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Belgrade Center for Music and Dance introduces its journal, founded with the purpose to bring scientific approach to the Music and Dance, and to provide better understanding of these arts. Since every art has its dualistic nature: abstract and practical, the researchers have the opportunity to develop a huge number of problems through theoretical discourse that would find its implementations in practice and help performers and teachers to overcome existing obstacles.

Music and Dance are performing arts, therefore, they embrace many features which could be discussed: from the performer's abilities (physiological, psychological, and social characteristics, cognitive, and emotional variables), through teaching methodologies, and finally, to exploring arts itself (technical construction of the elements that are essential for the materialization of the Idea such as architectural construction of the instruments or scene; formal construction; sociological, psychological, philosophical, historical-cultural approaches, interaction between arts and science, etc.).

Scientific approach carried out in researches should examine various aspects that constitute the architecture of Music and Dance. The term "scientific" must not be interpreted as another attempt to put the Art under the scientific monitor. Scientific approach can be considered as an artistic approach. "The greatest scientists are artists as well", said Einstein. Therefore, there can be no distinction between true Science and real Art, because in both the power of the mind, vision and instinct are united. Their elements are alive, existing and developing through process of progression, and could never be fixed in one closed form, but always passing from one form to another. However, the elements of the Art are more abstract than that of the Science, so the Science must help Art to express itself more precisely.

Today, every aspect, every feature of the Art is explored by science. Physics, mathematics, and acoustics explore the foundation of music: the sound. Branches of biology examine body of the performers and its inner physiological changes. Psychology investigates processes of collecting and processing pieces of information in the mind. There are also studies that implement semiotics in the discourse. Therefore, every molecule, every atom of the Art is explored. This leads to enormous number of researches, and accordingly, huge number of journals, varying from quantity to quality. Bearing this in mind, we set as our major goal to build a journal which will strive towards quality, and thus, contribute to scholarly communication and academic world.

The mission of the *Accelerando: BJMD*, as the first, scientific, refereed on-line journal for Music and Dance in the country, is to connect the scholars and researches from all over the world and expand knowledge through qualitative selection of the papers. Furthermore, instead of conservative, inefficient models which pull the education system and the society backwards, I believe that the expanded knowledge in the fields of Music and Dance obtained through cooperation and scholarly communication can be a powerful factor towards progress in Serbia and its orientation towards reforms and integration processes.

In addition, I would like to thank everyone who contributed to the journal, authors, members of the editorial board and reviewers.

*With best regards,
Maja Marijan, Editor in Chief*

Contents:

Choreographic Approach in Modern and Contemporary Dance

#1 Choreographic Methods for Creating Novel, High Quality Dance

David Kirsh, Dafne Muntanyola-Saura, R. Joanne Jao, Amy Lew, Matt Sugihara

#2 Differentiating Between Contemporary and Traditional Dance Aesthetics: Androgyny of Modern and Contemporary Dance

Vera Obradović

Emeritus

#3 The Single and Eternal Greece of Rallou Manou: A Survey of Her Work from a Slav Standpoint

Nadežda Mosusova

National Ballet and Music

#4 The Cuban Dance Counstruct: A Mechanism for Creative Agency and Identity Formation

Elizabeth Gahl

#5 Genesis of Kharkov Music Culture in the Highlight of the City's Education and Concert Life Formation

Olena Kononova

Methodology and Pedagogy

#6 A Case Study of Student's Progress in Piano Playing: The Role of Training Model in Student's Expertise

Maja Marijan

#7 Technique and Style of George Balanchine School

Petr A. Silkin

#9 Utility of Simplified Labanotation

Maria del Pilar Naranjo

Bibliographical Survey and Historiography

#10 The Beginnings of Music Criticism in Belgrade: A Display of Musical Events Considered Through Reviews Published in the Daily Newspaper "Politika" 1904-1905 [In Serbian]

Dina Vojvodic



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Choreographic Methods for Creating Novel, High Quality Dance

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Abstract

We undertook a detailed ethnographic study of the dance creation process of a noted choreographer and his distinguished troupe. All choreographer dancer interactions were videoed, the choreographer and dancers were interviewed extensively each day, as well as other observations and tests performed. The choreographer used three main methods to produce high quality and novel content: showing, making-on, and tasking. We present, analyze and evaluate these methods, and show how these approaches allow the choreographer to increase the creative output of the dancers and him. His methods, although designed for dance, apply more generally to other creative endeavors, especially where brainstorming is involved, and where the creative process is distributed over many individuals. His approach is also a case study in multi-modal direction, owing to the range of mechanisms he uses to communicate and direct.

Keywords: *choreography, multi-modal instruction, dance*

Introduction

Here we discuss our developing understanding of the methods used by a world famous choreographer, Wayne McGregor, when he works with his dance troupe, Random Dance, to create highly original dance pieces. (The choreographer, Wayne McGregor is the choreographer in residence for the Royal Ballet at the Royal Opera House in Covent Garden, London. His own troupe, Random Dance, is the resident dance troupe in Sadler's Wells theater. McGregor came to UCSD in 2009 as an artist in residence to collaborate with David Kirsh in a cognitive study of the dance creation process.) These methods are of particular interest because, in McGregor's hands, they have been remarkably successful at generating novel, high quality dance creations. They are also of interest because of what they teach us about distributed creativity more generally, and non-verbal interaction using multi-sensory imagery. Dance is a very physical medium, both in performance and the way it is created. When creating dance, choreographers often engage their dancers in a bodily way (Gallagher 2005). This is not unique to dance but in other domains, it is less evident and hard to study. We are finding that through careful observation and analysis we are acquiring new insights into creativity, and multi-modal communication. Our discussion has four parts: Methodology, Findings, Analysis, and Discussion.

Methodology

Our goal in this study was to exhaustively collect data of the creative process in dance, to create a complete archive of that process, and to analyze the methods, outcomes and

distributed cognition of Wayne McGregor and Random Dance. The dance team worked for thirteen days on a new dance piece at UCSD, the spring of 2009. Their time at UCSD represents about 60% of the total time allocated to creating the final work. Neither the music nor the sets, both specially commissioned by Wayne McGregor, had yet been made. So our first surprise was that music is not used in the early phase of creation as a mechanism for generating dance phrases. Whenever the dancers worked, there was music present. But they danced with the music, not to it. We will not discuss music further.

The data we captured and used in our analyses fall into seven categories. Jointly they comprise a thorough documentation of the entire distributed creative process:

- 1) Video: The two dance venues used by the company were instrumented with five high definition video cameras on the walls and two standard camcorders on the ceiling (See Fig 1). These cameras were run an average of six hours a day for thirteen days, covering the times when the choreographer was present and whenever the dancers were practicing movements.

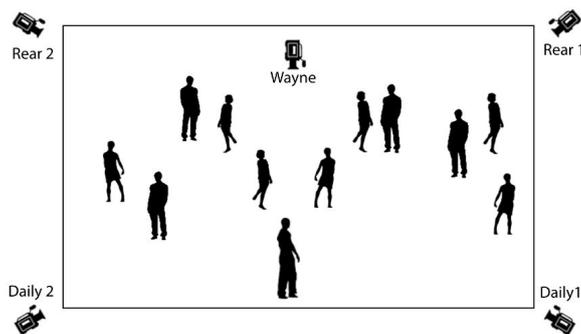


Figure 1. A schematic layout of the high definition video cameras used to capture the interactions between Wayne McGregor and his troupe.

- 2) Field notes: Teams of students sat on the sidelines during the entire process and took notes on movements, interactions, and instructions each day. For each dancer there was a dedicated team of 2-3 students, eleven teams in all. Their field notes helped us to organize and annotate the video archive.
- 3) Choreographer interviews: The choreographer was interviewed before and after each working day – a total of 22 times in all – often for an hour at a time.
- 4) Dance interviews: Four dancers were interviewed two at a time, each day. When appropriate, the dancers ‘danced’ their answers to our specific questions about the day’s activities. This was especially helpful when the day’s activities required the

dancers to visualize, or use other sensory imagery, to help create movement ideas. These interviews were also videoed (Banks, 2005).

- 5) Motion capture: Three dancers, each performing several dance phrases, were captured using a sixteen-camera VICON system. This produced 3-D trajectories of the dancers in motion.
- 6) Psychological tests: Each dancer performed a memory test for dance phases and identified key positions or 'movement anchors'. These anchors are used to help recall attributes and positions and offer insights into memory.
- 7) Diaries and notebooks: Photographs were taken of all written artifacts used by the dancers and choreographer. These notebooks and diaries are used to help solve problems, recorded ideas, and remember movements and phrases.

To organize and code this data two classes were created at UCSD to provide the trained labor needed. A master vocabulary of keywords was established and used to produce a single master list of activities, time coded to facilitate video indexing following ethnographic methods (Williams 2006). This served as a guide to what we might find at different moments in the video. The next step was to annotate snippets of video showing activities of particular interest. Students were allowed to choose particular dance phrases from amongst the 14 phrases the troupe performed in the final review on the last two days. They then tracked the activities that led to the evolution of those phrases over the course of the thirteen days, creating snippets that could be compared on a split screen or spliced together to make a video of the morphogenesis of a phrase.

Interviews were a further source of insight into the creative process. Each day, Wayne McGregor was asked to explain his goals for the day and describe what actually transpired. The interview was open ended and after the first ten minutes, the conversation turned to basic questions concerning choreographic choice, objectives, values, tasks, imagery, etc. Of the 60 hours of interviews collected from Wayne McGregor and the dancers, 35 hours were transcribed, and the process of keywording and indexing begun. Much of Wayne McGregor's speech during the day was also transcribed from cameras and microphones.

Findings

Multi-modality. When creating a dance in the contemporary tradition, choreographers communicate with their dancers in diverse physical ways. We list seven communicative vehicles we observed Wayne McGregor using when working with Random Dance (Table 1).



Each carries specific information for the dancers. Some are obvious: he talked, gestured, used his own body to display what was to be done, and moved to a position on stage, or in relation to others, to show the dancers where to position themselves. But some communicative mechanisms are non-obvious and uncommon outside the dance domain.

For instance, touching a dancer can be used to physically reshape a posture or movement. Its function is more corrective than denotational. If force is applied to a body, even gentle force, its purpose may be not so much to ‘describe’ a structural shape or a body dynamic, as it is to cause the dancer to change the way she/he moves, feels, or even thinks. Several factors operate at once: the touch must be exactly at the right time and place; if it communicates a feeling, such as fatigue, anger, or physical distress, the touch needs the right dynamics; and if it communicates a position then the touch must be appropriately corrective, marking the extension of a limb or the direction the body should be moved in.

In a physical context such as dance, where the structures being created are the dynamics of form and position, it is natural to see touch used as a tool for sketching, shaping or correcting. But we observed other less predictable modes of communication, especially with sound.

Table 1. The choreographer used seven main communicative devices.

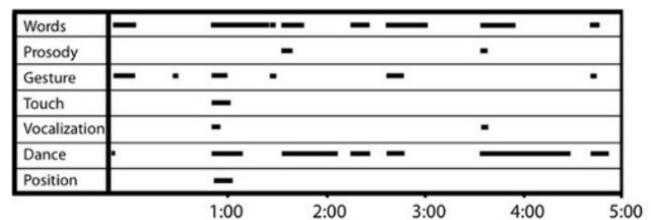
Vehicles Carryng Information	Information Carried
Words and Syntax	Forms, moods, general tempo, how a role is to be placed
Prosody or information	Nuance about shape, tempo, mood
Gesture	Forms, modification of form, dynimics of form
Touch	Correction of form, prodding to incite movement, pivot point
Vocalization	Some structural aspect of form, dynamics of form
Full body display (dancing)	Imitate this form, though in an idealized manner
Position on stage	Position or orientation on stage

Sound for communicating rhythm is almost universal: "One, two, three; one, two, three ...". But sound to communicate form, feeling, or ‘quality’ is less familiar. Wayne McGregor regularly offered corrections, or communicated some aspect of dynamic form by calling out

phrases such as “N’yahh uh oom” or “Tri dah day”. We call this use of sound ‘vocalization’. The goal of vocalization was clearly to direct and alter dancer movement. But in subsequent studies, we were not able to prove that all dancers interpret the sound the same way. This may be because its function varied between dancers. To some, it communicated a dynamic or gestural form; to others, it communicated a feeling; and to still others, it helped them to remember the dynamics of a phrase they already had mastered. Moreover, because dancer and choreographer were invariably in close proximity when vocalizing, the use of vocalization often led to further interaction. It is usually a move in a sequence of multi-modal interactions.

We also observed emergent communicative meaning arising because multiple modalities, such as words and gestures, gestures and vocalization, were used at once. In table 2, we display a five-minute period of instruction and the duration of different modalities in use. Note how many of the channels overlap. In particular, in the early phase of this instruction – around the first minute – we see that Wayne McGregor combines words with gestures, dancing, touch, and positioning.

Table.2 *Communicative Modalities in Interaction. In a five-minute period Wayne McGregor uses many different modalities, often at the same time.*



Methods of Instruction. We now describe three methods of instruction we found Wayne McGregor using and provide a framework from which to conceptualize their differences.

1. *Show a phrase to the whole troupe or large subset.* Wayne McGregor uses his own body to display the structure and dynamics of a move or phrase (See Picture 1). He has two styles. He either dances amidst the troupe in the same physical orientation as everyone else; or he faces the group, as if teaching. He expects the entire troupe to observe and reproduce the move, though, for some moves, the dancers are expected to execute in a ‘more perfect’ manner.



Picture 1a.



Picture 1b.

Picture 1. When Wayne McGregor shows the troupe a phrase he either operates amidst the group as if dancing with them (1a), or he stands in front of them, as if teaching in a class (1b).

2. Make a phrase on a target dancer (solo), or a duo, a trio or quartet. This method of direction involves using the bodies of specific dancers as targets on which to shape the form and dynamics of a move or phrase. Typically, the entire troupe watches these target dancers and later will reproduce those movements in their own duos, trios, or quartets. There are also occasions, however, where the point of a ‘make on’ is solely for the target dancers (see Picture 2). A further form of ‘making a phrase on’ occurs when Wayne McGregor adapts or modifies a phrase originally created by the dancers. In that case, making on is more like reshaping.



Picture 2a.



Picture 2b.

Picture 2. Wayne McGregor makes on a duo in 2a, and in 2b, the troupe observes and copies. Wayne McGregor is taller and shaved. Notice how close choreographer and target are, and the density of interaction.



Picture 3a.

3. *Task or pose a choreographic problem.* In this third kind of direction, the choreographer assigns ‘choreographic problems’ for the dancers to solve or choreographic ‘tasks’ for the dancers to complete. Typically, these problems or tasks require the dancers to create some sort of mental imagery – a landscape of Manhattan, the feel of being touched on a certain part of their body, the dynamic

and kinematic feel of being a piston moving back and forth. Often, the way the problem is posed requires the dancers to invent an image or scenario for themselves. The choreographic problem is to use this imagery in some way to create a virtual structure that they are then able to relate to in a ‘choreographically’ interesting manner (see Picture 3). Using this threefold classification of methods, we reviewed the video to determine how the methods were involved in the actual creation of phrases.



Picture 3b.

(**Picture 3.** As shown in the pictures, one dancer imagines moving a heavy bell around ; another dancer imagines interacting with a barrel – stepping into it, demarcating its boundaries and then moving outside it and pushing on it from the outside).

Evolution of Phrases. In table 3, we show the details concerning the evolution of each phrase. It is apparent that a phrase is never the outcome of a single instruction method or directive. Sometimes the choreographer will come to a session with a clear idea of a movement he wants the dancers to learn. In that case, he will either Show them all, or Make on a duo, trio, or quartet. More often, though, he will begin the creation of a new phrase by assigning a choreographic problem or task. As can be seen below, nine of the sixteen phrases started with a *Task*, five with a *Make On*, and two with a *Show*.

Table 3. The evolution of each phrase is shown here as the outcome of several methods. Final length refers to the usable material recorded during the final review. A bar indicates that a day or more passed before the next method was used. An arrow indicates the same day.



#	Trajectory (munutes spent)	Total Duration (minutes)				Usable Material (m:ss)
		Task	Show	Make	Total	
1	Make(26) Make(36)	0	0	62	62	1:07
2	Show(42) Task(3) Make(28)	3	42	28	73	2:46
3	Show(54) Task(11) Make(33)	11	54	33	98	0:34
4	Task(51) Task(6) Task(54)	111	0	0	111	Not in Final Review
5	Task(63) Show(31) Task(18)	81	31	0	112	Solo: 37:00 Duet: 8:20
6	Make(26) Show(69) Make(66)	0	69	92	161	2:12
7	Task(9) → Task(63) → Make(7) Task(55)	127	0	7	131	3:00
8	Task(40) → Make(46) Task(49) Task(31) Make(35)	155	0	46	201	7:40
9	Task(60) Task(55) Task(34) Task(4)	153	0	0	153	0:53
10	Task(146) → Make(33) Task(37) Task(84) Task(85)	375	0	33	408	Solo: 00:47 Duet: 10:50
11	Make(68) Task(34)	34	0	68	102	15:05
12	Make(69) Task(87)	87	0	69	156	1:55
13	Task(67) Task(58) → Make(124) Make(37)	125	0	161	286	5:00
14	Task(110) Task(113)	223	0	0	223	Not in Final Review
15	Task(102) → Make(93) Make(41) → Task(13)	115	0	134	249	Solo: 1:05 Duet: 2:20
16	Make(51) Make(5)	0	0	56	56	3:46

Analysis. Each of these methods has its individual strengths and weaknesses, both in terms of productivity, long run value, and creative potential.

Tasking. Based on the time spent using a method, the number of times it was used, and the number of usable minutes generated, the most important method is clearly *Tasking* / Problem solving. As seen in table 4 (below), 62% of instruction time – that is, time dancers were not practicing – was devoted to working on tasks. This 62% delivered 60% of the final output. Although tasking sessions were marginally longer, 55 mins. vs. 46 and 44 mins. for making and showing, *Tasking* was still the method of choice, being called on 58% of the time. In interview, the choreographer provided several additional reasons for valuing *Tasking* more highly than other methods. He mentioned that by assigning the dancers problems to solve they stretch their repertoire more effectively – they discover new ways of moving themselves; he, the choreographer, has the opportunity to see new things that the dancers can do, and therefore, he may use those dancers differently in the future or ‘make on’ them differently; he believed that if a movement originated as a solution to a problem, the dancers are likely to

imbue it with greater feeling, affect or quality – what some call greater intentionality; they will find the phrase easier to remember; and they will have intellectual ‘anchors’ that can serve as reference points in the phrase later.

Table 4. This table shows the frequency, average duration, and fertility of each method of instruction.

Instruction Type	Frequency		Mean Duration		Total Product
	Times Used	% of total instruction time	Minutes	Minutes	% of total instruction time
<i>Task/Problem Solving</i>	29	62.00%	55.17	63.07	60%
<i>Make On</i>	17	30.50%	46.41	25.52	25%
<i>Show</i>	4	7.50%	49	15.24	15%

There are further reasons to view *Tasking* as of special interest, particularly for those interested in the nature of creativity. First, because dancers themselves must solve tasks, and because each dancer’s imagination is different, inevitably there will be as many solutions as dancers. These solutions can be vastly different. And even if the phrases a dancer makes falls short of acceptability, it still may engender ideas in Wayne McGregor. We regularly observed him trying out dancer ideas on himself, and then later putting these altered ideas to use in a Show or Make. We also regularly found Wayne McGregor using a dancer’s solution as a base that could be reworked or ‘massaged’ into a different form.

