in a different attire, as other perpetrators of Mokranjac's tradition used to do. The second sentence, made more complex by bass chromatics and dissonant chords of the Phrygian and Lydian sixth chord, brings an authentic Phrygian turn $Fd 7 - t$ in the cadence. The development of the described theme on the following pages of the musical text leads through the celebration of life and immersion into the national spirit, into Božić's vision of natural beauties and folk life blessed by Saint Sava, as well as his eight-century long vigil over Metohija.

¹² Pay attention to the chromatic dissonance F sharp–G.

¹³ From the interview with the composer held on February 28, 2023.

Example 4 (M. 1/15)

15 Играчки...одлучно, али не карикирати

Fl. Ob.

Cl. Fag.

Piano

Vn. VI.

Vc. Cb.

f *mf* *p*

e: t⁷

5

5

7

5

Fl.
Ob.

Cb.
Fag.

Piano

Vln
Vla

Vcl
Cb.

Piano

VI⁵ t⁷

t⁷ S⁶ VII II⁶ VII² III⁶ F⁶ (I⁶) I⁶ VII⁶ VI⁶ Fd⁷ t

Božić achieves contrast at the level of the macro-form by introducing a calm melody line, entrusted to a soloist (m. 1/32), with a remark *Peaceful, song of the East in its urban variant*. The new "profile" of Božić's lyricism brings an expressive nine-measure melody in the sentence form. The melody is structured on the Aeolian modal basis, with an emphasis on the tones of the tonic triad. In Božić's broad spectrum of permeation of modality and tonality, rich shading and tinting of expressive spheres shine through the harmonic component, now with different gravity in comparison to the previous episodes. Namely, what we have here is folklore modality and a potential experience of "varying" functions of the chords of the VII and III degrees (m. 2–3/32), but also of the following harmonies (harmonic-tonal ambiguity in the harmonic analysis of the example is given in parentheses) where the III degree as "one of the unstable triads of the scale [seemingly] acquires a local, momentary role of the tonic" (Berkov 1970, 39). Already in the initial measures we recognize the characteristics of the *peremenij lad* (variable tonal gender: a – C) as an element typical for the Russian national school, as well as ours, but to a lesser extent¹⁴. Božić's association with easy, almost imperceptible movement of (tone)modal center of gravity from minor to parallel major and vice versa, according to Despić, justifiably represents "a form of manifestation of modality" (Despić 2002, 150), on the basis of parallel scale sequences of the Aeolian and, a minor third higher, the Ionian mode.

The Metohija wellspring watered by orthodoxy and melancholic sentimentality gave a soul to the previously mentioned lilting melody in an ambitus of a ninth (m. 1–9/32).

¹⁴ Let's recall the song *Biljana platno beleše* from Mokranjac's Tenth Garland.

Aeolian tonal values are recognized not only by their harmonic turns and on the basis of an association with premenij lad, but also by a characteristic free melodic movement from the tone of the VII degree. After the recognizable, modal, Aeolian cadence VII – t, the archaic, folkloric, modal plate of Aeolian coloring, changes the gravity point and the zone of modal support is moved to the tone of C, hinted in the previous sentence (m. 10/32). A momentary flash of the new C-Ionian modality, announces further development of the initial melodic idea with the expansion of the ambitus towards the lower register and expressive-coloristic shading in the form of application of the Mixolydian $\flat 6$ with the appearance of the minor dominant triad and its resolving into the major tonic. After the aforementioned recognizable Mixolydian harmonic turn d – T, the melodic sculpting of the Phrygian trichord conditions an appropriate harmonic treatment and fluctuation of the tonal base T – t – T (m. 13–15/32). A chanting melody in wide waves of varied repetition of duple time, looks as if it contains the composer's personal survival code in the style of folkloric, national romanticism. After a harmonically sharp turn D^7 – T, Ionic modal background brings cause-and-effect chordal connections D^6 – S^6 , D – II^6 , and a complete authentic cadence. Božić's spiritually close environment including Mokranjac, Konjović, Hristić and Tajčević obviously roused the composer to turn to the national sources of Metohija sound substance and the drifts of centuries-accumulated melodic ideas, in order to transform them through a creative prism into a symphony of spiritual peace, a gift to Danijela Karić and the artistic and cultural heritage.