Second, tasks increase the resources available to dancers when looking for inspiration. Imaginary structures or feelings can serve as scaffolds for a dancer. The challenge any dancer faces is to make a sustained phrase: not just a nice move here or there, but something that lasts 40 seconds or a minute. It is no surprise, then, that people like dancing with other people. A person makes a nice foil for a partner to interact with. When a person is absent, a physical structure can serve a similar role, though any dynamism must come from the dancer. On an empty stage, structures are absent. At such moments imagination, when guided, can fill the void. This has the effect that dancers will often be dancing in relation to something that only they are aware of.

A third virtue of tasks is that they breed diversity; the phrase one dancer comes up with may be stylistically different than the phrase another comes up with.



Table 5. The fertility of each method can be measured by the number of usable minutes it generates. We assume that each method is responsible for a pro-rated share of the minutes in the final phrase, even though realistically, some methods contribute more to a phrase than others.

Prase#	Usable Material (minutes)	Proportion of Time Spent on Each Method			Minutes of Material Generated by Each Method		
		Task	Show	Make	Task	Show	Make
1	1:07	--	--	100%	--	--	1:07
2	2:47	4%	58%	38%	0:06	1:35	1:06
3	0:34	11%	55%	34%	0:04	0:19	0:11
4	*	n/a	n/a	n/a	n/a	n/a	n/a
5	45:21	72%	28%	--	32:47	12:34	--
6	2:12	--	43%	57%	--	0:56	1:16
7	3:00	95%	--	5%	2:50	--	0:10
8	7:41	77%	--	23%	5:55	--	1:46
9	0:53	100%	--	--	0:53	--	--
10	11:37	92%	--	8%	10:41	--	0:56
11	15:05	33%	--	67%	5:01	--	10:04
12	1:55	56%	--	44%	1:04	--	0:51
13	5:00	44%	--	56%	2:11	--	2:49
14	≠	n/a	n/a	n/a	n/a	n/a	n/a
15	3:25	46%	--	54%	1:35	--	1:50
16	3:46	--	--	100%	--	--	3:46
1:44:23		Total Length of Material Generated			1:03:07	0:15:24	0:25:52

Making. As can be seen from table 4, *Making* is responsible for 30.5% of Wayne McGregor’s time and 25% of the final product. Why is *Making* more prevalent than *Showing*?

The reason, we speculate, is that *Making*, like *Tasking*, is a technique that helps Wayne McGregor reach beyond himself. It is a mechanism for fostering novelty. In a 'make on', Wayne McGregor uses another dancer’s body in place of his own. The phrase that emerges invariably reflects something of the personal style of the dancer and something of the body style. In interviews, the dancers freely recognized that the way a phrase turns out, and the authority on how it should be performed always lies with the ‘makee’. Moreover, since making on involves a close coupling of choreographer and dancer the phrases that arise must be the product of a collaboration of sorts, even if the creative contributions are unequal.

To explore this idea we counted the number and duration of turns that choreographer and dancer take while engaged in a 'make-on' vs. the number of turns taken during a 'show'. Our conjecture was that 'making on' is far more like a conversational dialogue than *Showing*, so we expected to find more back and forth activity.

That is exactly what we did find. As shown in Figure 2 the number of momentary stops, pauses or opportunities for non-verbal dialogue that we observed in a randomly chosen

'make' far exceeds those we observed in a randomly chosen 'show'. There were 32 turnovers in ten minutes of making vs. 14 in ten minutes of showing. This is to be expected given the differences between making and showing, since in making Wayne McGregor must be responsive to exactly what the target dancers are doing. When Wayne McGregor is making he is invariably close to the solo, duo or trio he is making on and so he will naturally work with them in a physical, tactile way. As they move so will he. Because of the physical nature of dancing, its speed and change in position, we would predict that the level and frequency of interaction would necessarily be high.

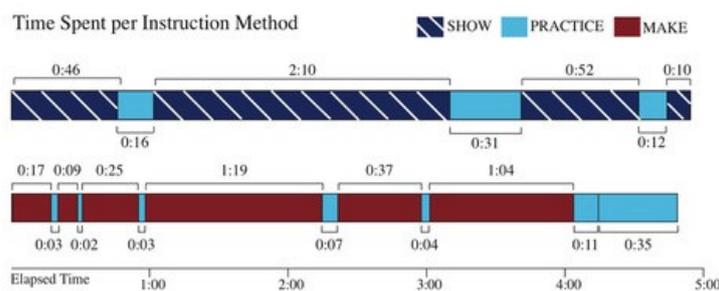


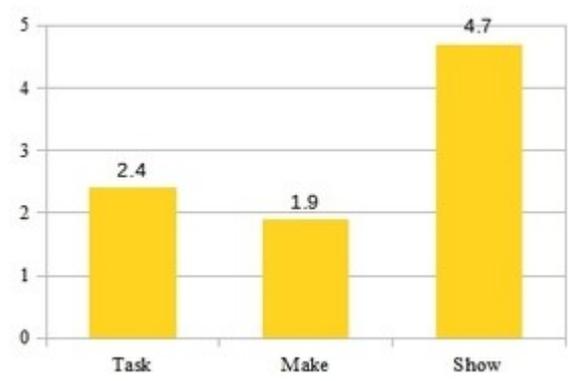
Figure 2. These two activity lines show that there is more physical 'dialogue' occurring.

In figure 2 we display dancer and choreographer mutual activity over five minutes of *Showing* vs. five minutes of *Making*. We analyzed ten minutes but display only five for greater visibility. The top activity line displays a showing episode; the bottom activity line is a making episode. When he Shows, Wayne McGregor, on average, communicates longer and the dancers practice longer. This is to be expected because they must copy him. But when he Makes he works in shorter bursts with the dancers. Overall, there are more exchanges, however. Accordingly, *Making* is more interactive than *Showing*.

Showing. Based on time and frequency, *Showing* is the least popular, but also, in some ways, it is the most potent. Every minute spent *Showing* yields 4.7 secs of usable product, compared to 2.4 secs of *Tasking* and 1.9 secs of *Making*. This makes sense since Wayne McGregor only Shows when he has material that he feels is likely to be usable. But unlike the other methods, *Showing* is the least collaborative method. The choreographer stands to learn little from the dancers. In table 6 we display the average number of seconds yielded by a minute of work in each of the different instructional methods.



Table 6. Yield (in secs) of a minute of method.



Group Attention, Group Intention. We began observing what dancers watched most; what they had in their center of attention. By center of attention, we mean the person whom the troupe observes, particularly while Wayne McGregor is instructing. Our prediction was that when Wayne McGregor is Showing, he is, himself, the center of attention; when Wayne McGregor is Making on a single dancer, or on a duo, the center of attention is Wayne McGregor and the 'makees' jointly if we ask about the rest of the dancers, and it is Wayne McGregor alone if we ask about the 'makees' (the targets); and when Wayne McGregor is Tasking, or when the dancers are themselves solving a choreographic problem, they are their own center of attention.

And, indeed, the center of attention (almost) behaves in this common sense way (see Goodwin 1994 for examples on professional vision). In cases where Wayne McGregor is 'Making on' a trio, the remainder of the troupe will listen to Wayne McGregor but watch the trio. Their attention is split, as we predicted. But they use the trio, and not Wayne McGregor, as the reference for the movement. They listen to Wayne McGregor but watch the target.

The term reference is one we heard the dancers use to designate the authority, or role model, for the group when there is a question about the nature of a given movement. When a choreographer 'Makes on' a dancer, or a small group, it is reasonable to assume that the group evolving the movement, rather than the choreographer, is the center of attention and the way they perform the movement is the referent. We confirmed this through interview. Once a target 'makee' has mastered a phrase, and often even before, she/he or they are taken to be performing the movement in the definitive way. We observed many times that Wayne McGregor, too, will rely on 'makees' to recall the movement made on them, when he needs it again in the future.

So far, this only weakly stretches our preconceived ideas. If the referent is the person who best knows a given phrase, it is natural to look to that person as the local authority. If a movement is being Shown, however, shouldn't Wayne McGregor be the referent? He is the one who thought it up, he is the one who danced it to Show how it is to be executed, and he is the one we expect to remember it perfectly. Our biggest surprise was that this is not always true.

The reason things sometimes deviate is that when Wayne McGregor is Showing, there is often another dancer who acts as a 'Surrogate Reference'. This is a dancer who can be counted on to precisely master the key aspects of the movement in near real time. Invariably, a surrogate reference will be someone who has worked with a choreographer a long time, or she/he will be someone with outlier skills in copying. A surrogate reference will be someone who reliably interprets what Wayne McGregor is trying to get the dancers to do, and can display that intent in a more accessible manner. The result is that there are cases where Wayne McGregor instructs by Showing, but many of the troupe, after initially watching Wayne McGregor, will actually watch the surrogate referent during subsequent re-showings by Wayne McGregor (See figure 3). In the instance we observed, this other dancer, A, is the longest standing member of the troupe. In interview with other dancers, it was reported that A has the best anticipation of what Wayne McGregor is trying to Show, and that, accordingly, it is often easier to copy A's movements than Wayne McGregor's.

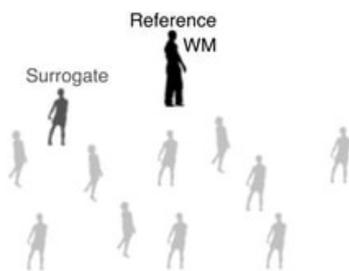


Figure 3a.

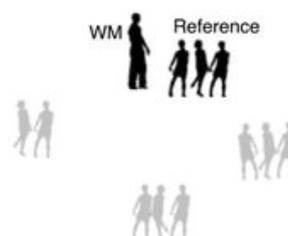


Figure 3b.

Figure 3. In 3a, Wayne McGregor is showing a phrase and so is, himself, a reference for the dancers. But one of the dancers – a surrogate reference – knows Wayne McGregor's intentions well and executes them in ways the others can follow easily. In 3b, Wayne McGregor makes on a trio and they serve as a reference for the onlooking dancers who must also learn the trio.

Discussion

We now turn to a more general discussion of the problematique of dance creation and what we have learned about the creative value of different instructional methods.

A major challenge in creating a new piece of choreography is that the work should ideally be both novel and of high quality (beautiful, interesting, absorbing). Achieving both attributes is especially difficult because of a trade-off: it is easier to be novel if one's work need not meet existing norms of quality; it is easier to produce recognizably high quality work if one's work need not be novel.

Quality can be thought of as analogous to reliability in design. For instance, in classical ballet, where the movements have been refined over years, new works are essentially reliable forms combined in reliable ways. In figure 6 (below), we represent this trade-off on a 'iso-goodness' curve. It represents the 'goodness' of a choreographic product in terms of its novelty and quality. A very novel piece may be valued as highly as a high quality piece. And a piece of exceptional quality may be valued as highly as a piece of exceptional novelty.

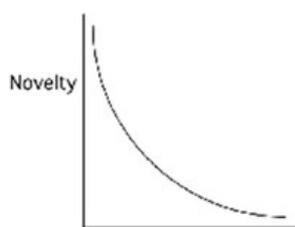


Figure 4a.

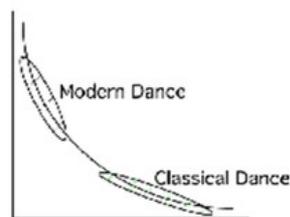


Figure 4b.

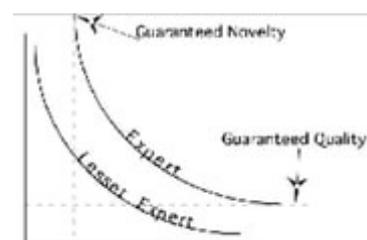


Figure 4c.

Figure 4. 4a shows the basic 'iso-goodness' curve. 4b shows that modern choreographers are biased toward novel work whereas classical ballet choreographers are biased toward quality. 4c illustrates that better choreographers live on a better 'iso-curve'.

Historically, modern dance has differed from classical dance in its norms for what is good. The best modern work should lie more toward the novel side, using few tried and true dance forms, and containing more inventive never-before-seen forms and moves. Accordingly, the best new creations in modern dance should lie somewhere near the upper left of the curve (see Figure 4b). Creations in classical ballet, by contrast, lie somewhere around the lower right. Despite these different biases or preferences, most work, with the exception of the best, tends to lie near the middle of the curve between novelty and classical quality (or beauty) because it

is easier to create a piece in the middle region than at either extreme. Figure 4c illustrates that better choreographers live on a better 'iso-curve'. Their work never follows below a threshold of novelty and quality.

Great choreographers are noteworthy because they are able to push their 'iso-curve' outward (see Figure 4c). They can ensure that even their most novel, risky pieces meet a certain acceptable level of recognizable quality, and even their most safe pieces meet a certain acceptable level of novelty. How do they do this? How can they take risks and still be confident of coming through?

The answer, we suggest, is that different choreographic methods have different risk reward profiles. Reliability in design is achieved through a wise distribution of methods, akin to an asset allocation. In Figure 5 (below), we show our view of the risk reward structure of Wayne McGregor's methods of Showing, Making, Tasking. Showing is the most reliable use of time, but the least generative. Making is still a highly reliable use of time but leads to a larger set of novel moves. Tasking is the least reliable, in the sense that some tasks lead to no usable output. But it is also the most generative in providing novel movement. Choreographers with an eye to time and success will divide their time wisely among all three methods.

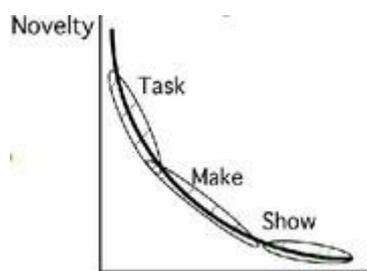


Figure 5a.



Figure 5b.

Figure 5. 'Iso-curves' can be used to show where the methods of Show, Make and Task lie on a risk-reward curve.

Conclusion

Our parting conclusion:

The domain of choreography is a rich arena for research on the nature of distributed creative cognition, on multi-modal instruction, and phenomena of group attention, mental imagery and interactivity. We have just begun our inquiry into these areas and hope that others, too, will see the value of close observational and empirical study of artistic creativity.



Note: The credits for the pictures go to UCSD research team, the ICL lab.

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Differentiating Between Contemporary and Traditional Dance Aesthetic: Androgyny of Modern and Contemporary Dance

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Abstract

In modern, contemporary, performed dancing, androgynous dancing bodies have become an all-pervasive and dominant phenomenon. Deconstructionalists of modern dance techniques, developing in the early twentieth century and breaking the strict form of classical ballet dance, restored the naturalness of movement, i.e., freedom of performance and expression, and what's more – breathed new life to ritual elements. The dancing body, the dancing self, is begging to lose the qualities of gender and through dance aspires towards a kind of androgenization of habitus and movement. Needless to say, today, modern, contemporary dance, in its aesthetics, becomes a distinctive dance of Rebis, which is a symbol of androgyny, a homogeneous male and female whole.

Keywords: choreography, multi-modal instruction, dance

The Beginning of Modern Dance

Modern dance as a distinctive form of dance and choreography in the artistic practice, appears for the first time in the early XX century. The concept of modern dance, in this text, shall be equated with the concept of contemporary dance, since the contemporary dance movement, in its practice, interpolates the performing techniques of modern dance. Modern, that is, contemporary artistic dance, in terms of deconstruction dance strategies, develops as a kind of an antipode to the long ballet tradition and for some time breaks away from it. By bringing about a true revolution in the field of dance art, it established a new trend in dance poetics and

aesthetics. It stood up to schematic interpretation, decorativeness, artificiality, as well as to undulating-surreal visions of ethereal female figures that were the supreme feature of classical ballet. Dancers like Martha Graham (1894 – 1991) and Doris Humphrey (1894 – 1958) were accused of extremely viral dancing. Needless to say, the modern dance movement, already in its making, strives to decisively break away from the dance traditionalism that originated in the time of Louis XIV. The stage language it speaks is new and so are performing technique and theory, while its approach to the dancing body is novel. Rejecting the authority of the classics and interlacing with the general tendencies of contemporary art and the way of life, it gradually establishes its own dance structure, poetics and aesthetics. It is reflected as the emanation of a modified human sensibility and spirituality, motivated by a myriad of technological innovations that necessarily dictated different movements in the so-called ordinary, everyday life.

Androgenization as a new idea based on gender non-relativity

The creators of the new XX century dance, out of fear that the technical civilization will entirely subordinate the human body to machines and consequently dehumanize it, offer the return to nature, as the harmonious conception of establishing a connection between art and life. Their work is a genuine quest for the entity created within archaic consciousness and unconsciousness simultaneously. Obviously, over time, the modern, contemporary stage dance has gone in a completely unexpected direction i.e. towards the "adrogenization" of physical appearance and movement on stage, and in doing so evoked in a man the »memories« of his origin and original-being. Modern dance bodies become distinctly androgynous, and so do their movements. Male and female dancers become difficult to tell apart. There is no difference between men's dance force and women's ancient ethereality and tenderness. Everyone dances with an equal masculine force and feminine subtleness and softness of movement.

Today, dance has become increasingly androgynous in its symbolism, gesture and energy, movement, costume, stage expression, etc. The creators of contemporary choreodrama and dance performances often strive to totally depersonalize and erase all gender features. On stage one cannot tell the difference between male and female dancers. Traditional roles have been eliminated along throughout centuries, markedly different male and female dance styles. The distinctive process of overcoming the disintegration of male and female principles resembles an unconscious unification of modern man and his roots. This refers both



to the creator i.e. the choreographer, and dancers themselves. Man by his nature strives for perfection and eternity. "Human perfection can only be in the image of God. Whether in the past or the future, it is presented as an androgynous state" (Chevalier and Gheerbrant 1989, 11).

Cosmic gender interpretation of self-being correlated with animus/anima

My interpretation of the androgyny of physical appearance and androgyny of dance is that of unconscious ritual behavior that takes developed Hi-Tech world, alienated from nature, back to the mystical union of absolute cosmic harmony, i.e. to the united opposites. At first glance it may seem that the contemporary theater of movement is extremely urban, with often politicized subject matters and far away from any kind of ritual. It even gives an impression of something completely opposite of the ritual. However, things are quite different. The ritual seems to be an indelible feature that is also deeply present in today's choreodrama theater, though with one significant difference. Man once knowingly and intentionally performed the ritual dance, devoted himself to it, surrendered himself completely and believed in its effect. However, today he seems to be doing so out of suppressed needs dictated by his instinct, his archaic consciousness and archetypal potentials of an individual. The ritual element comes to the fore, but without original faith in its effect. Today's man does not equate himself with the role he performs in the manner in which his distant ancestors did. Today, man establishes the necessary harmony, perfection and unity with nature, the cosmos, God, by dancing as an androgynous being, which seeks to unify the traits of both sexes within himself! He dances like a single original being that stands above the genders, and his dance becomes a prayer for the cosmic gender connection. Today's "mask" which a dancer takes and identifies himself with is androgynous persona (Persona – a mask worn by an actor in the past.), which Jung (1984) describes as the mask of collective psyche, through which the collective psyche speaks.

Jung (Ibid.) regarded the concept of bisexuality as a development principle of the species, which plays an important role in the functioning and dynamics of a personality. He believed that every person, on the one hand, has a bisexual nature, stating that each man carries the female archetype, anima, as the unconscious part of his personality, and likewise women have the male archetype, animus. Furthermore, it seems that bisexual personality traits are the most evident phenomena among artists. In his book, *Philosophy of the body*, in the

chapter dealing with erotic creativity, Mikhail Epstein discusses that artists have traits of the opposite sex and sees this as a particular type of a condition which is essential for artistic creativity. Men's artistic personality is characterized by feminine traits, while women have pronounced masculine traits.

A modern dancer, according to his external physical appearance and aesthetics of movement, more increasingly and more clearly becomes an impersonator of the androgynous, who also awakens and raises the awareness of the opposite sex that lives inside himself - anima in a man and animus in a woman. In fact, through modern dance productions the remarkable "self-birth" of the primordial being takes place on stage. Mikhail Epstein (2009, 238-239) develops two more terms: corpora and corpus as the counterpart to Jung's. The man's body contains corpora, a psycho-image, the projection of the beloved female body, just as in the woman's body exists corpus, the image of male habitus. Hence, we may add that in modern dance we are witnessing the unification, the wholeness of corpora and corpus the psycho image of two different bodies in one. Theater of movement, as a kind of a social symbol, through modern and contemporary dance, acquires new characteristics, which is characterized by the process of individuation, creating androgyny as the most complete actualization of self and as an existential dimension.

In a word, the archetypes of anima and animus, i.e. corpora and corpus, in the culture of contemporary dance theater, embody and manifest their unity in the dance body showing the extent to which the collective subconscious is in the specific pursuit of androgenization.

Dance as a revocation of freedom

The modern man (who no longer goes hunting to eat, but goes to the supermarket to buy pâté) will not dance Dodole (a traditional pagan rain dance) to invoke rain nor stamp his feet to invoke the fertility of the Earth. Neither will he go back to any other form of ritual dance in the urban environment. Nevertheless out of his eternal, endless quest for cosmic harmony his collective unconscious will speak out through the appearance, movements and power of the androgynous. Unlike in the distant past, man doesn't identify himself with nature through the new dance, but rather gets closer to his memories which reunite him with nature and restore harmony with it. Ultimately, man tries to return to ancient times through his own body.

The development of modern dance, which is asexually, completely devoid of traditional attitude towards the female body as an object, led gradually towards the conquering of homo totus, a being which is not divided into male and female components, the



being of awakening and re-conquering of the androgynous state. Back in the day, producing modern dance, in some of their choreographies Doris Humphrey and Martha Graham went beyond the limits of the female body's distinctive qualities. The movements were initiated from the torso, in a struggle to influence the audience's perception of female dancers as sexual objects, to destroy the stereotype that had until then existed in the domain of classical dance. They were among the first to win a social space for their gender-free dance. In fact, when they finally asserted their right to work they left the door open for the unique fusion, gender non-discernment in dance, a self-birth of an androgynous body out of modern dance. The archetypal figures of the psyche - anima and animus – spoke out from the habitus, from the "dance being".

Classical ballet dance clearly portrayed and set the opposites of sexual polarities: male-female. The overcoming of sexual duality and presenting the non-duality of dual is initiated through the genre of modern dance. The liberated dance, which identifies the opposite sexes, and encompasses a certain kind of a relationship with the universe, has shaped the new awareness. This dance allowed one a glimpse of the future that will be characterized by the state of primordial psyche, a cosmological unity, dual sexuality, the integration of male female dance force and energy. Modern dance becomes a sort of dance of Rebis (Rebis is for alchemists like an egg of wisdom, a cosmic egg) a conquest, a synthesis of male and female elements, movement, and expressions in a single body. Hence, the modern dance is an inspiration and self-realization through the sum of two opposite principles - masculine and feminine - which in this case do not exclude one another, but discover a path for achieving the harmony of the opposites, by attaining the state of coherence in the dance i.e., "performative" body. Animus and anima, as the archetypal figures of human psyche, unified through the androgynous body of dancers, in a certain way, strive to perform the "ritualisation" of dance in the urban culture. Man goes back to the relationship that connects him with the universe, using dance as an instrument to first achieve harmony in his body, his physical nature.

Myth as a basis of future dance aspects

Androgyny is known to all ancient cultures. The myth speaks of Androgyny's arrogance and his attempt to outdo, surpass Zeus, who will in retaliation divide the androgynous creature into two opposite sexes. What Plato saw in Eros is the embodied power of the divided halves that aspire towards unity. And the indispensable part of the dance, a constantly present factor

in every art, dance, ballet is in fact - Eros, with his eternal aspiration toward creativity. Today through modern dance as the embodiment of artistic, spiritual creativity, the man is able to more clearly "beat", overcome the sex within himself. Modern dance becomes, among other things, a clear way of re-directing gender free energy, in an attempt to go back to the wholesome male-female gender existence, energy, renewing attempts to prevent its break up. It represents a stage of symbolically restored undivided unity.

The rituals performed some time in the past were aimed at returning to the original form of unity, i.e. ritual orgies, initiatory androgenization, ceremonial castration, undivided wholeness, symbolical assimilation of male and female characteristics. Today, ritual bisexuality is mostly reflected through contemporary choreodrama dance, representing the symbolic unity of Heaven and Earth. "The new birth of a man as a being with androgynous trait will entail the acceptance of the whole nature, true discovery of man's microcosmic qualities" (Berđajev 2001, 151).

The ritual androgyny tends to transcend and overcome the common profane man and seeks to communicate with the sublime. However, in the domain of contemporary dance, the man of today does this instinctively, intuitively, unconsciously.

In ancient Greece, androgyny was a ritual reality, and ritual bisexuality as well as asexuality was, in some way, the indicator of communication with gods, especially since sexual ambivalence was interpreted as the consequences of a sin. Through the unification of sexes in one's own nature one would become a whole human being, which would presuppose the return to the sinless age and fusion of earth and heaven. In fact, it seems that contemporary dance lays ground for a distinctive reintegration, which proves the hypothesis that the man of today, through choreodrama, that is through modern, contemporary dance, goes back to the ritual act and expression, i.e. in this way recreates the ritual in the urban environment.

Nevertheless, it is important to point to another significant difference. The ritual dance was performed so that the man could achieve harmony with nature and its forces, and today he is looking for the harmony first in himself, in his own body and being. Naturally, contemporary dance is a distinctive kind of an act that evokes fertility. After all, dual-sexuality has long been seen as a divine virtue, and divine dual-sexuality is related to the deities of vegetation and fertility. In fertility rituals androgyny is symbolically materialized.

In a word, man has a natural tendency toward perfection i.e. the coexistence of both male and female attributes in one ideal being. Considering that human perfection is trying to model itself upon the imaginary image of God, the dance itself is the first and perhaps the



most convenient way of the return, because it makes use of the instrument available to everyone - the human body. In fact, dance is a ritual with one's own body.

Contemporary approach to androgyny

As the example of a piece that is markedly characterized by the androgynous performance of its dancers and which can also boast a significant interdisciplinary approach let us mention the visit of British group Random Dance, with their performance "Entity", at the sixth Belgrade Dance Festival. The performance took place in Belgrade Sava Center in April 3rd, 2009. Choreographed and directed by Wayne McGregor the performance began by showing a still image of a dog in motion. The projection immediately prompted the audience to associate it with the photographs of Edward Muybridge (1830 -1904), his study of motion and movement, and ultimately, with the metaphorical deliberation (shown on the canvas) of a theatrical sign - lifting the feet off the ground. In fact, during the 19th century, E. Muybridge's commitment to record with his camera every single movement of a galloping horse paved the way for the meticulous analysis of movement. By setting up a line of 12 cameras Muybridge wanted to prove that a galloping horse, at one point, raises all four hoofs off the ground. In the end, the same photograph, i.e. the black and white film of a running dog, closed the festival night. The beginning and the end of the choreographic concept revealed the intention to research human movement and dance just like Muybridge did. The dance piece "Entity" (Fig. 1) constitutes only the final part of McGregor's choreographic research triptych, which received the support of a team of scientists and was funded by the Department of Experimental Psychology at Cambridge University.

When a choreographer tries to find a common ground for two disparate branches, putting together the exact scientific knowledge and the art of ballet dance, he uses the language of ballet movement to analyze the relation between the body and the brain, the body and the technology. He, then, promises to subordinate art to the non-artistic purpose, and yet to introduce some innovation to dance aesthetics. In addition, even before seeing the performance and observing the extraordinary artistic and scientific-research project, the viewer was able to deliver a completely logical and hypothetical conclusion: that in the experiment art was assigned an exclusively instrumental role, and that the dancers "became" potential algorithmic functions, and that using abstract geometric movements should take us toward uncovering of something, so far, unknown.

Throughout McGregor's choreographic piece "Entity" one was under the impression that the research that should have focused on cognitive activities boiled down to a kind of raw, physical-mechanical process. The deviation and unification of McGregor's markedly asexual movements of dance lexicon contributed to this. The choreographic idea was dominated by deliberate, visual bend of androgynous dancing bodies, in addition to excessive extension of extremities, "a dislocation" in the positions of dancers' legs and arms. In many choreographic sequences the extraordinary Random Company performers, developing dance sections – by undoubtedly exceptionally talented choreographer – with an incredible kinetic energy and flexibility of first-class gymnasts, resembled the asexual creatures without bone tissue. In McGregor's scientific choreographic quest, which was undoubtedly one of the strongest (whether positive or negative) impressions of the festival, the author clearly declares himself as someone who wants to discover who we are by using the body and its expressions and get to the very essence of the problem of man's identity and social behavior.

Conclusion

Classical ballet clearly outlined and set differences of gender polarities: male-female. The overcoming of gender polarities and representation of the unity of the polarities began to emerge in the modern dance. A new conscientiousness was made through dance liberation and unification of gender polarities, encompassing with it a certain relationship with the Universe. In that kind of dance the future was felt, which would designate states of original psychological and cosmological unity, bipolarity, the unity of male and female energy and power in dance. Modern dance became the so-called dance of Rebis, and its subordination and synthesis of male and female elements, movements, and expressions in one body. Rebis is the symbol of androgyny, the homogeneous totality of male and female. For alchemists Rebis is something as an "egg of wisdom", a cosmic egg. The unity of male and female principles was a symbol of self-consciousness in all traditions. Andre Breton considered it of substantial significance. In dance, more than in other places, is felt the need for establishing the original being, the original androgyny. Accordingly, the modern dance is an inspiration and self-consciousness made up through interacting of two opposite principles - male and female - which do not annul each other in that synthesis but discover the true path of creating the harmonious totality of polarities, making the coherent state of the opposites in the dancer's body. Animus and anima as archetypal figures of the man's psyche, united in the dancer's androgynous body, were taking, in a certain way, ritual turns in the modern dance of

the civil culture. A human being returns to original relationship with the Universe, trying to reach the harmony in his body, in his physical form, through dance. The appearing of the modern dance, firstly as un-sexualized, completely free from the traditional relation towards female body as an object, leads to creation of homo totus, of not-divided self-conscious being which united male and female components, and consequently to reestablishing of androgynous state.



Figure 1.

Wayne McGregor, "Entity." Source: <https://www.oxfordplayhouse.com/archive/show.aspx?eventid=1175>

NOTE: This paper is presented at the 40th Congress of Dance Research CID UNESCO:
http://cid-portal.org/cdr/athens2015/cloud/Congress_Projects_of_Participants/Ms.%20Vera%20Obradovic_SERBIA/

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The Single and Eternal Greece of Rallou Manou: A Survey of Her Work from a Slav Standpoint

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Abstract

In 2015, the Greeks were celebrating the 100th anniversary of the birth of their talented and in many ways incomparable artist Rallou Manou (1915-1988). Year 2013 marked the 25th anniversary of her death. The current paper is depicting extraordinary personality of this many faceted woman which deserves continued research and new discoveries. Working for 45 years for the Greek theater, actually from 1938 until 1988 (excluding three war years), Rallou Manou realized over 70 stage works, spreading her art all over Greece and abroad, performing both with her ensemble and with her school. Being an offspring of foreign dancing trends, German and American, Manou has chosen to follow her own style in performing and choreographing, combining the opulent heritage of Greek ancient and folk tradition with the modern and contemporary dance. The goal of Manou's art was to present her homeland as an unity, with the motto that there is no question of an ancient or a modern Greece, but one - single and eternal. Aim of this paper is also to keep from oblivion ideas and work of Rallou Manou, focusing actual researches on her links with the Slavonic world of dance.

Keywords: *Rallou Manou, modern dance, Greek mythology and drama, Greek ancient and folk dance, Elliniki Chorodrama, Martha Graham*

Preamble

The story about the achievements of the Greek dancer, choreographer, musician, director, librettist, organizer, impresario, and founder of "Hellenic (or Greek) Horodrama" Rallou Manou, is in fact a story about how little we people from the Balkans know each other. Two nations, for instance, Greeks and Serbs, who fought together for freedom against the Turks in the 18th and 19th centuries and continued to fight together in the Balkan wars and the First World War (sharing even the same day of the German attack - April 6th 1941 - in the Second World War), effectively closed their common cultural frontier doors after 1919/1920.

Even today, following the ever-increasing wave of tourist activities which started after around 1960, there was and still is in Serbia or former Yugoslavia little knowledge about musical life in Greece, particularly about contemporary musical theater of any kind. The ignorance is kept on both sides. In those days when Serbia is honoring her heroes of the First World War, giving a special tribute to friendship of Greek state, who offer shelter to Serbian army and government during the war, it is of particular importance to remind ourselves and our neighbors on musical and theatrical mutual links. This paper is written not so much for the Greeks (which possess a lot of information about Manou) as for the Serbs and for other Balkan people and, of course, for the entire world.

The General Background of Dance in the Balkans

In spite of the mutual cultural ignorance between our Serbian and Greek nations, they do have something in common concerning their history of dance. Usually modern dance arises in environments where people become bored with classical ballet. Modern dance comes as a protest against the rigid rules of the classical, as a kind of human-body liberation towards free movement's art.

In the Kingdom of Serbia and the Kingdom of Greece there had been no idea of classical dance at the beginning of the 20th century, when both lands started with modern dancing trends. A young Serbian lady, Maja Magazinović (1882-1968), a natural artist, self-taught in folk dance from her childhood, a disciple of Max Reinhardt and Emile Jaques-Dalcroze, and a follower of Isadora Duncan's achievements, opened a (private) school for "plastic" dance in Belgrade in November 1910. Her work was frustrated first by the Balkan wars and then by the Great War i.e. the First World War. After the wars, Maja Magazinović continued with her school and performances in Belgrade, now the capital of the newly



founded Yugoslavia, but her work was marginalized by unexpected circumstances: the appearance of ballet brought to the Balkan states by Russian émigré artists, superbly trained in classical ballet and the arrival in Serbia of a Russian “plastic“ dancer, Klavdia Issachenko. They all joined the National Theatre of Belgrade, unintentionally leaving no place for Maga, an educated actress, dancer and director.

As for the history of 20th century Modern Greek dance, we can say that the Greeks were obviously not predestined for classical ballet or even opera. So the wave of Russian émigré dancing and singing artists in the early 1920s, which to a lesser degree also touched Greece, did not affect Greek cultural entourage much or even at all. A similar situation also occurred in Romania and Bulgaria, but for different reasons. As a result, the artistic benefit was gained by then established state of Yugoslavia (Kingdom of Serbs, Croats and Slovenes), which seized the opportunity to improve its cultural expertise in opera houses and dancing ensembles.

A special advance in the Serbian theater (where no ballet had existed previously) came from émigré Russians. The classical dance culture began to flourish rapidly. The Serbs acquired soon a classical ensemble (consisting mainly of Russian dancers and choreographers) trained to a very high level, performing as an independent part of Belgrade National Theatre Opera. A rich repertoire was developed in the first decade of its existence, ready to be shown during the first Belgrade ballet tour abroad, which occurred in Greece.

Between 17th and 22nd January 1933, the Athens audience saw in the Theater Olympia a Russian ballet program from Belgrade, which included Swan Lake (Fortunato), Scheherazade, Polovtsian Dances (Froman) and The Secret of the Pyramid (Kirsanova) followed by Little Ida’s Flowers (Kirsanova) and The Gingerbread Heart (Froman). The classical dances received great approval from the audience and critics, but the Greeks maintained their folk tradition with some local dancers introducing modern dance experiences from abroad like Vassos Kanellos or Koula Pratsika. The chief modern dance exponent of younger generation was Rallou Manou, a disciple of Pratsika.

The Introductory Work of Manou

Born in Athens, Manou accomplished her secondary education obtaining the brevet superieure in the French school in 1933. Until 1934, she is in the dance school of Koula

Nadežda Mosusova "The Single and Eternal Greece of Rallou Manou: A Survey of Her Work from a Slav Standpoint."

Pratsika, practicing also piano playing. Up 1934 studying dances in Paris in studios Panton and Martenot. Her 1935-1937 stay in Munich, in the well-known Frau Günter School resulted with taking part in the Berlin Olympiad 1936 and folk dances festival in Hamburg 1937. Coming back to Athens properly acquainted with the German Ausdruckstanz she continued to perform with the class of Pratsika. April 1938 Manou took part in Menton's Fête Internationale de la Danse and promoted her own dances in Greece in June of the same year with Koula Pratsika (Stamatopoulou-Vasilakou 2006, 16-31; Ελληνικό Χορόδραμα 1961).

The Germans had already occupied Greece in 1941 when Manou appeared in June of the same year as a free-lance choreographer, this time of dances for the Greek drama. In that time she was already able to open her own private school for dance and music, which was very important for her further work. Her first attempt, Sophocles' King Oedipus (Oidipous Tyrannos) was a natural means to develop her art, bearing in mind that Hellenic drama comprises total theater with acting, singing and dancing to music. This means that the Hellenic performers (including playwrights like Aeschylus or Aristophanes, who took part in their own works also as dancers) acted, recited, sang and danced. Not neglecting the fact that skillful dancers were to be found in every social class of Greek antiquity, e.g. Theban statesman and general Epaminondas or Aristodemus, king of Messenia. Gaston Vuillier, *La Danse* (Gaston 1898, 8- 9).

After the Second World War Rallou Manou was engaged in a folk enterprise bringing herself and her dancers to Paris to perform national Greek dances in genuine folk costumes at the Théâtre des Champs-Élysées on 19 November 1946, with music played on genuine Greek folk instruments. In 1947, Manou got close to the American modern dance, reflecting on new themes and the ways to realize them. As a 32 years old woman, a highly cultivated intellectual, she reached New York and the Martha Graham School, having already a lot of her own artistic experience. She joined also schools of Hanya Holm and Doris Humphrey, as well as the classical ballet studio of Nanette Charissi (Σταματοπούλου-Βασιλάκου, op. cit., 16- 17).

Although an offspring of foreign trends, German and American – Manou was the first to bring the Graham's dancing system to Greece – she had chosen to follow her own style in performing and of course in choreographing; making it her task to combine the rich heritage of Greek folk tradition with the achievements of modern dance (Ελληνικό Χορόδραμα 1961, 194), the latter being after all born as the "remaking" of Greek ("Hellenic") movement, vitalized by Isadora Duncan in the United States and eventually in Europe.



Back home in 1949 Manou was engaged as a constant choreographer of the Εθνικό Θέατρο της Ελλάδος venturing again with Hellenic drama, this time with Aeschylus' Oresteia, music composed by Menelaos Palladios. In 1950, Manou toured Greece with her production *The Dance of Toys* (Ο χορός των παιχνιδιών), a choreographed performance in two parts after Vassilis Rotas, sets and costumes by Yannis Tsarouchis, music Alexander Grechaninov. With this piece, she has definitely shown her talent for ballet d'action, the ballet with a plot. (Martha Graham used the term ballet also for her choreographic compositions.) Modern Greek dance-drama (equivalent of Wagner's or Mussorgsky's music drama, which had actually ancient Greek theatre as a model) was born.