Example 5 (M. 1/32)

Мирно, песма источна у урбаном варијанти

$a: t \text{---} VII^2 \text{---} III \text{---} VII^6 \text{---} VI^6 \text{---} III^6 \text{---} t \text{---} VII$
 (C: $D^2 \text{---} T \text{---} D^6 \text{---} S^6 \text{---} T^6 \text{---} VI \text{---}$)

$s^6 \text{---} VII \text{---} t \text{---} C: \boxed{VI} \text{---} D^6 \text{---} T^6 \text{---} II^3 \text{---} T \text{---} II^2 \text{---} d^6$

$T \text{---} t \text{---} T \text{---} s \text{---} D^7$

$T \text{---} D^6 \text{---} S^6 \text{---} T^6 \text{---} VI \text{---} D \text{---} II \text{---} D \text{---} T$

The final section of the concertina (Coda, 1/33), following the basic tempo (*Accelerate...*), is a sublimation of the previous thematic subjects. It is followed by a larger solo section leading to a bright finale. In a harmonic, yet dynamically expressive crescendo, Božić builds on the energy potential of the final melodic-rhythmic motif almost to the point of ecstasy, in which we recognize a hint of folklore expressionism, leading to an effective ending of the work.

5. CONCLUSION

Summarizing the findings of the research, it can be said that there is a certain similarity of opinion with the musicologist Branka Radović, who characterized Božić's music as neither abstract, nor alienated from the listeners, or avant-garde in terms of sound innovations and exclusivity, but in some cases neo-romantic and neo-classical, in terms of its style and anachronism, yet very listenable, receptive, close to wider layers of music lovers (Radović 2018, 36). In addition to the evident caution towards novelties, but also, in accordance with such an attitude, there is also a clear and unequivocal attitude of the composer towards tradition. Larger sections, as sonic images of the Metohija glades of our existence, carry the emotionality of the Metohija musical life "calibrated" through Božić's creative prism.

It can be concluded that the concertina for piano *Chants of Metohia* is an example of a contemporary composition that reflects the composer's views expressed earlier (connection with the national, moderate use of dissonance...). The interweaving of song and dance definitely gives this piece its stamp and unequivocally testifies to Božić's lyrical, unequivocal rootedness in the national soil, leading directly to the sources of our music, to Mokranjac, but also into the more distant past. So, when Božić asserts "that he Mokranjac was blessed with a great gift, as evidenced not only by his work but also by his belonging to his people, which is a trait of all great men in all times" (Božić 2006, 67), doesn't it seem more than justifiable to discern and acknowledge a logical line of tradition that leads from Mokranjac to Božić? Božić's *Chants of Metohija* and his distinctive predominant modal harmonization of the tertian principle in building harmony of neo-romantic and early impressionist provenance, emerging as a result of building on tradition with a touch of modernity and originality of a self-contained composer, – make the multi-layered meanings shine through. J. Jelenković justly states that "the presence of tonal and modal patterns in Božić's language is not the result of mere mannerism and his passive 'glance into the past'; rather, the act of their affirmation, in the given historical context, and within the composer's distinctive poetics, should be seen as a kind of symbolic gesture which establishes tonality and modality not only as a language but also as a sign of distinctiveness" (Jelenkovic 2018, 76).

In reviewing the meaning of the work, let's ask ourselves if this sublime touch and embrace of Božić's Metohija music, raise us to the almost tautistic level and at least temporarily quench our thirst for our primordial, national, unwavering and constant, spiritual, but also secular being at the very source of the national light and identity that we must never lose? Actually, it seems that Božić, with his merciful, bathed-in-Orthodoxy chants that spring from the spirit of the people of Metohija, defiantly yet meekly reveals that some unbridled energy of musical lyricism, of chants that live and will live forever, bursts under the diversely colored Metohija skies. *Chants of Metohija* are to the composer apparently the ever-painful song of his victimized people, and the grief and bliss in which all those who had ever left even the slightest trace in our history live in the continuum of national and spiritual being; and to us, the listeners, they are a consolation, a glimpse into

eternal life and the end point of all the roads leading from Byzantium, the Mediterranean, the east and west to our cradle – Kosovo and Metohija.