Beginning of the Elliniko Horodrama

The artistic enterprise of Rallou Manou called Elliniko Horodrama (choreodrama, dance-drama) started in June 1950 with the "choreodrama" *Marsyas* and officially established itself in the winter of 1951 with a Karagiozi play *The Cursed Serpent*. In the words of a Greek musicologist:

In 1950 in an Athenian theater, a company of young artists assembled at the initiative of a feminine Diaghilev, the dancer Rallou Manou. Among them was the composer Manos Chatzidakis at his 20, the painters Yannis Tsarouchis, Yannis Moralis and Nikolaos Chatzikyriakos-Ghikas; and the poets Nikos Gatsos and Odysseas Elytis (all around their 30 years of age). All, except Manos Hatzidakis have been abroad to study or to keep informed, and have tried out modern trends in creations. At their meeting, they agreed on the establishment of a dance company, that would be modern but yet Greek. Here is Manos Hatzidakis account of this event: 'Rallou spoke up – I want you all. I want many ideas. Tsarouchis, holding a Byzantine icon interrupted her, saying emphatically: 'Petrouchka must learn to dance the zeibekiko and we must definitely convince Romeo and Juliet to die from now on under the sounds of the chasapiko' (Romanou 2010).

A very important thing was that the invited artists worked free of charge, as Manou was like many beginners penniless, abandoning her position in the theater. As we see, the idea of

Nadežda Mosusova "The Single and Eternal Greece of Rallou Manou: A Survey of Her Work from a Slav Standpoint."

bringing together Petrushka and zeibekiko did not come from a musician or a dancer but belongs to a painter – Tsarouchis! (See also Yannis Hadzidakis in *Ελληνικό Χορόδραμα 1950-1960* (1961, 19)). Even for Diaghilev it was not an easy task to persuade Russian or French painters of rank to become temporarily stage designers, but Manou succeeded without much effort. “The feminine Diaghilev” did not only attract or organize artists of different fields but made them and their crafts be interwoven in performances which could be called like Diaghilev’s and his collaborators’ doings a real Gesamtkunstwerk. (There was obviously a custom to regard Miss Manou as a Greek Diaghilev. See text of Sophie C. Spanoudi in *Ελληνικό Χορόδραμα 1950-1960* (1961, 88)). That is why depicting the performance of Marsyas, an ancient Greek legend, on the island of Aegina under the old temple of the goddess Aphaia, Manou herself was not only reminiscing about the effect of the play upon the audience but also upon the performers themselves:

Then they vanished (gods, nymphs and muses - NM), or seemed to vanish, into the rose-tinted waters; but not before they had assumed a hundred different shapes, their harmonious convolutions arousing a hundred different emotions, and demonstrating once and for all that there is no question of an ancient and a modern Greece, but one single and eternal Greece: beautiful and palpitating with life. (δεν υπάρχει αρχαία και νεα Ελλάδα, αλλά μόνον Ελλάδα, αιώνια, ζωντανή και ωραία ...) (Rallou Manou in *Ελληνικό Χορόδραμα 1950-1960* 1961, 8 (Greek text) and 192 (English text)).

The same spirit was leading Rallou Manou years later when Marsyas, together with Clytemnestra and Medea, was to be seen in Sofia in 1971 as a unifying project of Horodrama and the Bulgarian Ballet Studio Arabesque (Σταματοπούλου-Βασιλάκου op. cit., 348 -353).

The Unique Enterprise of Horodrama

We see from its first performance that the artistic company of Rallou Manou occurred in full splendor at the beginning. In the post (civil) war Greece, appearance of Manou’s action was regarded as an event worth of admires and respect. We should not forget that in Greece the art of dance was much estimated, from ancient times until nowadays. In this sense, everybody of the Manou’s team was doing his best. The oft-quoted Sophie C. Spanoudi wrote about how



Hadzidakis abandoned chromaticism to return to old Greek modi, Manou excelling with an audacious music composed by him, an orchestral suite (verses of six rebetika songs put into music) called Six Popular Pictures.

It is a wonder how many other local but internationally known Greek composers, in addition to those already quoted, namely Mikis Theodorakis and others, eagerly contributed to Horodrama, which was existing without subsidies, touring with the performances all around Greece.

Greek easel painters, beginners and well known ones, becoming for Manou's purpose set decorators, added a special flair to the newly established Horodrama: "How many endless hours did not Yannis Moralis spend in that little room, where the choreography of Six Popular Pictures was conceived, in order to create that exceptional stage-set which marks an epoch in Greek stage-design!" (Ibidem.)

"My proposal that we should explore Karagiozis for inspiration was enthusiastically received." Composer Hadzidakis and the painter Hadzikiyiakos-Ghikas invited the writer Eugenios Spatharis to collaborate. Together they completed the scenario of The Cursed Serpent. These two works, "Popular Pictures" and the "Serpent" were, in Manou's words, landmarks, both in Greek Horodrama and in Greek theatre in general. (Ibidem.)

Manou was very fortunate to have all these people around her. Collaboration with writers was also important, as the example of Karagiozis had shown. To the circle of Manou's literary interests belonged beside Odysseas Elytis (awarded Nobel Prize for literature in 1979), also Nikos Kazantzakis. Intriguing personality of Madame Hortense from the latter's novel Zorba the Greek was used by Manou and Dora Tsatsou in 1958, for a dance-drama on music by Argyris Kounadis, The stage design by Alekos Tzonis is worth of seeing, too (Ibidem., 195).

As it was clear, not only composers, painters and playwrights, Manou wanted also different choreographers and directors as collaborators in her Horodrama, among them Mikhalis Kakogiannis, famous for his films Never on Sunday (1959), Children of Pyreos (1961), Elektra (1962), and Zorba the Greek (1964). He also directed Theodorakis' "musical tragedy" Song of a Dead Brother, choreographed by Manou (1962). The composer, "in search for a golden mean between popular and symphonic music", wrote in 1947/8 ballet The Carnival with a dedication to Rallou Manou, who succeeded in realizing this spectacle and showing it during the Horodrama's tour in Rome 1953/5. (See introductory text to the Mikis

Theodorakis' printed score *Carnaval*. (Theodorakis, 1999)).

In spite of her artistic independence, Manou did not abandon links with her teachers. She shared some ideas (*Medea*, *Clytemnestra*), some composers (Halim el Dabh, Samuel Barber) and dancers (Helen McGehee) with Martha Graham. Manou turned also to other American composers. In this sense it is worth noting her creation of the dance-drama *Theseus* in 1961, using the music of the Elliott Carter's ballet *The Minotaur* (1947), combined with words of Kazantsakis' tragedy *The Couros* (1949) in verse and rhythmic prose.

It is therefore very indicative, comparing two artists, American and Greek, that Arnold Haskell praised the *Horodrama* of Rallou Manou at the occasion of its tenth anniversary (*Ελληνικό Χορόδραμα* 1961, 48), rejecting on the other side the output of Martha Graham, when she appeared in London, in the fifties (Haskell 1955, 27). In any event, Manou's spiritual potentiality differs from the dark Freudian "neomythological" world, which made Martha Graham famous in United States. In the first place, it was the musicality of Rallou Manou's dancing interpretation and her choreography, her charisma that made appeal on her spectators and on Haskell himself. Maybe his disapproval of the American modern school originated also from the fact that Graham ignored completely the technique of the classical ballet, which was not the case with Manou. Haskell is therefore underlying the ties between the classic and Greek dances: "What is certain, however, is that the art of ballet, popular throughout the world, is permeated by the Greek spirit with its subtle and perfect sense of proportion."

Manou visited London early in 1952, with a scholarship of British Council, invited by Ninette de Valois to see performances of English ballet companies. Also lectured about Greek ethnic dances. (Σταματοπούλου-Βασιλάκου, *op. cit.*, 18.)

Modeling her Greek themes, Rallou Manou was joyful and radiant, realistic yet at the same time open to abstractions, which reminds us, that choreographing in abstractions need not necessarily go hand-in-hand with a plotless ballet. Looking only at the photos of Rallou Manou's creations and herself as a dancer, one is aware of her having an unusual and distinguished aura. And last but not least, something from Haskell that also concerns Manou: "The great dancer in fact makes music visible, and that again is very much a Greek conception" (Haskell, *op. cit.* 48).



Further Relationship with Foreign Countries and Artists

In 1960s, Manou was touring with Horodrama through African continent, first in Egypt: Cairo and Alexandria in 1961. With members of the (Greek) Society of Ancient Drama, they visited in 1963 South Africa (Pretoria, Cape Town) and Zimbabwe with Harare (Salisbury), Ethiopia (Addis Ababa) and Cyprus, showing Manou's choreography in Aristophanes' *Lysistrata*, music by Yannis Markopoulos. Manou was very open to cooperating with neighboring countries. Concerning former Yugoslavia, she involved first dancers from Belgrade National Theatre in her projects. Principals from Serbia were classical artists with international reputation, Dušan Trninić and Jovanka Bjegojević, taking part in Horodrama's productions of 1960s.

Let us remember here that in 1952 the full-length ballet *Legend of Ochrid* by Stevan Hristić, created by Margarita Froman, was shown by the Belgrade ensemble at the Athens International Music Festival with the composer conducting. In 1953, the ballet *Yolanda* by Manolis Kalomiris was premiered in Belgrade in the presence of the composer, with choreography by Dimitrije Parlić and with Jovanka Bjegojević in the title role. The Belgrade prima repeated her performance of *Yolanda* in the same composition with the guest appearance of the Belgrade ballet at the Athens Festival in 1957 (here was an opportunity for Parlić to visit the dance school of Manou).

Afterwards was Bjegojević invited to dance the juvenile *Theodora* (the adult *Theodora-Augusta* was interpreted by Helen McGehee, the principal of the Graham Company) in Manou's *Glorification - Δοξάστικον* (Justinian and Theodora), music by the Egyptian Halim el Dabh, in Athens in 1965 (Σταματοπούλου-Βασιλάκου, op. cit., 260-263).

There is a photo with the composer, choreographer Rallou Manou, Serbian protagonists and the stage designer Yannis Moralis (Ibidem, 266). Justinian was Jovanka's partner from Belgrade, Dušan Trninić. He had the title role in Manou's dance-drama *The Judge of Love* (Ερωτόκριτος, after the play by Vintzentzo Kornaro, put to music by Nikos Mamagkakis), with Bjegojević as *Arethusa*, at the same Athens Festival in 1967 (Ibidem, 260-3). However, contacts between Belgrade and Athens stayed somehow one-sided.

In 1968, the Horodrama presented eight Manou's ballets in Iran, at the Shiraz-Persepolis International Art Festival. Returning home, Horodrama made successful links with Bulgaria due to Manou's taking part in the several juries of the International Ballet Competition of Varna, first in 1970. In 1971, she was choreographing for the ensemble of the

Nadežda Mosusova "The Single and Eternal Greece of Rallou Manou: A Survey of Her Work from a Slav Standpoint."

National Theatre in Sofia where classical technique prevailed, and at the mentioned Sofia's Ballet Studio Arabesque, with modern conceptions. There are important Manou's previous invitations to Kalina Bogoeva and Nedko Bosniakov, leading dancers of the National Theatre to take part in her stagings or presenting some independent pieces of classical ballet in her programmes, in Greece.

Year 1972 saw Manou's guesting as a choreographer in the United States. Takis Mouzenidis directed *Lysistrata* (English translation) in Dallas Theater Center. Manou was invited by George Skibine, leader of Dallas Civic Ballet as a choreographer of the performance with Hadzidakis' music. Costumes were brought from Εθνικό Θέατρο της Ελλάδος. Manou mounted also Barber's ballet *Medea* for the Dallas' company, with the principal Milenko Banović (the Croatian was member of many foreign ballet companies) as Jason. In 1973, Manou's *Lysistrata* in Sofia was made completely of local first soloists.

Odeon of Herodes Atticus saw the Serb Milorad Mišković, international dancing star of European companies, as protagonist in Manou's ballet based on Euripides' *Orestes* (1974). (Ibidem, 362-363.) Bulgarians Kalina Bogoeva and Ichko Lazarov interpreted the roles of Clytemnestra and Aegisthus. Manou was using for *Orestes* Maurice Ohana's and Miloslav Kabeláč's compositions, played by Strassbourg Percussionists. In 1975, *Orestes* was brought to French capital with another interpreter of the title role (Haris Madafounis) but with Mišković as an artistic collaborator. This performance was a part of the Festival International de la Danse de Paris (Ibidem, 367).

Manou was to be seen once in Yugoslavia with her *Horodrama* at the 25th International Ballet Festival of Ljubljana, guesting also in Ptuj, in 1977. Barber's *Medea* was given there with Kalina Bogoeva in the title role. The latter was also *Andromache* with Nedko Boshniakov as Hector in Manou's *Circle of Accusations* (Κύκλος καταγγελίας), music by Theodoros Antoniou.

With *Horodrama* Manou was showing her rich repertoire in the Soviet Union in the main theatres of Vilna (Vilnius) and Leningrad, and at the Moscow Theatre Stanislavsky and Nemirovich-Danchenko in 1981. She was also guest of Moscow, Tbilisi and Erevan in April 1988. On the occasion, great attention was paid to her artistic achievements.



Conclusion

These days we learn about Manou's, Archaic, Hellenic, Byzantine, Medieval and modern Greece ("single and eternal") mainly from articles and books dedicated to her and from her autobiography. They are also very important for investigating modern dance of Greece today, but the priority for us should be to know and preserve Manou's chorographical heritage, like that of George Balanchine or Martha Graham.

To what degree is, the Manou's output being revived and performed? Are there choreological studies about Manou's style? For instance, how much Manou's versatile work was influenced by a transformed technique of Greek folk dance? Are there musicological writings about merits of Horodrama Company promoting the chasapiko music and the rebetika of the illiterates, once accepted in the high society of Greek composers, Yannis Xenakis, Theodorakis and Hadzidakis, on the dancing scene?

Manou started very young to mount folk, ballets and dance dramas (and to practice pedagogical work!). Was she a dancer-choreographer or a choreographer-dancer? Although she played main roles in the majority of her productions, being Karagiozis, Marsyas, Pandora, Madame Hortense and Clytemnestra among others, there is no doubt that she was a choréauteur (the term invented by Serge Lifar) par excellence being successful in tragedies as well as in comedies, in ancient dramas as well as in contemporary plays. Therefore, we can place Manou's creations not only in the context of modern or free dance, but also in that of modern ballet in the style of Mikhail Fokine, Leonide Massine or Serge Lifar.

It is symbolic that the last artistic trip of the "feminine Diaghilev" was realized on the Russian soil and that the little Athens' square facing the Russian Orthodox Church (on the Boulevard Amalias) bears the name of Rallou Manou, with whom Petrushka had actually learned to dance the zeibekiko. The prayer of Yannis Tsarouchis was answered.

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Nadežda Mosusova "The Single and Eternal Greece of Rallou Manou: A Survey of Her Work from a Slav Standpoint."

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The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation

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Abstract

The Cuban state project of arts institutionalization has created a dance construct that is world-renowned and plays an important role in Cuban society as an outlet for expression and commentary, a protected space for dialogue, and a conduit to the international artistic arena. During a 30-day period in Havana, Cuba, the author explored the anatomy of the life of the Cuban dancer; from interviewing dancers, teachers, choreographers, and directors; attending performances; observing lectures, classes and rehearsals; and taking classes with the national dance companies. the author investigated how the dance construct influences the individual artists and the Cuban society at large and why the dance construct plays such a critical role. Dance as an emotional practice expands the range of creative agency and facilitates the expression of individual and community identity. The dance construct fulfills an artistic social contract between artists and the public to provide a protected space for dialogue and innovation. The vibrant Cuban dance construct demonstrates the potential of this contract when both parties participate in fulfilling their obligations in this agreement. Through deeper understanding of the cultural societal forces at work, the power of dance can be maximized to produce a positive impact on communities around the world.

Keywords: *Dance, creative agency, identity formation, practice, artistic social contract*

Introduction

There is a saying among dancers that the author first heard when she was a young student at the Washington School of Ballet, "You don't choose dance; dance chooses you". The vocation to dance drives dancers all over the world to dedicate their lives to perfecting their

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

craft. For the individual dancer, the pursuit of technical and artistic excellence satisfies certain fundamental human needs for self-affirmation, self-expression, and self-actualization. As dancers interact within the greater network of the dance construct, the collective action of dance amplifies the nature of collective identity and creative agency. This framework encompassing the transformative power of dance to mold individual dancers and collective entities has the potential to generate an array of positive development on society at large.

There is a growing trend of dance companies that engage in international touring and cultural exchange. Under the banner of “cultural diplomacy”, dance organizations travel far and wide, participating in international festivals, teaching residencies, and artistic exchanges; the aim is to capitalize on the power of dance to generate positive cross-cultural experiences that could lead to constructive dialogue in a larger public sphere that affects political and societal change. Alternatively, the case study examined here demonstrates how dance provides a channel for individual and collective agency and identity in a society with a history of inhibited autonomous expression under a repressive political system. The restricted activity of the public space finds relief in the artistic sphere with more lenient censorship and its pervasion throughout all socioeconomic classes. In order to more fully understand the mechanics of creative agency through dance as it can be applied to other communities and populations, the discussion needs to be restructured around a direct link between dance and the basic human need for agency and identity formation. The unit of creative agency is the individual dancer’s body and radiates outward. The participants of the dance construct observed in this investigation indicate the presence of a social contract between artists and public, an unspoken agreement to cultivate a unique space for creative development, conscientious dialogue, and meaningful interaction.

Artists may spend their entire career outside their home country, or be lifetime employees of the state in a national company, but always carry a national identity with them that informs their personal narrative. Therefore, the role of government-imposed structure on a dancers’ formation is critical in shaping the fully matured artist. The Cuban example of a state project of arts institutionalization has created a tour de force of a dance construct that is world-renown. There are approximately 60 dance companies and 150 dance schools throughout Cuba that include classical ballet, contemporary dance, and folk dance. During the author's month-long stay in Havana, she explored the anatomy of the life of the Cuban dancer in a variety of dimensions. Whether she was taking company class with Danza Contemporánea, observing rehearsal at the Ballet Nacional studios, or attending performances by students and professional Spanish folk dancers, the author got to know many dancers,



teachers, choreographers, and directors who have dedicated their life to dance and are cultural products of a state-sponsored network of educational and professional institutions. This network establishes the parameters of dance practice that shapes the dancers, artists, and public both as external and internal cultural diplomats promoting the Cuban cultural identity and furthermore as conversant participants of an artistic social contract.

Theory of Identity, Agency, and Practice

This investigation is derived from the notion that there are certain human constructs that are essential for pursuing the good life that are more or less interdependent: identity formation and human agency. Charles Taylor's theory on sources of identity and agency through radical reflexivity and expressivism, and Pierre Bourdieu's theory of practice as a key to agency provide the theoretical schematics for the investigation of dance practice and articulation of artistic agency observed in this case study of the Cuban dance construct. Beginning with a brief discussion of culture as a soft power mechanism, the author will reiterate much of what has already been established regarding dance as soft power through cultural diplomacy; the role of dance companies as vectors for national narratives through international touring and cultural exchanges has been practiced widely throughout the world. Then the paper will extrapolate from Taylor's expressivism and Bourdieu's theory on the body in the logic of practice to create a framework for dance practice as a means towards self-mastery, self-expression, and self-actualization. Finally, it will delineate the nature of the structure within the dance construct as cultural capital is accumulated and distributed, as agents participate in dialogue and exchange ideas, and communities are shaped by cultural practice.

Dance as Soft Power

From the point of view of the state, the power of culture is a tool to be wielded in obtaining favorable outcomes in public diplomacy. Nation-building projects employ the use of art and culture to facilitate the end goals with the maximum potential for public compliance. The nationalist ideology and concepts of nationality and nation-ness employ the capacities of cultural artifacts of a particular kind to operate in a Taylor-like manner in constructing identity and ideology for a defined community (Anderson 1991). In addition to such internal narrative projections, states employ art and culture to shape their external narrative. Cultural

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

diplomacy is primarily associated with soft power as a tool to legitimize foreign policy in conjunction with the global cultural norm (Kang 2013). A long-term, multi-dimensional process, cultural diplomacy concerns three areas of national interests: cultural identity, soft power, and the creative economy (Ibidem.). The use of the term cultural diplomacy has been on the rise, describing a wide variety of activities that extends beyond the practice of official government agents and envoys. The proliferation of practices related to cultural cooperation between nations or groups of nations has generated a broader paradigm of international cultural relations, calling for the formation of a new category, "culture in external relations" to facilitate the distinction between cultural relations that grow organically outside government intervention and cultural diplomacy that aims to advance national interests (Isar 2010). The operative capacities of culture to obtain a spectrum of social, political, and economic goals derive from the association between culture and agency, identity, and practice.

State-sponsored art and culture has been wielded as a soft power tool across the globe. States engaged in aggressive soft power initiatives recognize the prominence of individuals operating in the cultural sphere as influential representatives and creators of societal attitudes (Glants and Kachurin 2002, 3). In 1958, the first official diplomatic agreement was signed between the US and the Soviet Union, a watershed moment in people exchange, establishing recurring performance arts exchanges as a fixture in foreign policy (Richmond 2005, 240). China has sent its top performing arts companies to tour world capitals including engagements at Washington's Kennedy Center in 2010 presenting "Forbidden Fruit Under the Great Wall", in 2011 with "Silk Road", and most recently in 2013 with "Qingming Riverside". The Chinese ministry of culture funds these large productions extolling their representation of the grand culture and history of China (Traiger 2013).

The author came to Cuba as a dancer who in the past has participated in international engagements as a "cultural diplomat" with City Dance Ensemble under the auspices of the US Department of State and has now turned a passion for dance into a passion for international exchange and dialogue through dance to create a positive impact on society. Managing this transition, she has struggled with the paradigm of "cultural diplomacy" and tried to place herself under. As a dance practitioner, she feels like this paradigm does not capture the depth contained in the transformative power of dance to create a positive imprint on society. While the author hopes that this investigation sheds new light on aspects of dance, culture and society that have not previously been fully articulated, it is impossible to contain all the power of dance and culture into one rubric. But with this new framework we can hopefully discover



a wider scope of agency to tap into and help guide the next generation of dancers to pursue international dance projects with effectively targeted goals and outcomes.

The Dancer's Body: The Fundamental Unit of Creative Agency

To date, the scholarly literature on the practice of art is largely from the perspective of the spectator (Bourdieu 1990, 34). The soft power paradigm delineated above largely focuses on the affect of art and culture on the public. By transferring the perspective from the spectator to the practitioner, the role of the body in expressivism and the logic of practice reveal greater depth and capacity for creative agency for the individual dance practitioner. The relationship between practice and the body is critical; the body is rich material to carry symbolic significance, acquire information, and transmit information through meaningful gesture and movement (Ibidem, 72). Taylor also indicates the force of the physical nature and material being of the individual to evoke meaningful creative expression (Taylor 2006, 371). The body is like a bank for cultural norms and ideals; the body learns practices, stores knowledge, then can enact history and past memories expressed through emotion to pass on that knowledge. In this way, the body of the Cuban dancer can be seen as a living repository for a wealth of cultural information, history, and ethos that externalize the Cuban identity through the communication, preservation, and reinvention of cultural capital.

Subsumed in Bourdieu's concept of the habitus, the embodied history of an individual shaped by schemes of perception, thought, and action, is "hexis", the term for the socially conditioned physical body, its gestures and postures (Scheer 2012, 201). As the body can be a channel for externalizing the embodied history of an individual, it can also be manipulated and activated to generate intentioned emotions through practice. Bourdieu (op. cit., 69) states that bodies, "as actors know, give rise to states of mind...as many uses of singing and dancing show, from the less visible intention of ordering thoughts and suggesting feelings through the rigorous marshaling of practices and the orderly disposition of bodies". Both the form and substance for practice, the materiality of the body provides not only the locus of competence, dispositions, and behavioral routines of practice, it is also the "stuff" with and on which practices work (Scheer op. cit., 200).

Expanding bodily theory beyond social conditioning and determinism, the body of the dance practitioner is catalytic, generative, and discursive. The bilateral conversation between dancers and choreographers to create art, movement, and design demonstrates how bodies are

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

capable of being dexterous material written upon and simultaneously capable of writing (Morris 2001, 58). Through this process, the dancer's body becomes more than a cultural repository or living artifact to embody the past, and participates in writing a new chapter reflecting the present and influencing the next generation of dance practitioners. Bourdieu posits that there is a bodily intelligence that lies outside the realm of conscious reason that explains how the practical decisions filtered through the body of the dancer embodies their external field of experience (Morris op. cit., 57). The body of the Cuban dancer processes the particularities of their social and political conditions in a way that makes Cuban dance distinctly Cuban. The impact of dance on individual dance practitioners and society at large emanates from the unit of the body of the dancer, with its special capacity to foster identity formation and interactive dialogue, delineate a protected space for expression and sharing ideas, and facilitate meaningful change.

Taylor's Expressivism: Formation of the Dancer

For the individual dance practitioner, the drive to dance fulfills certain basic human needs. Concerning self-hood and the pursuit of the good life, the moral intuitions at work are uncommonly deep, powerful, and universal (Taylor op. cit., 4). An innate moral imperative drives the individual to adopt a framework that explains the moral positions and choices that constitute an individual's day-to-day experiences. The articulation and definition of this framework is key to achieving a full sense of self; with this self-knowledge, one can exercise rational agency with integrity, efficacy, and purpose. In the contemporary sense of identity, we are defined by the purposes and capacities that we discover within ourselves (Ibidem., 301). Exploring one's inner purposes and capacities, articulating a first-person narrative through one's expressive capacities, and harnessing the power of one's creative imagination to expand the scope of agency within structure are the cornerstones of Taylor's theory that will be used here to interpret the findings from the case study of the Cuban dance construct.

Individuals strive to create a stable identity, despite continual change (Tucker 1993, 195). The role of narrative in achieving such stability is paramount, enabling the individual to engage in a dialectical process of self-discovery and interpersonal relationships. The linkage between one's orientation to the good and sense of self constitute Taylor's framework of understanding (Frie 2011, 343). Building upon the normative framework that establishes one's orientation to a moral stance, the articulation of a self-narrative provides a deeper layer of identity formation that leads to greater self-knowledge, self-interpretation, and self-



affirmation. The pursuit of unity of self through this narrative formation is a critical component of the pursuit of the good life. The unification of the moral self is a precondition of internalization, finding order within oneself; this is attained through self-mastery through thought or reason, achieving calm and collected self-possession, harmony and concord of the whole person (Taylor op. cit., 116). The gaps or conflicts between inner and external realities are potential motivators for change in a social, cultural, or political arena, yet following Taylor's logic, the ability to reconcile disparity cannot be achieved without the prior internalization and formation of a holistic identity.

Before an individual can effectively engage with a greater public sphere, the accuracy of this self-narration is contingent upon the capacity for language to articulate it. Taylor attests to the constructive powers of language to form a correct portrayal of an independent reality, a manifestation of what we are through expression, and a central capacity to human life (Ibid., 198). As an artist, the author work to extend the parameters of language beyond the verbal; a language that narrates a self-portrayal need not be restricted to the written or spoken word, for surely there are elements of inner reality that are unutterable. The process of radical reflexivity is an introspective self-examination; Taylor argues that the emergence of the modern self as the product of radical reflexivity creates the need for a reflexive language to fully articulate it (Ibid., 176). The search for a capable alternative language is powerful motivator driving the artistic imagination. One potential alternative can be found in the discourse of Byzantine chorography, the making of sacred space in Byzantium a performative inscription, the trace of the invisible sacred made visible by inscribing the sacred space with the dance (Isar 2009, 264). This genre of choreographic inscription demonstrates how dance portrays the unutterable, and Taylor's search for identity reflexivity may find some answers in the exploration of dance, space, and movement as a mechanism for narrative formation.

Building upon identity formation as articulated by a self-narration, the individual is now equipped to respond to another universal drive: mastery of self. Taylor posits that rational agency is the constitutive good, standing above the rest of the universal intuitions (Taylor op. cit., 94). Agency is constituted by the affirmation of the self and the will to mastery; this will moves us, inspires us, drives us, and motivates the pursuit of self-discovery to reveal how that desire can be fulfilled (Millard and Forsey 2006, 201). Rational human agents have the capability to make and remake themselves by methodological and disciplined action; this pursuit of self-mastery empowers individuals to a wider possibility for agency

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

(Taylor op. cit., 159). Defining agency as the human capacity for reflective action and choice, the key to optimizing agency lies in the capacity for performing masterful reflection to objectively assess the extent and limitation for individual action and to instrumentalize one's capacities to execute choices based on that reflection. Another basic drive that is part of the modern sense of self is the obligation to live up to our own originality, from the theoretical construct Taylor refers to as "expressivism"; the creative act of the individual to make something manifest in a given medium fulfills each individual's calling to follow an original path (Ibid., 375). The creative component of human agency is what allows an individual to project originality and actualize innovative, imaginative inquiries. The manifestation of creative innovation through a common reflexive language enables the creative agent to share and exchange of ideas, make normative affirmations, and forge intersubjective relationships. The space that is created throughout such exchanges of ideas opens a window for instrumental action (Tucker op. cit., 196). The Cuban case demonstrates the capacity for agency emerging from an institutionalized dance construct as a channel for its participants to shape the notion of Cuban identity and culture at large. The individual dancer finds power and agency through pursuing self-affirmation, maximizing self-actualization, and projecting their creative selves.

Bourdieu's Logic of Practice: Dancing in Community

The logic of practice may help serve as a key to unlocking a space for creative imagination and external realization of human agency with the infusion of the physical body set within a social structure. Taylor (op. cit., 204) defines practice as any stable configuration of a shared activity, influenced by embedded ideas and normative constructs. The Cuban dance construct is a highly differentiated network of educational and professional institutions, pervasive throughout Cuban households in family tradition with communally agreed upon standards for practice and participation. Bourdieu, building upon his concept of the habitus and the nature of structure, asserts that practice is the means by which mutually reinforcing rule-resource sets infuse particular knowledge and dispositions (Sewell 1992, 15). The synergy of a community's normative framework with the external manifestation through practice supplies a rubric for assessing the nature of agency for individuals in a variety of circumstances. The mechanics of practical logic permit the organization of thoughts, perceptions, and actions by a few generative principles that are intrinsically coherent and compatible with objective conditions (Bourdieu op. cit., 86). Aligning the rubric of the logic of practice with the politics of emotion and the physical capacities of the body can lead to an increase in the domain of



agency. The Cuban dance practitioners encountered in this case study illuminate the redemptive power of practice to exercise agency under restrictive political and socioeconomic conditions.

Categories of emotional practice as outlined by Monica Scheer in which the capacities of the body that have been trained by specific social settings and power relationships can be used to connect the material of the body to the exertion of human agency. The four categories that Scheer (op. cit.) identifies are mobilizing, naming, communicating, and regulating emotion. Mobilizing is the emotional management practices that are meant to cultivate desired feelings (Ibid., 209). Naming employs the use of “emotives”, declarations of an emotion such as “I am angry”; these practices reflect the performative nature of emotional expression (Ibid., 212). Communicating as an emotional practice is dependent both on the skill of the performer as well as the recipient’s capacity to interpret the communication (Ibid., 214). Regulating is an emotional practice that is intended to enforce the emotional norms of a community and to facilitate the acquisition of a general sensibility associated with the conceptual and embodied socialization of the habitus (Ibid., 215).

While this may not be an exhaustive list of types of emotional practices, Scheer’s categories provide a solid foundation for delineating how the material of the body can be used to serve a special purpose in situating individuals within their communities, facilitating interaction among rational agents, and enforcing greater social cohesion. Scheer (op. cit., 198) also indicates that there is a link between cognitive-emotional processing and the nature of historical change and cultural specificity. According to the definition of emotions as articulated by Paul Griffiths and Andrea Scarantino, emotions are 1) designed to function in a social context, 2) forms of skillful engagement with the world, 3) scaffolded by environment in the unfolding of emotional performance and the acquisition of emotional repertoire, and 4) dynamically coupled to an environment which both influences and is influenced by the unfolding (Ibid., 197). The elements of context, engagement, performance, acquisition, and environment are the elements that Scheer (Ibid.) identifies as subject to a historical-cultural context. The Cuban dance construct contains a unique constellation of these elements against a particular historical-cultural backdrop that portrays how individual dance practitioners may generate positive social solidarity through constructing a creative space for dialogue, expression, and communication.

As Bourdieu (op. cit., 72) identified the relationship between practice and the body, dance practice amplifies the capacity for the physical body to acquire and pass on cultural knowledge, infuse symbolic meaning to parts of the body set in movement, and effectively communicate real emotion, ideas, and concepts. Practical logic organizes thoughts by a few generative principles; likewise, Cuban dance practice executed through various techniques and genres encapsulates a comprehensive landscape constituting a Cuban identity. The standardization of dance practice in Cuba originated in the Revolution when certain leaders were identified: Alicia Alonso in classical ballet and Ramirro Guerra in contemporary and Afro-Cuban folk dance. At the same time, the common history and roots of the Cuban Post-Revolutionary society inevitably lead to a homogenized participation in Cuban social dance that fills Cuban households and continues to be passed down through generations.

Dance practice as a subset of emotional practice could be differentiated into various groupings: self-mastery of mind and body, externalizing creative imagination/expressivism, story building and telling, and reinforcing bonds within and among communities. In this case study, dance practitioners used their craft to forge an individual and collective identity, articulate a seminal language for nonverbal dialogue, and engage in cross-cultural interchange. The practice of classical ballet in Cuba connects Cuban dancers to a greater artistic community, extending their network of support and space for artistic exchange and dialogue beyond their natural borders. The practice of folk dance functions as a living memory of an ethnographic *mélange* of historical cultural influences; for Cuban dance practitioners, they reinforce their community bonds and find a platform to display fraternal pride to an external public. The practice of contemporary dance satisfies the urge to pursue identity formation and re-formation; for Cuban dance practitioners, it is one of the few unbridled domains where this exploration can occur free from restriction or inhibition.

According to Bourdieu (op. cit., 210), the principle of ritual practice originates from the need to re-unite sociologically the contraries that socio-logic separates. For example, the function of marriage is the right to sanction two opposing principles, women owning property and new bonds. If we apply the same concept to dance practice, we see the paradox between the nonverbal communicative side of the human condition in a society that is built upon verbal language and structure for interpersonal communication; dance practice creates opportunities for society to come together, share ideas and experiences, and generate dialogue without uttering a single word. All things considered, this foundation of practical logic serves to resurrect a rubric of order and legibility to derive comprehensible analysis and conclusions from this case study; yet even Bourdieu (op. cit., 267) admits that practical logic takes many



liberties with elementary logic, therefore a logic of dance practice may not be able to deliver all the answers for everyone but at least may help further the exploration into dance as a means to empower creative agents.

Dance Capital: The Creative Marketplace

The previous discussion outlining the scope of agency, as it is enabled through constructive, reflective identity formation and the use of narrative to project and engage in dialectical interaction, has not addressed the impact of structure on human agency. Bourdieu's habitus, the durable and transposable dispositions acquired through experience or practice, interacts with and is shaped by a particular field, the dynamic space of objective relations among positions (Morris op. cit., 54). The universality of practice is limited due to its cultural relativity; the necessary method for analyzing practice is through situational analysis, which determines how individuals exercise choices within the limits of a specified social structure (Bourdieu op. cit., 53). The Cuban social structure is shaped by a politically restrictive patrimonial communism under severe economic pressure creating a society with limited options for political commentary and socio-economic mobility. As Cuban social services including health, education, and other municipal provisions are provided by the state, citizens are organized geographically by province and classified at an early age according to aptitude tests that place them in corresponding professional tracks. The nature of choice, mobility, and independence in Cuba requires alternative channels for individuals to actualize potential and exercise agency.

Structures are mutually sustaining cultural schemes, sets of resources that empower and constrain social action; consequently, agents are empowered and constrained by these structures (Sewell op. cit., 27). The constraints of social structure can at the same time be produced and reproduced by creative agents and impose limitations on agents within which they must exercise their capacity for reflective action and choice. The balance of power between agency and structure is not unidirectional; agency and structure presuppose each other as agency requires a structure within which it can define its range of possibilities while structure can only be reinforced by the actions of agents contained in that structure. Bourdieu posits that if there is a correlation between objective probabilities and an agent's subjective aspirations, it is a result of a pre-adaptation to generate dispositions that are compatible with an agent's surrounding conditions (Bourdieu op. cit., 54). Taken from another perspective, the

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

choices made by agents are ones from among an available set of structurally provided alternatives, therefore the task of the socially transformational agent is to redefine or re-frame the existing social structure to create a new social structure the agent strives for (Wang 2008, 487).

Structure is critical not only in creating parameters that program adaptive behaviors, but also in managing the allotment of resources, including both economic and symbolic capital. Gallagher's study of low-income women in Damascus revealed the mechanics of a gender dependency schema that is part of a broad moral order envisioning the Arab identity at-large. For these women, the centrality of social position and power in relation to gender, class, and education, enforce the structure and form the limits of human agency (Gallagher 2007, 244). In a set of conditions that may seem categorically constrictive, the women in this study found alternative cultural and material leverage to bend the narrative around gender dependency. By working through various gaps in structure, these women could recalibrate their access to resources and individual sense of worth in contributing to their community to exercise agency. In the Cuban context, beneficial gaps in structure materialize when interfaced with systems outside Cuba; for example, the outsourcing of Cuban professionals profits from the competition of foreign capitalist economies. Social formations in which relations of domination are mediated by objective, institutionalized mechanisms, the differences in modes of domination are dependent on the degree of objectification of capital (Bourdieu op. cit., 130). Even symbolic capital, though difficult to quantify, can be objectified and thus manipulated in institutionalized mechanisms to establish or reinforce systems of domination and power, such as between the State and the individual as seen in the Cuban case. Placing the relationship between resources and cultural schemes at the center of a concept of structure makes it possible to show how social change can be generated by the enactment of structures in social life (Sewell op. cit., 19).

Defining the Dance Construct

Taylor's concept of the modern self has generated new forms of narrative, new understandings of social bonds and relations; for example, Benedict Anderson's modern nationalism utilizes a historical narrative including a common cultural style and collective memory of group (Taylor op. cit., 106). This genre of narrative building is used to generate a coherent group identity; it helps determine the constituency of its members, leads to greater group cohesion, and a consistent platform from which to project outwards from the



community. According to Taylor, articulation and clarity can release the capacity within to inspire love, respect and allegiance; additionally, greater lucidity can help see a way to reconciliation of moral conflict (Ibid., 106). In this light, we can see the ultimate benefit to achieving harmony of the individual and society through lucidity and accuracy of identity formation. Looking at the Cuban case, the Revolutionary government aimed to cultivate this same love, respect, and allegiance by articulating a new identity for the Cuban masses to adopt thus minimizing resistance to the regime change. The genuine personal interest of revolutionary leaders and overall efficacy of the use of culture in revolution are debatable and arguably not unique to the Cuban case; however I posit that art and culture carry potent agenting capacities under the theoretical paradigm outlined here regarding identity formation and creative agency.