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ODLIKE MUZIČKOG JEZIKA U KOMPOZICIJI METOHIJSKA POJANJA SVETISLAVA BOŽIĆA

U radu se rasvetljava muzički jezik Svetislava Božića, na primeru končertina za klavir Metohijska pojanja, sa ciljem da se ukaže na pojedina rešenja koja daju pečat Božićevom stvaralaštvu. Formu Končertina odlikuje orijentalno variranje jednog lirskog daha, koji je povremeno pevljiv, povremeno igriv, ali u suštini, ista misao koja nema veliki dramaturški kontrast; to je jedan stav koji ima nekoliko lirskih varijacija. Muzički jezik pokazuje osobenu preovlađujuću modalnu harmonizaciju ternog principa izgradnje sazvučja, neoromantične i ranoimpresionističke provenijencije, koja nastaje kao rezultat nadovezivanja na tradiciju, uz doziranu modernost i originalnost.

Ključne reči: Svetislav Božić, harmonija, melodija, Metohijska pojanja

METHODS FOR TEACHING HARMONY AND COUNTERPOINT IN SECONDARY MUSIC SCHOOLS IN THE REPUBLIC OF SERBIA

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Abstract. *The school subjects Harmony and Counterpoint are part of the secondary music school curricula in the Republic of Serbia. The issue of adequate teaching methods to be applied in teaching these school subjects has sprung from the following factors: continuous education, prescribed teaching materials and an insufficient number of classes allocated to each of the aforementioned subjects. Regarding the fact that teaching methods define the manner in which students learn, acquire skills, habits and knowledge thus forming their own personalities, and realizing that these methods are the manner, tools and forms of teaching, this paper analyzes the present state of affairs in the secondary music school education as well as the application of relevant methods for teaching Harmony and Counterpoint. The paper proposes some potential alterations of the applied teaching methods with the purpose of achieving more efficient and creative approaches to teaching Harmony and Counterpoint in secondary music schools.*

Key words: *Harmony, Counterpoint, secondary music school, teaching methods, forms of instruction*

1. INTRODUCTION

As the most organized form of education and instruction, teaching presupposes a selection and practicing of various methods. An adequate choice of teaching methods and their appropriate application contributes to the quality of teaching and accomplishment of all prescribed tasks. Teaching methods determine teaching procedures and the activities expected to be performed by teachers and students.

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Trnavac and Đorđević define teaching methods as a purposeful and systematically applied manner of managing students' work during classes, which allows for acquiring knowledge and skills and their practical use. At the same time these methods contribute to the development of their academic skills and interests, their own view of the world and consequently qualify them to be valid participants in the real world (Trnavac, Đorđević 2002). According to Vilotijević, "a teaching method is a scientifically verified manner in which students, guided by their teacher, acquire knowledge, skills and habits and develop their mental and physical skills" (Vilotijević, Djurić and Vlahović 1996, 36).

Theory acknowledges numerous interpretations that use these concepts, starting with the pedagogical concept and the basic premise of teaching in an institution, all the way to an individual teacher's teaching style as well as the social and instruction forms applied in certain phases of teaching.

2. HARMONY AND COUNTERPOINT AS SUBJECTS IN THE SYSTEM OF SECONDARY MUSIC SCHOOL EDUCATION

Secondary music school education is directed towards the following goals: the development of crucial competences necessary for students' further education and their active participation in civil society, the development of musical skills and accomplishments in the field of music techniques and interpretation, the development of creativity and motivation for studying, critical thinking, as well as for teamwork, self-assessment, self-initiative and expressing their own opinion. These goals include gaining the skills for public performance along with the preservation of the tradition and culture of the Serbian nation and minorities, development of intercultural aspects, respect for and preservation of the national and world cultural legacy, instruction in solving musical problems, communication and teamwork.