In a way, Bourdieu's theory of practice fulfills the condition for cohesive self and group narrative that Taylor advocates. Communally agreed upon standards for practice and assigned meaning to components of physical rituals comprise a symbolic language that can inform a representational narrative. Practitioners operate according to a system of schemes of perception and appreciation of the participants' self-representations (Bourdieu op. cit., 139).

The importance of social agreement and the standardization of practice are critical to make this system functionally legible as a means for interactive dialogue. Bourdieu posits that the homogenization of practices can occur through mutual influence or can be artificially induced by the appointment of a skillful workman to synchronize practice, yet the creation of a homogeneous habitus through practice is based on the common history and shared values of a community (Ibid., 59). The social bond determines whether the reason embodied in social practices is in touch with history and nature (Tucker op. cit., 198). Without this synchronization, the impact and significance of practice is degraded. The capability of Cuban dance practice relies on the salience of these factors: social agreement on dance practice standards, coherence with the ethnic and social composition of the community, and compatibility with commonly held norms and values.

For the purposes of this discussion, the author will examine the Cuban case using the terms "dance construct" to define the parameters of the artistic community to include all dance practitioners, students, dancers, choreographers, teachers, and directors; dance administrators and managers; and members of the public, lay audience members and critics. Looking at this population, the author will attribute "creative agency" as the capacity to

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

articulate a self-narrative through a thorough mastery and knowledge of self, use creative tools to reinvent such narratives, and engage in discourse within and across communities. Applying the theoretical framework for dance as identity formation, emotional practice, and creative agency to the Cuban dance construct, the author observed how the transformative power of dance positively impacts Cuban society and sought extrapolations to other dance constructs around the world.

The Cuban Dance Construct

Recognizing the influence of the intelligentsia as potential opposition to state creation, Fidel Castro attempted to rally these individuals to produce work in support of the fledgling regime. Castro recognized that Cuban artists and intellectuals had to be kept “onside” because they were an important symbol of national and international prestige and a link to participation in an international cultural economy (Kumaraswami, 2009). The origins of state interest in cultivating an extensive cultural landscape were generated during the period surrounding the first Cuban Revolution of 1933. The importance of creating a lasting political relationship between the intellectuals and the masses drove the revolutionary leaders to emphasize the role of culture in cementing this link and fighting anti-colonialism; the revolutionary leaders of the 1950s had lived through the first revolution and drew upon the cultural element as a source of legitimacy (Miller 2008, 683). The cultural policy that emerged after the revolution of 1959 has been described against a backdrop of a civil society and revolutionary state that were open to creative overlap; the incoming revolutionary government moved quickly to establish a plethora of cultural organizations, policy converged with rhetoric to a degree sufficient to command support from many cultural professionals (Ibid., 685). Regulating the cultural intelligentsia was a strategic tool for social control as the impact of well-esteemed cultural professionals on society was powerful. Consistent with the prevailing revolutionary rhetoric of pastoral care for the new Cuban nation, the state supported leading cultural professionals and experts to develop their art form to achieve their highest potential. The degree of creative freedom fluctuated across artistic fields and through decades of political and economic ups and downs. The most idealistic iteration of the Cuban model would place an emphasis on cultural education and development, egalitarianism, and the potential for freedom and meritocracy through artistic expression; the cultural policy laid out by Castro in 1961 may be interpreted as advocating an essentially inclusive and affirmative vision encouraging artists to use their talents to contribute to the collective national project (Kumaraswami, op. cit.).



The implementation of mass education was another key aspect of the revolutionary government policy; making dance education available for students in every province provides the opportunity for talented artists from any economic background to achieve their maximum potential and pursue a professional career. Students typically audition for the national ballet school at age 8 or 9 and for the national contemporary and folk dance school at age 11 or 12. Upon graduation at age 18, all students are required to complete 3 years of social service as a dancer in a company or a dance teacher in a school, which must be completed at an institution in the province where the student was born. After completing this service, they can pursue their career in any province, and if they obtain a contract for work outside of Cuba, they are permitted to leave. Until 2012, Cubans were not allowed to leave Cuba without permission from the Cuban government, and there are many occasions in which Cuban dance companies engaged in international tours lose dancers who defect and refuse to return with the company to Cuba. These defections are taken hard by the Cuban government and organizations that have provided an education for free and nurtured these dancers from the beginning of their formation, but the low salaries and difficult standard of living in Cuba versus the potential for upward mobility, greater artistic diversity and economic benefit compel some artists to cut their ties with Cuba to pursue a potentially better life abroad. This phenomenon should not detract from the positive aspects of the Cuban dance construct, which the author experienced firsthand during the one-month period spent in Cuba attending performances, observing classes and rehearsals, taking classes, and interviewing dancers, teachers, choreographers, and directors. The former minister of culture, Fernando Albelo, was a primary contact during the author's fieldwork and without whom this incredible experience would not have been possible. Currently a professor at the Instituto Superior del Arte (ISA), he has decades of experience working alongside the cultural leaders of the Cuban dance construct, making him an invaluable repository of knowledge. Many conversations throughout the author's thirty days in Havana with Mr. Albelo were illuminating and helped guide her exploration of this dynamic and captivating cultural entity.

Cuban Classical Ballet: A Unique Stamp on a Universal Technique

In 1931, Russian ballet master Nikolay Yavorsky founded the Escuela de Ballet de Pro-Arte Musical de La Habana; a former Ukranian soldier, Yavorsky was Alicia Alonso's first teacher, immediately recognizing her special talent at ten years old (Roca 2010, 9). She

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

continued her studies in her late teens at the School of American Ballet, making her professional debut in New York City in a variety of musicals on Broadway and ballets with Ballet Theatre (Chuhoy and Manchester 1967, 14). In 1948, together with her then-husband Fernando Alonso and brother-in-law Alberto Alonso, she founded the Ballet Alicia Alonso, the company that later became the Ballet Nacional de Cuba (BNC) in 1959 (Roca op. cit., 9).

While waiting for the curtain to rise attending a performance of the Escuela Nacional de Ballet at the National Theater, Albelo shared with me many anecdotal stories and facts surrounding the founding of BNC. The original Ballet Alicia Alonso included only eight Cuban dancers and other American dancers who came with her from Ballet Theatre. In 1950, she founded the first ballet school, developing her own form of technique and breeding the first Cuban ballet dancers to feed into the company. In 1955, Batista wanted to buy Alicia's company to make it a national organization, but because Alicia was at the opposite end of the political spectrum, she and her husband decided to leave Cuba to dance abroad including the US, Europe, and the Soviet Union. In January of 1959 after the Revolution, Fidel Castro asked Fernando Alonso how much money he would need to start a national ballet company; Fernando quoted a figure and Fidel said he would double it. Alicia then returned to Cuba and the Ballet Nacional de Cuba and the Escuela Nacional de Ballet were founded in February of 1959.

Today, Cuban ballet technique is world-renown for its emphasis on virtuosity in lengthy balances en pointe for women, intricate jump sequences for men, and multiple pirouettes. The large company has fifty seven corps de ballet members, ten coryphées, seven soloists, eight first soloists, eleven principal dancers, and nine premiere dancers. The formation received at the ballet school is not only an education in classical ballet technique, but also indoctrination into a particular ethos or code of conduct. Reflecting the nature of emotional practice and community narrative building, the classical ballet construct in Cuba forges powerful bonds among members unified through an ordered philosophy of aesthetic, methodology, and a body of repertoire. Shaped by Alicia Alonso, the technical formation of the Cuban classical dancer is adaptive to the physicality of the Cuban body, which in contrast to the Eastern European physique, for example, does not typically have highly arched feet and long willowy limbs yet has a high capacity for power and stability. For example, the order of exercises at the barre as a warm-up has a slightly different order in Cuba. Normally, pliés are the first or second exercise; meant to warm up the knees, ankles, and hips, pliés prepare the dancer to execute movements requiring flexibility and turn-out. In a Cuban ballet technique class, pliés are done much later in sequence at the barre, after the feet, ankles, and muscle



groups in lower legs and thighs have been warmed up. This change accommodates the Cuban physique, which typically is more muscular with tighter hips than the Eastern European physique. During a lecture that the author observed at ISA for dance history majors led by Albelo, the students discussed how Alicia established not only a school of technical standard, but also a way of life and code of conduct. Even down to minutia of the daily life of a dancer, Alicia made her imprint; when dancers are arranging their hair, they all open their hairpins the same way with their fingers and make their bun. Albelo explained that Alicia never allowed them to open the pins with their teeth because when she was younger, she chipped her front tooth doing her hair in this way. Her guidance in fostering a particular aesthetic in ballet technique in harmony with the dancers' Cuban roots forged a unique and distinctive cultural artifact. When describing what makes Cuban ballet Cuban, Alicia Alonso describes the task as

[...] both challenging and complex, for here is movement as a pure form of expression, and it is difficult to put into words what is in practice a phenomenon expressed precisely in the movements, gestures, dynamics, shadings, and accents of dance itself [...] we are speaking of a particular way of dancing, of expressing ourselves, and using classical technique in a particular way [...] of style, of aesthetics, of taste, and of other factors that over several generations have emerged as belonging to a particular place. (Ibidem).

The dancers the author encountered with during her fieldwork shared their perspective on the place of Cuban classical ballet within the greater international dance construct. Veronica Corveas Serrano, Principal Dancer with BNC stated, "The principal aspect of classical ballet in Cuba is completely different from other countries. Our dance comes from the Spanish and African roots, like a stamp. I even feel this stamp in classical ballet". Dancers of BNC are privileged to experience international touring engagements and discover how recognizable their style is to those outside Cuba. Dayesi Torriente Llanes, First Soloist with BNC noted, "All people who study ballet in the world recognize the Cuban ballerina". For them, it is a source of pride and dignity to be acknowledged for excellence in the practice of ballet, placing them in a higher status in the international dance scene.

While an element of Soviet influence may have impacted the development of Cuban ballet technique, completely logical to infer as the Soviet investment and support for Cuba for decades following the revolution must undoubtedly have included a degree of cultural

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

exchange, the author's interactions with various individuals indicated a reluctance to subscribe to the characterization of a Soviet-influenced Cuban school, perhaps reflecting an attachment to a distinct national pride in artistic achievement. Alicia Alonso states, "When I danced in the Soviet Union in 1957 and 1958, I returned to Havana to share my experiences from Moscow, Leningrad, and Riga with our dancers and ballet masters. But we always remained vigilant, wary of mimetism" (Ibid., 11). Svetlana Ballester Akíмова Ballet Mistress of BNC described ballet technique as follows: "It is one, the same, around the world. In different schools, you can teach how to do different steps but it's more or less the same. The difference, the big difference in schools is how they project the dance. Cubans are very passionate, they see what are the new challenging steps for male dancers and they try to do it, and they add this passion and special energy and you have the Cuban male dancer."

The author observed this special energy in the men's class at the BNC studios. After the 90-minute class, the men take the first few minutes of their break to continue trying new tricks and play off each other making jump combinations more intricate and impressive than the last. The women of the corps de ballet entered the studio to begin rehearsal for Act II of "Swan Lake", perfecting their formations, musicality, and uniformity of the positions for the head and arms, in preparation for the Gala performance celebrating the 65th anniversary of the company. The performance experience is a dynamic frontier between the artists of the company and the public who are energetic patrons of the company, a critical demonstration of the power of emotional practice as a channel for creative agency in Cuban society. The externalization of elements of the Cuban spirit made manifest in these artists resonates with the audience who come to the theater for a transcendent experience, it is the gift that artists dedicate themselves to, their love for dance perpetuates the desire to perfect their capacity to render this gift its highest possible value.

Afro-Cuban Folk Dance: A Religious Tradition and Living Collective Memory

The African roots of Cuban folklore that are passed on through the religion practiced by the Yoruba people brought to Cuba during the slave trade are a pervasive influence in Cuban culture. The role of dance and music are central in Yoruba; the divine orishas each have a unique song and dance reflecting their particular characteristics. The national folk dance company, Conjunto Folklórico de Cuba, was founded in 1961 by Ramiro Guerra; not all dancers in the company practice the Yoruba religion but all dancers are trained in the folk dances from this tradition. Zenaida Armenteros, founding member of the Conjunto Folklórico



de Cuba and master teacher of Afro-Cuban folk dance, stresses the importance of showing the differences between each orisha's dance: "Ochún and Ximena are similar because they both came from the water. Ximena, from the sea or salt water, and Ochún, from the river. Ximena has her own form, as the sea. But Ochún is the river, is delicate, sweet, and the movements are completely different, the face must reflect these feelings."

The author attended a Yoruba ceremony for the *Día Media*, the middle day of a three-day ceremony when a Yoruba member received an orisha, Ochún, which had been chosen by his godparents, followed by the presentation of the boy to the community as a "son" of Ochún. It was a feast for the senses, from the colorful garments and white linens worn by the boy and his parents, to the smoke emanating from the men's cigars believed to chase away evil spirits, to the musicians singing and playing the sacred drums. As the three musicians played the songs of each orisha, those present who were the "son" or "daughter" of that orisha came to dance in the center; they say that when you dance, the bad energies leave your body, and we were all moving in response to the rhythm of the drums. The last song played was the song of Ochún, the boy came to the center and as he danced at first with his eyes closed, there were moments when they believe that Ochún "enters" his body; he nearly falls down a few times and then dances with increasingly more energy, opening his eyes, dancing with his mother and father and the whole community celebrates. This vivid experience demonstrates how engaging the physicality of the body augments the capacity of emotional practice to perform a critical social function for this community.

This intuitive call to dance and express one's participation in community was striking to witness firsthand, not only in occasions such as the Yoruba ceremonies, but also in more casual folk dance and music presentations. Just as in the *Día Media* ceremony, these events can extemporaneously finish with all members of the audience on their feet dancing and singing together such as in *El Sábado de Rumba*, the weekly performances of Afro-Cuban music and dance that take place in the courtyard behind the studios for the National Folk Dance Company and last until after sunset. What is perhaps more striking upon further reflection is the idea that before the Revolution in 1959, the Afro-Cuban traditions were relegated to the lowest class, mostly the poor agrarian provinces of Cuba; the Spanish dance traditions were more highly regarded as part of the upper class. As the Revolution was creating a new ideological construct for a Cuban identity adopting socialist values aimed at eliminating the egregious class divide, corruption, and racial discrimination, this prioritization

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

was inverted; an Afro-Cuban folk dance company was created but there were no Spanish dance schools or companies in Cuba until the 1970s. At the dawn of the new revolutionary regime, Afro-Cuban music and dance was elevated and the African roots of the Cuban population was given a secure place in the cultural landscape as a significant source of Cuban identity. Today, the African and Spanish roots both play a significant role in shaping the Cuban dance construct.

Cuban Contemporary Dance: The Capacity to Enumerate All Things

The role of folk dance also plays a large part in the formation of Cuban contemporary dancers. Ramiro Guerra, who founded the Conjunto Folclórico, also founded Danza Contemporánea de Cuba (DCC) in 1961. The folk dance and contemporary dance companies select their dancers from the same school; contemporary and folk dancers receive the same training. This synchronization results in a distinctive sensibility observed in Cuban contemporary dancers. Jenny Nosedo Soca, Dancer with DCC noted: "We have learned different contemporary techniques, plus our African roots, which has evolved to make our contemporary dance. This contemporary dance is not the same that a Swiss contemporary dancer makes, it's different because I have different information and culture than him."

When Guerra was looking for dancers to start the first modern dance company, there was no school for modern dance and he chose dancers from the street. Predating the institutionalization of dance practice in Cuba, the innate drive to creative expression manifested in Cuban society providing ample material for building a contemporary dance company that has become a preeminent pillar of Cuban cultural identity and a world renowned dance institution. The audition was September 25, 1959 and the first performance was on February 19, 1960 at the Teatro Nacional. The program featured two pieces by American choreographer Doris Humphrey, "Water Study" and "Life of Bees", and two new pieces choreographed by Guerra, "Mulatto" and "Mambí", which is the name given to soldiers who fought against Spain, therefore encapsulating the realities of the racial mix present in Cuba and the pride for those who defended Cuba from Spanish colonialism.

Dancers of the company train each morning with a class in either classical ballet or contemporary dance, which includes many exercises with folk dance movement and is accompanied with the same type of drums used at the Yoruba ceremonies. Many dancers identify with contemporary dance as a means to express themselves through movement; some



claim to be shy and not comfortable using words to explain how they feel, some find invigoration through innovation and the discovery of new possibilities through dance, and some love the freedom to use every source of knowledge incorporated into one's body to explore an infinity of themes. Contrary to the fixed rubric for technique and choreography in classical ballet and folk dance genres, the range of contemporary dance exploration is limitless. Laura Domingo Agüero, Ballet Mistress and Choreographer stated, "Choreography is a necessity. Like any other art manifestation. It's a dialogue, the human body is a great adventure, a great diversion."

Dancers and choreographers use contemporary dance to analyze and articulate themes and concepts that are nearly inarticulable. From the perspective of Norge Cedeño, Dancer and Choreographer with DCC, the work of any choreographer is the result of a "counterbalance between the necessity of expression of their life experiences and the criticism or questioning of the life itself", and for his own choreography, his pieces are "like a tour of the subconscious, the balance between what you can be and what you have in your mind that you cannot be." The pursuit of such conceptually and psychologically complex themes aims to illuminate dimensions of human nature that may never be fully enumerated. The partial obscurity of the whole picture is part of what makes contemporary choreography a dynamic performance experience, invoking the audience to participate in completing the picture. Without giving the audience one meaning to ingest, the ambiguity and partial excavation of the human condition poses questions and guides the audience through the artist's interpretations presented on stage; as a result, the audience leaves the theater not with one story, but each individual carries their own response to the questions provoked by the art. The conversation between the audience and the artists is fundamental to cultivate a fruitful forum for dialogue, commentary, and innovation. For Cuban society with limited channels for unrestricted expression, the theatrical experience as a junction where society assembles constitutes a special locus of community participation and articulation of opinions and ideas.

The physical self-mastery achieved through classical ballet, the spiritual connectivity manifested through Afro-Cuban folk dance, and the emotional cognizance obtained through contemporary dance are all components of dance practice that nourish the Cuban dance construct. The enduring strength and appeal of this construct is elemental to the Cuban vision of modernity, which has been described as a model that finds human liberation through feelings, emotions, and actions, finding a space for an ethical approach to life; despite all the

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

material and political difficulties life in Cuba entails, a substantial and successful community of cultural producers remain faithful to the Cuban national narrative (Miller op. cit., 693).

Cuban Dance and Beyond

This study of the Cuban dance construct demonstrated the colorful reality of the creative agency exercised through dance under the logic of practice. Considering that our identity is what allows us to define what is important to us, that the creation of our own narrative helps define that orientation in what constitutes a good life and how we exercise rational agency, for the members of the Cuban dance construct encountered in my research, the practice of dance is critical to achieving one's full potential. Breaking down the elements of dance practice that open up channels for creative agency can elucidate how different components of the human condition are tapped into and can further be amplified to affect positive change.

The power of dance practice sustains the relationship between the artists, the state as patron, and the public. The paradigm of cultural diplomacy illustrates this network as a mechanism for cultural identity formation, political soft power, and participation in the international creative economy. While this paradigm explains the compelling state interest in maintaining an influential cultural status on the international scene, I propose a more comprehensive paradigm to explain the critical value of dance as an expression of a artistic social contract. This agreement enables participants to engage in constructing a common space that is independent from political restriction. The myriad of possibilities contained in this space makes this contract attractive to those who find other political and public spaces inadequate. For example, communities experiencing conflict or managing post-conflict periods, this contract provides a reparative space for healing wounds and assuaging friction. The dance practitioners encountered during my field research demonstrate their dynamic capacity to occupy this space.

Creative Agency and Practice: The Dancer's Perspective

The power of dance to have far-reaching and profound effects on a variety of communities and individuals derives from its ability to function like a language. Dance as a nonverbal language facilitates the articulation and communication of ideas, permits an openness to interpretation and dialogue, and has components and systems that parallel grammar and vocabulary that can be rearranged according to the various genres and dance techniques. For a dancer who dedicates countless hours to mastering his or her craft, dance, as a language can



be their most adept linguistic capacity and their preferred mode of communication. When asked about how dance impacts her ability to create a self-image and sense of identity, Alcy Crespo responded, “I am a dancer, so I don’t talk so much. I’m shy and I express myself through movement.” Dance is also a dynamic language, constantly reinvented with each new generation of artists. As choreographer Eduardo Blanco stated, “The new generations every day have a better preparation, a new technique, a new technical language that is very important and fundamental that people are going to assimilate. The classics are not going to die, they are going to sleep, and when they wake up, they remake themselves.” According to Bourdieu (op. cit., 34) practice communicates through an ineffable artistic symbolic gymnastics ; dance satisfies the criteria for a nonverbal, representational language. A dancer mechanizes his or her body to portray a myriad of emotions, ideas, declarations, and interrogations. The intimate relationship between space and movement, content and container, open the channels for the creative imagination to generate visible traces in dance choreography. The dancers I encountered in this case study pursue this practice of communicating the internal realities present within each artist daily and contribute to a body of choreographic work that defines each generation of dancers, artists, and citizens of the world.

The quest for self-mastery is another critical daily component of the dancer’s life. The physical mastery of the body through training, repetition, and experimentation is integral to how each individual dancer approaches the studio with their next goal to achieve, their next skill to master, their personal inhibitions to overcome, working towards complete mastery of mind and body. For the Cuban dance practitioners, this domain of physical mastery is significant when the external constrictions on the mobility, both physical and socio-economic, are so formidable. Even though the travel restrictions on Cuban citizens have relaxed in recent years, the economic situation for the average Cuban has not changed and the possibility of traveling or moving abroad remains merely a dream. The pursuit of technical mastery pervades the life of a dancer and even from a young age, working towards technical excellence can be playful and take the form of friendly competition. Cuban dancers are known for their impressive turning ability. According to Svetlana, “This is a question everyone asks me around the world. ‘Why do they dance like this? Why do they turn so much?’ Starting in first grade, they play and practice turns all day long. Before class, in class, after class, with

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

street shoes, dance shoes, without shoes, they turn and turn and practice making the sensation in movement and quality.”

In addition to physical self-mastery, the dancer works toward the emotional self-mastery required attaining ultimate precision in externalizing their internal realities: the ideas, emotions, and reflections experienced within each dancer. The psychological harmony of the dance practitioner is a prerequisite for engaging in the modern world as a creative agent. This type of self-mastery amplifies the capacity for agents to reflect on their situation. According to Frie (2011), this capacity is integral to attain psychological development and therapeutic change leading potentially to meaningful political and ethical change (349). For both individuals and society at large, the self-mastered individual is better equipped to generate a positive impact.

With this foundation, the dance practitioner continues along the path to self-discovery, identifying the elements of an individual identity. Having given form and substance to the creative agent, the dancer utilizes his or her physical and emotional capacities to instrumentalize, mobilize, and project the inner self. Dance as a communicative dialectical pathway aligns with Millard and Forsey’s claim that in pursuing moral agency in the modern age, self-knowledge is attained through dialectical process (Millard and Forsey 2006, 185). As a dialectical exercise, dance is an exchange of ideas between artists, creators, and performers; between artists and a critical public; and between artists and patrons. The dance practitioner finds depth and power along this path towards self-discovery. Jenny Nosedo Soca, principal dancer with DCC, began her training in classical ballet, yet because ballet dancers in Cuba are mostly fair-skinned, her teachers advised her to switch her concentration to contemporary dance, where she is more likely to advance further in her career. Though this decision was difficult, when Jenny began her formation at the contemporary dance school, “I started to discover some feelings and things that ballet didn’t allow me to. It woke up in me emotions and creativity that I had the opportunity to express through contemporary dance. When I started contemporary dance I didn’t know what it was, but when I got there, a new quality was born in me and that’s why until today I have worked 16 years at Danza Contemporánea.”

The dance construct is a forum for the exchange of ideas. The classical ballet world is a transnational entity that encapsulates tradition, technical standards, and transcendent physical goals that unite dance practitioners from all corners of the globe working towards the same ideals. Folk dance is a living cultural artifact that animates the history of a community, affirms individual cultural identities, and renews an individual’s membership to that community. The practice of contemporary dance contains the capacity for creative agency, the



body is asked to find new ways of moving, new ways of imagining and externalizing a reality from the mind of the choreographer, and new ways of moving the public to experience dance performance. Even though the dance education system is designed to cultivate excellence in a specialized genre, the mutual influence and interaction between genres is inevitable. In addition to the compartmentalization and specialization of the Cuban dance construct, it is filled with elements of fusion, hybridity, and interdependency of genres. This interdependence and interaction between genres in the Cuban dance construct is what makes the Cuban dancer uniquely Cuban. The specificity of the historical cultural context of the Cuban dance construct makes the Cuban dancer different from the Swiss dancer, as Jenny said. The Swiss dancer is a product of a dance construct that has different external influences and a different technical makeup than that of Cuba. The classical Cuban dancer allows the contemporary influence and Cuban folk traditions influence their style, the contemporary Cuban dancer receives formation in all the Cuban folk dances as well as classical technique, and the Cuban folk dancer reinvents tradition through fusion and advances in dance technique and education. According to Frie (op. cit., 349) agency involves the capacity for imagining and creating potentially new and different ways of being. The re-imagination of dance practice in the polyvalent dance construct observed in Cuba empowers its members to engage in this pursuit and maximizes the potential for creative agency.

Creative Agency and Practice: The Community's Perspective

For the members of the Cuban dance construct, the individual agency exercised through dance is only one facet of identity formation; the connection to the greater Cuban cultural landscape and national collective memory is paramount for these dancers who have been educated, formed, and employed by the state. Identity formation through narrative cannot be affirmed in isolation, but rather needs to be placed in reference to a defined community. Narrating a normative framework helps make sense of an individual's scope of rational choice making and helps articulate the defining properties of a referential community. The nature of choice in Cuba is subject to the restrictive properties of the government structure and the socio-economic situation. The importance of the public participation in a collective sense of Cuban cultural identity fuels the pursuit of culture and dance as an integral part that collective character. Originating from the Revolutionary project, the collective participation in Cuban

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

cultural identity was paramount to Castro to help ensure the success of the revolution and carrying the masses through the intense transitional period.

As an external manifestation of a community's normative framework, dance has the capacity to embody communally agreed upon values and norms of a society. In Cuba where there is a strong intention to maintain a clear demarcation of gender roles, the dance construct echoes the emphasis on masculinity through virtuosity, super-athleticism, and virility. For Cuban female dancers, the standards for virtuosity are measured in elements such as balance, flexibility, and attention to detail. Consequently, there is a counter-impulse to demonstrate the power of the woman; as dancer Alcy Crespo noted, "Men can dance things that women cannot do, so we are motivated to show the abilities and defend the ideas of the woman." Other key normative concepts in Cuba originate in the values established during the revolution. The Cuban educational system, including the dance education institutions, provides free formation for those with the aptitude to fulfill the requirements for the corresponding profession; while participation in the dance construct manifests in varying degrees throughout the population, the opportunity is available to any capable individual regardless of socio-economic status or geographical location in Cuba. This phenomenon is remarkable in comparison with the elitist nature of art and culture in other Western societies. Not only is dance education free and open to any Cuban possessing the aptitude, but also tickets for attending performances are affordable for the Cuban public. Patronizing the high arts is not reserved for the upper class but is accessible to the general population; in effect, the theater becomes a special locus for community assembly.

The Cuban dance construct is a critical pillar of the larger Cuban cultural landscape that designates certain dance traditions as part of cultural narrative, empowering the various elements and values of the Cuban identity. For example, the African and Spanish roots are brought to life in folk dances and passed down through Cuban families, perpetuating the memory of the ethnic makeup of the Cuban population. Today's Cuban dance construct would look very different if the Revolutionary regime had not integrated Afro-Cuban folk dance as part of the institutionalized system. The classical ballet idiom resonates as an extension of the self, a means to belong to an extended community bound by history, values, and technique. In a lecture I observed at the Instituto Superior del Arte, the nature of Soviet ballet repertory was discussed in relation to the historical specificity of the era and how that relates to the use of ballet in contemporary times. The Ballet Nacional de Cuba places Cuban dance and culture at a respectable place within the larger structure and network, a domain of mobility and international transaction not possible through other channels. The contemporary



dance idiom encapsulates the capacity for imagining and creating potentially new and different ways of being. For the Cuban population living in a regime that has changed very little in 55 years, this outlet is an important means to fulfill the creative and generative appetite. Cuban contemporary dance patrons are drawn to the theater to experience and participate in performance art that externalizes the creative imagination of Cuban artists. Bourdieu's concept of situational analysis, looking at how people exercise choice within the limits of a specified social structure, helps explain the Cuban case in evaluating how and why culture is so extremely valued and integral to the Cuban reality. In a situation where political choice and free commentary is limited, the role of dance and culture is seminal as a place for expression and community.

A structure that identifies the heritage, universality, and creativity of a society also governs the allotment of resources such as economic and social capital according to certain community-specific norms. In Cuba, the mechanisms of economic capital are regulated by the philosophy of the state that maintains extreme equality to avoid creating a poverty gap among Cuban citizens. While Cuban dancers are but a sliver of the world population of artists that do not receive commensurate financial reward for their work, I am using the example of Cuban dancers to show how cultural capital is a means to acquire a form of wealth under restrictive socioeconomic conditions. For lack of alternative mechanisms for attaining material economic capital, Cuban dancers do not aspire to great wealth, but to recognition and prestige for their achievement both in Cuba and abroad. When I attended performances of Giselle by BNC, I witnessed an interesting phenomenon: normally when the casting is published for a weekend of performances, it is known who is making a debut, who is the veteran favorite, and audiences flock to be part of those special performance. While social capital may be the more attainable resource for members of the dance construct, there is potential for these artists to participate in the international creative economy through festivals, residencies, exchanges for short-term engagements and even longer term professional careers outside Cuba as many other Cubans have done successfully due to the desirability of these exceptionally trained artists.

As an illustrative means for narrative formation, the dance construct in Cuba also functions as a dynamic tool for community building. According to Anderson, the emergence of nationalism relied on the power of cultural artifacts to generate the possibility of imagining a new nation. An organization is formed under a high center, where a ruler functions as a node

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

of access, establishing hierarchical human loyalties. The temporality of narrative is altered such that the cosmology and history of a nation are indistinguishable; the lack of history is not significant, the link to a greater truth and inevitability of existence makes up for the lack of tradition and establishment. As a result, the new way of linking fraternity, power and time enables the emergence of a new nation. When the Cuban revolution was engaged in the same pursuit, the attention and emphasis made to art and culture aimed to fulfill these requirements for constructing a new nation. Experts were appointed at the top of a pyramid and a narrative was formed around the cause of the revolution: fighting Spanish domination and forming a new man under Communism was the ultimate goal. The Cuban dance construct reflects elements of this design in reflecting a uniquely Cuban entity, establishing tradition through linkage to the international dance construct, and bonding dance practitioners, dance patrons, and the state to a unified narrative and consciousness.

Upon further reflection of my time in Havana, the great irony I observed is that adjacent to the ubiquitous poor standard of living and struggle that is part of Cuban daily life, there is an extensive budget allotted to the Ministry of Culture that subsidizes all dance companies and schools, maintains all theaters and production costs, and supplies accouterments for all the dancers. Cuban dancers and all Cuban citizens experience hardship in obtaining goods and services that are standard in other parts of the world: regular internet access, living wage salaries, and consistent supplies of food and other daily necessities. The public fervor and zeal for Cuban culture and investment in the cultural machine is astonishing when juxtaposed with the poverty that exists in the Cuban reality. The ample cultural budget in Cuba originated from the early days of the Revolution, when the heavy investment in art, culture, and education was justified in forging the new Cuban identity; the resulting success in a world-renown dance construct and widespread Cuban national pride is a testament to the efficacy of this part of the revolutionary project. The next generation of leaders in Cuba could strive to find a way to redistribute or restructure these cultural resources to maximize the benefit to all citizens while maintaining a world-class cultural benchmark.

Reimagining Cuba through Art and Culture

From the individual dancer, to the greater dance community, the creative power of Cuban dance has shaped the larger international perception of Cuba as a dynamic cultural center of music and dance. Whatever the perceptions of the Cuban political regime and aftermath of the Cuban Revolution, the world sees Cuba and Cubans see themselves differently because Cuban



dancers have made an indelible imprint on the international dance scene. For the professional dance construct in Cuba and elsewhere, the interest in expanding one's artistic horizons outside the home country where the core identity is cultivated is to enrich the art and open the channels for progress in artistic and technical excellence. As Svetlana stated in our interview regarding the role of international dance exchanges, "I think that this exchange, between teachers, dancers, companies, it's important. Not only for us, it's important for everybody. It's nice to see other things. You can see how good you are or the things you must work on and it opens your mind to see how the world is. I have the opportunity to work in different countries and see different dancers and choreographies, and I can also see the good things that we have, this technique, the energy, and the artistic work. The exchange is of course very important. Not because of government or diplomacy, it's not, it's just important for dancers, artists, people." The international dance exchange network functions like a marketplace of ideas. The overall caliber of the goods in the marketplace is elevated by engagement and investment in such interchanges.

One of the most unique properties of dance practice is its fluidity and capacity for reinvention according to the historical cultural context within which it is fostered. The particularities of the Cuban case can serve as a touchstone that helps reveal how dance changes form and substance in other cultural contexts. Of the many interesting facets of the Cuban dance complex, what struck me most was how the interaction of genres observed in the Cuban dance construct illustrated a dynamic channel for generating a positive impact on society. In a poor country with such economic disadvantage and political limitations, the luxury of culture in Cuba is a rare outlet for creating a uniquely Cuban space and Cuban artists occupy that space with full force. Emerging from a system that divides the genres into institutions that emphasize excellence through specialization in a particular technique, the mutual influence among genres enriches the overall cultural landscape to elevate the degree of symbolic capital embodied in each specialization. Holistically, the Cuban artist reaches a deeper level of psychological and emotional cognizance through exposure to the multi-dimensional artistic complex that has flourished in the decades following the Revolution. Imagine the depths of riches that present themselves in dance constructs across the globe; the unique properties of each cultural historical context could cultivate both the particular and universal innate characteristics of the human condition that might not otherwise be brought to light.

The discoveries made during this investigation resonated strongly in me and forced me to reexamine a chapter of my professional life that I had not fully understood at the time. I participated in the Ramallah Contemporary Dance Festival in 2009 and 2010 and I executed teaching residencies for young Palestinian folk dancers in the Summer 2010 and Spring 2011. What I encountered was a dance construct that functions as a space for expression and for projecting national and cultural pride. In its own way, Palestinian dance is perhaps one of the few spaces for external manifestation of a people's past, present and future by reanimating a community's history through tradition, producing an original contemporary dance aesthetic to reflect today's artists, and paving the way for the future of dance in Palestine. Whereas in Cuba, dance as a formative cultural force was adopted by a political regime as a vessel to affirm national identity; Palestine, currently under occupation and not formally recognized as a country, carries its own powerful dance tradition such that when its people practice dance and music, there is no denying "This is Palestine".

The widespread practice of traditional dubkeh folk dance and the interest in developing contemporary dance Palestine simultaneously expand the Palestinian dance construct at both ends. Classical ballet is beginning to gain a presence in Ramallah; the aunt of one of my students recently founded the Ramallah Ballet Center, which is gaining national and international recognition and support. Dance illustrates a national identity, in the Palestinian case, not in a post-revolutionary condition, but in a continuing conflict under Israeli occupation. Dance as a reparative and generative practice has more to offer in this arena. This begs the question, what are the possibilities for interaction with the Israeli dance construct? How could such interactions lead to greater conflict resolution and peace throughout the region? Without imposing expectations on the role of culture in society (Isar R. 2010), why not unleash the power of dance and dream to achieve what may seem impossible?

The Artistic Social Contract: A Reparative and Generative Space

In communities where conflicts are unresolved for long periods of time and coping mechanisms are limited or become fatigued, dance can become a form of conflict resolution as a reparative and generative practice. The driving force behind the strong public support and participation in art and culture in Cuba could be explained by the lack of alternative channels for exercising community, or by the fact that the art and culture is simply superb and traditionally integral to Cuban daily life, or perhaps a combination of the two. In Cuba, dance



holds a coveted position in the cultural landscape in that it is largely untouched by censorship agencies in comparison with Cuban literature, journalism, cinema, and other media that employ verbal language that is subject to strict scrutiny. The therapeutic nature of dance creates a space for repair of past and current conflicts and for generating a new narrative to move past conflict. The things that are hard to say can be said through dance, the language that can be more precise and impactful without uttering a syllable.

The phenomena observed in the Cuban dance construct indicate the presence of a cultural social contract. This contract serves the needs of the artists and the public, the two parties involved in this agreement. This bond nourishes the capacity for creative agency for the community at large and cultivates a protected communal space for cultural expressivity. For this contract to actualize its full potential, both parties must acknowledge and exercise their participation in the agreement. There is an obligation of artist to the public, to produce conscientious art and an obligation of the public to the artist, to support artistic inquiry and shape the conversation with reflective criticism. The role of this contract becomes more important when the political and economic hardships create a condition of limited freedom. In Cuba, this contract is made evident in full force because both parties participate fervently to fulfill their role in the agreement. Cuban artists dutifully produce high quality theatrical experiences for the public, they maintain a superlative caliber of technical excellence, and they push the boundaries for innovative commentary and dialogue. The public dutifully convenes at the theater to support the artists, further the conversation, and witness seminal moments of individual expression, communal solidarity, and progressive development. This example of a fully active artistic social contract provides insight and inspiration to other communities facing external or internal restrictive conditions.

Conclusion

In dance constructs across the globe, the artistic social contract between dancers and public encompasses a large range of cultural activities serving various target populations and community-specific needs and goals. The acknowledgement of this contract is a vocation for members of the dance construct to exercise their participation and fulfill their obligations respective to their particular role. The highest talent artists are compelled beyond complacency to push their practice to the extremes of human excellence. Conscientious artists

Elizabeth Gahl. "The Cuban Dance Construct: A Mechanism for Creative Agency and Identity Formation."

nourish the public with meaningful creations that advance a greater dialogue and conversely, the public should challenge art through their patronage, support, and participation in that dialogue to further the innovation and experimentation of those artists. In communities where dance can function as an exceptional means for exercising self-affirmation, self-expression, and exchange of ideas, dancers play an important role in applying the cultural social contract particularly when the political contract has created limitations on human agency. To understand the gravity of a dancer's achievement without place unrealistic expectations as instruments of social change, we recognize that "Dance cannot compete with the resources of tyranny, for they are vast and life is fragile. Yet dance is subtle, it is an end in itself. It is a locus of freedom, revealed in the lived coincidence of dance, dancer, and audience" (Roca op.cit., 236).