These officially prescribed goals of the secondary music education are accompanied by those referring to the development of personality: cherishing of positive human values, instruction about the importance of health and safety, respect of racial, national, cultural, linguistic, religious, gender and age equality, tolerance and appreciation of differences, development of nonviolent behavior and zero tolerance to any kind of violence, raising consciousness about the importance of sustainable development, protection and preservation of nature and environment and ecological ethics, as well as the development of the sense of solidarity, understanding and constructive cooperation with other people (Official Gazette of the Republic of Serbia, no. 88/17, 27/18 – other law, 10/19 and 6/20).

Secondary music schools in the Republic of Serbia train students in several programmes: Classical Music, Jazz Music, Serbian traditional singing and playing, Church Music – Orthodox major, Church Music – Catholic and Protestant major, Early Music, Music Theory and Music Production with Sound Editing. Harmony and Counterpoint are mandatory school subjects to be attended by students in all programmes and with an identical number of classes, with the exception of the programme for Music Theory, Music Production and Sound Editing, which have twice as many classes since these school subjects are major mandatory courses.

Table 1 Harmony and Counterpoint in the secondary music school curricula

Programme	Number of classes	
	Harmony	Counterpoint
Classical Music	I (2) + II (2) + III (1) + IV (1)	III (1) + IV (2)
Jazz Music	I (2) + II (2) + III (1) + IV (1)	III (1) + IV (2)
Serbian traditional singing and playing	I (2) + II (2) + III (1) + IV (1)	III (1) + IV (2)
Church Music – Orthodox major	I (2) + II (2) + III (1) + IV (1)	III (1)
Church Music – Catholic and Protestant major	I (2) + II (2) + III (1) + IV (1)	III (1) + IV (2)
Early Music	I (2) + II (2) + III (1) + IV (1)	III (1) + IV (2)
Music Theory	I (2) + II (2) + III (2) + IV (2)	III (2) + IV (2)
Music Production and Sound Editing	I (2) + II (2) + III (2) + IV (2)	III (2) + IV (2)

Organizing teaching materials and the optimal time necessary for their realization are determined by the structure of the teaching curricula. As for the school subject Harmony, it is taught to the students from the first to the fourth grade of secondary music schools. Its curricula requires mastering the harmonic rules and musical logic when creating homophone chorus fractures, as well as studying and mastering audio harmonic practice and analytical interpretation of the examples from relevant reference texts (Nagorni Petrov 2022). Teaching of the subject Counterpoint in the third grade qualifies students to acquire knowledge in the area of the historical development and technical characteristics of the Renaissance counterpoint, as well as the skill to recognize the Renaissance musical forms and composing procedures, in accordance with the school subject curriculum. Teaching of this school subject in the fourth grade is aimed at learning about the Baroque music, its rules, techniques of composition and the most prominent traits, as well as recognizing the Baroque musical forms (Official Gazette of the Republic of Serbia”, no. 88/17, 27/18 – other law, 10/19 and 6/20).

Considering that theoretical school subjects prove to be more important in the programmes Music Theory and Music Production with Sound Editing, this paper further analyzes the teaching methods applied in teaching Harmony and Counterpoint in these two programmes.

3. TEACHING METHODS OF HARMONY AND COUNTERPOINT IN SECONDARY MUSIC EDUCATION

The teacher, students and teaching materials represent the main actors in education, and together they form a methodical triangle (Vilotijević 1999). In accordance with their activities and the type of class organization, there has been traditionally applied the frontal instruction (or lecture-style instruction). The instruction circumstances require the choice of appropriate teaching methods, adapted to actual classroom situations and pedagogical and psychological interests of students, with the purpose of accomplishing instruction tasks.

The very structure and curricula of the school subjects Harmony and Counterpoint taught in secondary music schools define the following methods: oral presentation, interaction with teachers, work on the text, written exercises, illustrations and demonstrations, and practical tasks (Filipović 1977; Đorđević and Ničković 1990)¹. The methods applied

¹ Relevant pedagogical literature offers a number of definitions that determine the meaning and importance of the methods used in teaching. Views of teaching methods and their definitions differ regarding the standpoints and theoretical approaches of authors in question. The majority of the authors agree that the methods used in teaching are extremely important since they determine the quality of teaching and have an influence on the knowledge acquired by students.

in teaching Harmony and Counterpoint might slightly differ. These teaching methods are used with the purpose of developing and encouraging expressive, mental and creative skills of students.

Examining the current situation, we can conclude that the following teaching methods are used in teaching the school subjects Harmony and Counterpoint (Trnavac and Đorđević 2002):

- **verbal methods: monologues** (description, narration, story-telling), **dialogues** (popular lectures, discussion) and textbook assignments;
- **observational methods** (demonstration);
- **student-conceived practical tasks** (practical assignments, laboratory work)

1) One of the oldest teaching methods is **direct instruction (monologic method)**, which is often described as the "traditional" approach to teaching – teachers convey knowledge to their students primarily through lectures (*ex catedra*), by which teaching materials, teachers and students are related². Direct instruction is important for teaching since it provides systematic, exemplary and dynamic teaching environment (Đorđević and Ničković 1990). In applying this method, the teacher assumes the role of the main actor in teaching, that of an accomplisher. Yet, this method may be used by students, as well.

Direct instruction includes the following forms: lecturing, storytelling, description, explanation, argumentation and reasoning (Vilotijević 1999). *Explanation* is considered an appropriate tool for teaching new materials. This form of lecturing “is applied for interpreting unknown or unfamiliar words, concepts, rules, definitions, procedures, art works“ (Vilotijević 1999, 221). Explanation helps teachers clarify the causal relationships between various concepts, starting from what is already known to their students.

Acquiring skills and knowledge in the analyzed school subjects is based on both theoretical and practical work. Therefore, this method of direct or verbal instruction, which is most frequently applied in teaching Harmony and Counterpoint, should be combined with other teaching methods such as illustration and demonstration.

Dialogic teaching involves ongoing talk between teacher and students, prepared in advance³. Through dialogue, teachers can, in an unconventional and efficient manner, facilitate and elicit students’ synthesis of their knowledge of Harmony and Counterpoint and encourage them to relate it to their knowledge of other school subjects (Radičeva 2008).

This method involves questions and answers⁴. Particularly important is asking clearly formed questions, based on students’ previous knowledge of Harmony and Counterpoint and their intellectual skills⁵. Dialogic teaching is especially useful for reviewing, revising and testing achieved knowledge, as well as introducing new materials. School curricula prescribe *repetitorium*, which augments the course by reviewing material learned in classes of Harmony and Counterpoint, facilitating further studying and learning (Trnavac and Đorđević 1995; Vilotijević 1999, Živković 1979). *Repetitorium* is applied in classes of Harmony and Counterpoint with the purpose of reviewing smaller or larger segments of material, as well as for revising all the important points of the subject.

² This method is also known as *achromatic* (from Greek *akreatizane* – assumed to be listened to, oral, in the form of a lecture).

³ Together with the monologic method, the dialogic method – *erotetic method* – belongs to verbal methods.

⁴ “Besides questions and answers, the structural element in the dialogic method is frequently an impulse (by speech, an object, or mimicry), often used when a student provides an incomplete answer so that they should be encouraged to complete it” (Vilotijević 1999, 228).

⁵ Contemporary didactic science has posed numerous questions related to the application of the dialogic method: affirmative, alternative, apperceptive, absolute, meaningless, short, unequivocal, indirect, auxiliary, evolving, rhetorical, suggestive, equivocal, etc.

2) Observational methods (playing short exemplary pieces, listening, playing and singing assigned short compositions, harmonic and counterpoint analysis of assigned examples of music notes) elicits the *actual* application of the acquired knowledge. Namely, the theoretical knowledge is thus shown (illustrated) via a visual experience and transformed into an actual sound image (demonstration) representing the final stage of the mental process. Students are thus trained to convey their theoretical knowledge and transform it into the skill of harmonizing cadence, short modulations, devised harmonic tasks on the musical instrument (Ibid. 1979). However, this method is not often used in classes of Harmony. Students deem it difficult and rather unpopular. "The school subject of Harmony, taught in music schools, can be approached in two ways. The first one is of creative nature, involving students' own harmonization or harmonic improvisations, whereas the other one is the analytically descriptive one, contained in the harmonic analysis" (Hodžić 2015, 279). Introduction to analytical harmony is one more attempt at training students in this new skill. The present curricula prescribe a small number of classes to be devoted to this particular segment, leaving students insufficiently skillful and knowledgeable about it (Nagorni Petrov, 2017).

In classes of Counterpoint, students are taught through examples of music notes assigned in textbooks, students' written tasks for both vocal (singing) and instrumental (playing an instrument) counterpoint. Hence, a correlation with other school subjects is achieved: Solfeggio, Choir, Piano, Musical Instruments. Equally important is listening to certain Baroque polyphony compositions for better recognition of the forms and dominant counterpoint techniques. The clear correlation is shown with the school subjects Listening to Music and Musical Forms.

3) Student-conceived practical tasks are the methods that require that students complete Harmony and Counterpoint tasks as part of a specific assignment that combines practiced harmonic elements, their creation in the form of the assigned melody of soprano, bass, marked (coded) bass, contour double voice. Everything about this is taught during the introductory or first classes of Harmony (Živković 2006; Petrović 2011). A harmonic task is part of everyday activities during the Harmony classes. Doing various, problem-solving or free harmonic tasks encourages the development of students' creative thinking and raising of their consciousness of the significance of studying Harmony and applying it in practice (Dutina 2016).

The Counterpoint assignments for the students of the third grade include single-voice counterpoint melodies (*cantus firmus* and *florid* counterpoint), double voice and triple voice of the imitation stave, analytical analysis of the counterpoint procedures related to the assigned compositions of the main Renaissance composers, as well as playing an instrument and singing of the assigned examples, which contributes to the correlation with other corresponding theory school subjects. The Counterpoint assignments for the students of the fourth grade include double voice and triple voice polyphony stave, double voice invention and triple voice fugue, as well as the recognition of the most prominent Baroque musical forms (Stojanović and Milošević 2020).

The assignments can be done:

- **As classwork, in class** (individual work, in pairs or small groups). This method aims at achieving a higher level of individual engagement of each student in Harmony classes, either by their individual accomplishment of a task (harmonization) or by offering their suggestions and ideas about a potentially different harmonization. The main disadvantage of this method is the passive conduct of the majority of students. It is advisable to uphold old and tested didactic

principles of relevancy and moderation, and start with short and simple harmonic tasks (Kiš Žuvela 2015).

Unlike Harmony, Counterpoint classes have always been structured so as to include students' individual work, which is probably the case at present, as well. However, improvements visible in contemporary teaching have brought about novelties, such as pairwork or groupwork. For instance, the Renaissance free double-voice stave is preferably done in pairs (two students participate, the one writing the upper voice and the other writing the lower voice). Groupwork is chosen for the analytical observation of one selected polyphony from the Baroque period (invention and fugue). Classes might be more creative by using various music games, tests, error correction exercises with the purpose of developing critical thinking among students (Stojanović and Milošević 2020).

- **Homework** (doing homework that reviews one particular segment done in class or all relevant material). Doing homework that further improves the already acquired knowledge is part of everyday teaching of Harmony and Counterpoint. The teacher in charge of these school subjects is responsible for the following:

- Assigning students particular and individual tasks (to harmonize the assigned soprano or coded bass in Harmony; to produce a free double-voice stave, invention or fugue, on the assigned topic in Counterpoint)
- Selecting adequate (appropriate and suitable) tasks from relevant and prescribed textbooks.

Teachers are also essential in grading and correcting homework, suggesting better solutions, criticizing and praising the work of each individual student (Živković 1979).

- **Examination** (written, annual, final). Written examinations encompass all acquired knowledge and skills. Taking written, annual and final exams is a natural continuation and accomplishment of all teaching methods (Ibid. 1979).

4. IS IT POSSIBLE TO INCLUDE ADDITIONAL TEACHING METHODS INTO TEACHING HARMONY AND COUNTERPOINT?

New findings in the field of pedagogy have offered the possibility of including novelties and necessary changes into the traditional secondary music education. The advance of information and communication technologies has obviously exerted its influence on the education system and practice. Mastering new teaching technologies enables the application of various teaching methods which in turn make teaching more interesting and comprehensible (Vidulin-Orbanić and Duraković 2012). Teaching can be improved by the introduction of appropriate media and multimedia. This will contribute to the individualization of learning and students' academic improvement, "intake of information orally and visually, unlimited repetition of relevant contents, organization of cooperative and interactive studying, managing learning and studying, timely feedback, easier access to different sources of knowledge, easier insight into various approaches to one problem, improvement of the quantity and quality of knowledge" (Vlahović 2001, 309).

The teacher applies direct instruction when teaching in order to interpret, explain and demonstrate all the necessary segments pertaining to the school subject. It is preferable to occasionally introduce students' discussion and debate in order to encourage them to participate more in class. Efficient learning can be achieved by constant application of other teaching methods such as individual work, groupwork, pairwork (Belković 2009).

The choice of a particular method depends entirely on students' needs and their actual abilities to solve certain problems related to the materials being taught.

Teaching of the school subjects Harmony and Counterpoint can be greatly improved by using illustration. It includes relevant signs, tables, graphs, diagrams, plans, maps, schemes, sketches, drawings, etc. These are meant to better explain the teaching materials transferred orally or in discussions, and to emphasize and clarify the most significant points. Therefore, certain complex concepts and harmonic procedures are thus easily memorized, becoming simpler and more comprehensible. This method requires an additional oral and/or written explanation. Moreover, the illustrative method involves the visual sense as an addition to spoken words. The visual illustration is to be supplemented by the sound illustration (sound recording, playing exemplary pieces of music on a musical instrument by a teacher), and students are to be invited to participate in the performance by singing and/or playing an instrument (Vilotijević 1999).

CONCLUSION

The school subjects Harmony and Counterpoint are taught as mandatory subjects to the students attending all programmes in secondary music schools in the Republic of Serbia. Teaching of Harmony (four school years) and of Counterpoint (two school years) includes the following teaching methods: direct instruction (monologic), dialogic teaching, observational method (playing short exemplary pieces, listening, playing and singing assigned short compositions, harmonic and counterpoint analysis of assigned examples of music notes), student-conceived practical tasks completing Harmony and Counterpoint tasks. The aforementioned teaching methods and their application in classes of Harmony and Counterpoint contribute to the acquisition and improvement of relevant knowledge, skills and habits.

The traditional manner of teaching the school subjects Harmony and Counterpoint requires the inclusion of various novelties, additional materials, and changes in the application of teaching methods. The use of "contemporary" technologies and the combination of the already existing teaching methods facilitate the acquisition of the teaching materials by encouraging students to recognize their advantages, practical application of learned materials, as well as infinite possibilities for expressing their own creativity.

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NASTAVNE METODE HARMONIJE I KONTRAPUNKTA U SREDNJIM MUZIČKIM ŠKOLAMA REPUBLIKE SRBIJE

Nastavni predmeti Harmonija i Kontrapunkt ugrađeni su u obrazovni proces učenika svih odseka srednje muzičke škole na teritoriji Republike Srbije. Kontinuirani obrazovni ciklus, propisani nastavni sadržaji kao i nedovoljan broj časova za njihovu realizaciju otvaraju pitanje primene nastavnih metoda u nastavi predmeta Harmonija i Kontrapunkt. Polazeći od toga da nastavne metode definišu način pomoću koga učenici stižu i usvajaju znanja, umenja, navike i veštine i time izgrađuju svoju ličnost, kao i da predstavljaju načine, sredstva i oblike postupanja u nastavnom radu, predmet analize je trenutno stanje unutar srednjeg muzičkog obrazovanja i primena relevantnih metoda u nastavi predmeta Harmonija i Kontrapunkt. U radu se ukazuje na moguće izmene i dopune u procesu primene metoda rada i dostizanja efikasnije i kreativnije nastave predmeta Harmonija i Kontrapunkt u srednjim muzičkim školama.

Кључне речи: Harmonija, Kontrapunkt, srednja muzička škola, nastavne metode, oblici rada u nastavi

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