The operative capacity of culture to obtain a spectrum of social, political, and economic goals is why some state governments have adopted culture into their agenda, but the source of those capacities derive from the association of culture and agency, identity, and practice. Taking a closer look at the mechanics of these associations can reveal the extent of potential and realized agency within the dance construct. The processes that connect social structure and agency remain to be more fully explored (Gallagher 2007, 228). The Cuban dance construct has revealed one permutation of these processes; an international comparative study of regional and national dance constructs may elaborate on the nature of the connection between culture and agency.

This investigation into the powerful association between culture and agency hopes to illuminate the many conduits for potential creative agency and motivate further discussion and experimentation with new types of projects and programs. In the modern world, creative agency is an invaluable mechanism for acquiring and exchanging symbolic capital for individuals and communities. There is a lack of grounded theory of aesthetics or playfulness in social life and a complex notion of collective memory to grasp the extent of cultural creativity embodied in society (Tucker op.cit., 200). Even without a comprehensive theoretical understanding, the modern world needs to support the pursuit of conscientious art, moving forward to nurture and guide the next generation.



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Genesis of Kharkov Music Culture in the Highlight of The City's Education and Concert Life Formation

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Abstract

The article highlights the genesis of Kharkov musical culture from the late 18th to the first half of the 19th century, studying it in terms of two aspects, the formation of education and the emergence of the city's concert life. The relevance of the research subject chosen by the author is determined by the wish to give the fullest description of the multi-layered process of formation of Kharkov musical culture which played one of the leading roles in the history of Ukrainian culture, and to acquaint the Western public with the most interesting facts of the formation and development of a reputable East-European centre. The main range of issues discussed in the article covers the period of the initial foundation of artistic education, and its influence on the expansion and perception of music in different social circles, presenting the structures and forms of the nascent musical life of Kharkov. The section "Specific features of the Ukrainian system of education" brings out the facts which indicate the progressive tendencies in education, especially, on the territory of Sloboda Ukraine. The formation of artistic education in the religious schools of the city is covered in the section "Genesis of musical education in Kharkov". One of the most productive periods of the city's cultivation of concert life associated with the functioning of the University is analyzed in the section "The impact of the University music activities on the city's concert going." The Conclusion emphasizes the interaction of traditional and nontraditional in the musical culture of Kharkov that was clearly manifested in the concert activities of the University, in particular, in popularization of oratorios. Furthermore, it discusses the factors which participated in the development in the field of compositional achievement as well as the performing arts and opened new perspectives in the dynamics of the artistic life of the Ukrainian city.

Keywords: *Kharkov musical culture, genesis of music education, national artistic traditions, oratorio genre, performing arts.*

Introduction

The formation of Ukraine as an independent state is accompanied by rethinking of many historical and cultural facts, events and processes, revealing deep connections and trends that explain the tendencies of cultural development both in the whole country and in its regions. The relevance of the research subject chosen by the author is determined by the wish to give the fullest description of the multi-layered process of Kharkov musical culture formation which plays one of the leading roles in the history of Ukrainian culture, and to acquaint the Western public with the most interesting facts of the formation and development of a prominent East-European centre.

The main array of issues raised in the article covers the genesis and the initial period of the artistic education development, its influence on the expansion and perception of music in different social circles, and the formations of the structure and forms of the nascent musical life of Kharkov. When studying the above mentioned issues the following approaches were used: common cognitive, historical-cultural, and structural-functional. The problems of Kharkov artistic culture in the late 19th and the first half of the 20th centuries were raised at various times in PhD theses of I. Miklashevsky (1941), A. Pletnev (1952) and monographs written on their basis - "Music and theatre culture of Kharkov in the end of 18th - first half of 19th centuries" (1967), "At the origins of Kharkov Theatre" (1960), as well as in O. Kononova's monograph "Music culture of Kharkov in late 18th – early 19th centuries" (2004). Equally important for the research analysis of the community's musical life is the sociological orientation of the work, which is methodologically and theoretically based on the works of A. Sochor, N. Khrenov, V. Fomin, Yu. Kapustin and others.

Specific Features of the Ukrainian System of Education

Considering the musical life of Kharkov as the process functioning under certain socio-historical conditions, the author of the article studies the feudal character of the musical culture placing a time frame of work between the late 18th century and the first half of 19th century.

The origins of professional music education in Kharkov (Picture 1) date back to the period of active functioning of the Collegium, State-owned College and University. The analysis of their activity contributes to the understanding of the difficult process of general education development, in which music education was gradually formed, as well as to the

awareness of factors that made a great influence on the expansion and improvement of the latter.



Picture 1. Old Kharkov.

Source: <https://pastvu.com/p/317660>

"Little Russians [" Little Russians" in Tsarist Russia were called the Ukrainians, in contrast to the "Great Russians", that are Russians.] are passionate music lovers," wrote the author of one of the first works on the history of Ukraine D. Bantysh-Kamensky (1903, 464). He was complemented by G. Hess de Calvet [Gustav Hess de Calvet (1784 - about 1838), the Hungarian-born scientist, Doctor of Philosophy (in 1812 he defended the first in the history of Kharkov University doctorate in philosophy), composer, singer, journalist, writer, one of the first biographers of Grigoriy Skovoroda.], who pointed out in his book, a musicological research work published among the first in the Russian Empire, "Music theory, or Speculations on this art encompassing the history, purpose, music effect, General bass, rules of composition, description of the instruments, different kinds of music and everything that belongs to it in details: Written in Russia and for the Russians by Gustav Hess de Calvet " (1818) that a foreigner is particularly pleased to hear a "sweet song of a Little Russian' " (Calvet, 1818, 369; Bantysh-Kamensky 1903, 609). There are quite many quotes like this because the natural musicality of the Ukrainian people is a generally known fact. The art of singing was taught from an early age and the most gifted children were sent to the Northern capitals of the Empire. Court, private chapels and church choirs were formed from the "boys,

Olena Kononova. "Genesis of Kharkov Music Culture in the Highlight of The City's Education and Concert Life Formation."

young and mature men, mostly Ukrainians, who had a beautiful voice," as was indicated by Jacob Shtelin, a researcher of the 18th century Russian culture. Furthermore, he claimed "Some of them do so well that they write motets and become the directors of home chapels, where they teach singers and train the youngsters who might take the place of the dropouts" (Shtelin 1935, 189, 57). In this regard, we should recall a famous Ukrainian musician Athanasius Revukovich, who headed the instrumental and vocal chapels of Alexandr Menshikov, a follower and favorite of Peter the Great. Mastering a set of musical skills by pupils was a necessary part of education in public schools and other educational institutions of Ukraine: reading the Book of Hours, the Book of Psalms, and learning grammar were considered as important as teaching polyphonic singing and musical notation.

There was a great deal of parochial schools in so called Sloboda Ukraine, known also as Slobozhanshchina [Sloboda Ukraine (Slobozhanshchina) is a region covering the territory of Ukraine (North-East) and Russian Chernozemye (Black Soil Region of Russia, South-West), which was actively settled during the 16th – 18th centuries, with the support of the government.]. Their pupils made up church choirs. In the second quarter of the 18th century there were 129 schools, and in Kharkov itself there were five schools under the patronage of four churches. These primary schools founded on democratic basis, without any governmental assistance, were supported by people and parish priests. It explains the accessibility and openness of course programs, a practice of pupil's chorus, and the use of the Ukrainian language as the basis for the national education.

Emphasis should be made on the fact that the 18th century, especially its last twenty years, marked the burst of Enlightening movement in Ukraine. In 1585 "brethren's" school was opened in Lviv, then in 1615 in Kyiv, and five years later in Lutsk. The schools gave an impetus to the foundation of the first higher educational institutions: in 1701 there appeared the Academy in Kyiv, and in 1804, the University in Kharkov. The Enlightening in Ukraine was based on the ideas of the synthesis of West European and Slavic traditions, which emerged yet in the 18th century. Developed by a brilliant thinker Petro Mohyla and theoretically accomplished by Theophan Prokopovich these ideas formed the ground of Peter the Great reforms. Not incidentally, it was Theophan Prokopovich who headed the "academic group" of Peter. The best episcopal school at that time was the school of Theophan Prokopovich, opened in 1721 in St. Petersburg for orphans, and poor children of all classes. The school functioned for fifteen years. During this time there were educated about 160 students, many of whom then went to continue academic studies in high school. The



Prokopovich's school offered vocal and instrumental music courses as well as theater productions courses, indicating a direct effect of the Kyiv-Mohyla Academy [In the 18th century, Kiev-Mohyla Academy was the first East-European orthodox higher educational institution, officially awarded this title.].

View from the socio-economic standpoint, the development of education in Ukraine is influenced by the increasing importance of cities and urban civilization, with its characteristic extensive system of division of labor, developing of professionalism and specialization, accompanied by social differentiation of the population. Ukrainian cities had always played an important role in the social and cultural development of the country. It is indicative of the fact that in the Scandinavian sagas "Kievan Rus" (Kiev Russia) was called Gardariki, usually interpreted as "the Kingdom of Cities". Favorable conditions for the development of civil society were created in the 18th century. On this basis, intensively germinate Ukrainians expressed their thrust for knowledge, the phenomenon that was called "southern Russian awareness" by the prominent Russian historian and academician D. Bagaley (1893) [Dmitry Bagaley (1857 - 1932) - Ukrainian historian, social and political activist, a member of the State Council of the Academy of Sciences and 9 Russian Universities (1906), rector of Kharkov University (1906 - 1910), Kharkiv Mayor (1914 - 1917), academician of the Ukrainian Academy of Sciences.] The processes of transition from traditional to new forms of social life produced significant changes in the national culture of Ukraine, the heyday of which was in the 19th century.

It is obvious that the ways of forming a system of general education in Ukraine, in particular, in Slobzhanshchina and other regions of the State were divergent. Therefore, in his work "Preliminary discussions of education in Russia in general," Mikhail Speransky [Mikhail Speransky (1772 - 1839) - Russian social and political activist, reformer, lawmaker. He led the reform efforts of Alexander I. Under Nicholas I he led the work on the legislation codification, laying the foundation of the theoretical Law (jurisprudence) in Russia.] argued that the process of education in the country was contrary to common sense. In his opinion, first it was necessary to form a wide network of public schools, and then to found a higher educational institution. (Rozhdenstvensky 1910, 372-379)

The educational movement in Sloboda Ukraine, although it was a part of the Empire, developed just organically, as numerous public schools provided a fertile environment for the emergence of the "Collegium", and later the University. New social needs, as well as new

Olena Kononova. "Genesis of Kharkov Music Culture in the Highlight of The City's Education and Concert Life Formation."

ideas arising under the influence of the Enlightenment movement contributed to the spread of democratic tendencies in educational institutions of higher level. Consequently, there was developed a system of education that resembled a pyramid. It was based on the activity of both public and non-public schools, as well as "wandering teachers," i.e. domestic educators, quite popular in Slobozhanshchina, among whom was the most outstanding and well-known Ukrainian philosopher Grigoriy Skovoroda (Picture 2). Professors D. Bagalei and D. Miller (1905) gave evidence in their monograph on the history of Kharkov University indicating significant progress of public education in Slobozhanshchina in the 18th century.

The researchers drew attention to the identity of the percentage of students in the second quarter of the 18th century and in the mid-80s of the 19th century (Ibid., 52, 568). F. Kudrinsky (1892) [Fyodor Kudrinsky - author of one of the first scholarly biography of G. Skovoroda: "Grigoriy Skovoroda – a philosopher without the system".] confirmed their data, in particular, and wrote that 'Little Russians' were used to considering the education not as a privilege of a caste, but as the legitimate property of everybody. But special significance of the extensive network of public schools was pointed out by N. Karamzin [Nikolai Karamzin (1766 - 1826) - an outstanding historian, the largest Russian littérateur of the epoch of sentimentalism, the reformer of the Russian language, the author of "The History of the Russian State."]. Comparing the activity of lyceums and rural schools, he gave his preference to the latter as the true basis of the state education (Karamzin, 1803, 317-326).

Picture 2 . G.S. Skovoroda (1722 - 1794)
a Ukrainian itinerant philosopher, poet,
fabulist and teacher. Since 1759 he
taught at the Kharkiv Collegium for
about 10 years. He made a significant
contribution to the East-Slavic culture.
His works had a significant impact on
the greatest East-European thinkers such
as Vladimir Erna. Source:
<http://pravda.com/po-sledam-stranstvuyushhego-filosofa/>





GENESIS OF MUSIC EDUCATION IN KHARKOV

The establishment of Kharkov Collegium in 1726 started a new era in the development of education, and music education as well. The Collegium was opened for every nationality and class backgrounds of the Orthodox children. Democratic tendencies, the origins of which date back to the activities of Kiev-Mohyla Academy, were continued in the new school. For the sake of justice, it should be said that these trends are caused not only by the desire of its founders to maintain continuity in the complex process of education, but were conducted also by more prosaic reasons in connection with the features and life conditions of the time, such as the poverty of the Russian Empire, and especially of its regions. N. Karamzin (op. cit.) interpreted this phenomenon as follows: poverty forces people to submit to the will and the rule of the powerful and wealthy and serve where it is required. This fact explains why the scientists and teachers were mainly migrants from poor classes of the society.

Although in Kharkov Collegium the education was open to all, in 1768 "additional classes," organized exclusively for noblemen, merchants and commoners were opened. Three years later the classes were renamed as the State college and given under the authority of the provincial government, which meant the transition to the secular forms of education. The main purpose of the introduction of "extra classes" was to place under supervision and discipline the children from low-income class backgrounds, who were given the opportunity to study geodesy, artillery, and other sciences free of charge. In addition, along with the fundamentals of theology, physics, mathematics, philosophy, languages, and others, pupils were taught the basics of music, fine arts, painting, and architecture. Accordingly, music became an integral part of the educational system of that time.

According to D. Bantysh-Kamensky (1903, 485) the most popular activities of the students of Kiev-Epiphany brotherhood [Kiev Epiphany Brotherhood was organized in 1615; in 1631 was reorganized into the Kyiv-Brotherhood Collegium. According to the Treaty of Hadiach in 1658 the Collegium received the status of the Academy, which was confirmed by Peter I in 1701.] school were painting, "vocal" and instrumental music. The alumni of this school later taught at the Collegium (College), and contributed to the development of musical education in Kharkov region. In this regard, the government obviously provided a weighty financial support to the State-owned College, where in 1773 a "singing" class was opened. It cost about 1,000 rubles to run it. Twelve students enrolled at the music class were from the

Olena Kononova. "Genesis of Kharkov Music Culture in the Highlight of The City's Education and Concert Life Formation."

Collegium itself, the Slavic-Latin Ukrainian schools, and were children of priests and peasants.

In the early years of music classes only vocal art was taught, and instrumental classes and theoretical disciplines were formed later. This fact can be proved, in particular, in the ad, placed in the Moscow News (September 5, 1778), which offered "people, who had enough knowledge to give clavichord lessons for 50 rubles a year, were invited to apply [...] for a teaching job vacancy [...] in various classes opened in Kharkov [...]." A Ukrainian writer Grigoriy Kvitka-Osnovyanenko (1981, 90-103) and Vladimir Yaroslavsky (1887, 29-52) author of the memoirs of the period, wrote about the existence of the "full orchestra of music", used for the needs of the city.

In addition, we want to draw attention to the fact that the general-bass and the theory of composition courses became a part of the program in the last third of the 18th century just in a few schools of the Russian Empire, including the Singing Capella, the Academy of Arts, Smolny Institute, the Moscow Foundling Home and Kharkov Collegium (Picture 3). The latter school could boast high level of teaching, which to some extent was confirmed by the scientific and methodological activities of the Collegium alumnus Roman Tsebrikov [Roman Tsebrikov (1763 - 1817) , a writer, translator, member of the Russian Academy. Around 1778 he left Kharkiv, moved to St. Petersburg.], a student of the Ukrainian composer Maxim Kontsevich, very popular at that time. Tsebrikov, a well-educated musician, who had a good command of several instruments, many years later created a work entitled "The fragments of music, dwelling upon it from the moral viewpoint" which was interesting in its attempt to dwell upon the issues of music education, aesthetics, and music theory.

In 1775, "classes" of students included three discants, four altos, three tenors, two basses, and two years later seven instrumentalists joined to the twelve. The increase of students can be explained both by natural musicality of the population and the financial support of the authorities, as well as the society's need for the further rise of music. Furthermore, , in 1797 the Collegium hostel numbered thirty-eight students [The total number of pupils at the end of the 18th century exceeded 1,000 people.] who were on full, though modest State support. However, thanks to the popularity that music art began to acquire in Kharkov, students could earn a living themselves – in the evening they played in the theater orchestra, performed their own odes and "cantas" in homes of Kharkiv residents.



Picture 3. Pokrovsky (Protection of the Virgin) Cathedral, located on the territory of the Collegium. Source: Kharkiv: Architecture, monuments. Photo album. Photos by Mendel, B.O. and others. Text by Gorshkov, A.O., Semenov V.T., Tits O.O. Picture № 46. Kiev: Mystetstvo, 207 c.

It is necessary to mention one more important factor promoting the development of aesthetic education: the highest salary was paid to the teachers of European foreign languages and music classes. Therefore, the administration supported and promoted secular education that was spreading among the people. The attention of the city's authorities to the needs of the Collegium education created the preconditions for the invitation of prominent Ukrainian artists of the time - Maxim Kontsevich [Maxim Kontsevich – a Ukrainian composer, conductor, teacher of the 18th century. He received his musical education at the Court Chapel (St. Petersburg). Author of works of spiritual and secular music.] and Artem Vedel [Artemy Vedel (1767 - 1808) – a Ukrainian composer, conductor, choir director, singer, violinist; he studied at the Kyiv-Mohyla Academy. He wrote choral concertos, Liturgy of St. John Chrysostom, Vigil and other works, which enjoyed exceptional popularity.] - to the "Southern province".

Their activities was especially fruitful in the training of singers, that allowed to equate the Collegium to such significant centres of Ukrainian musical education as Gluhov Singing School (founded in 1738) [The motivation for its organization was meeting the needs of artistic court life of 1730 and 40-ies, i. e. the elimination of the deficit of singers and

Olena Kononova. "Genesis of Kharkov Music Culture in the Highlight of The City's Education and Concert Life Formation."

instrumentalists involved in theatrical performances, festivals, concerts. The opening of dance school at court in 1738, and of music school in 1748 , was dictated by the same needs.] and Kyiv-Mohyla Academy, which traditionally provided the court chapel with performers. Brain drain discouraged the use of Kharkov musicians the fruits of their pedagogical work in full. Thus, A. Vedel at the end of the 18th century noted that the regular set of singers for the needs of the capital adversely affects the quality of local choirs, remaining as a result without their best voices. This problem existed in the early 19th century too, as evidenced by the archive documents revealing the dialectic of the demand and supply in "creative" relations between St. Petersburg and Kharkov. In particular, another requirement of the northern capital in 1803, concerning a set of singers was commented by the director of the State-owned College: "[..] although the local college [...] has some singers, but for the weakness of the voices for the court choir [. ..] they are untenable " (State Archives of Kharkiv region fund 3 inventory 9 storage unit 210, p. 5). To what extent is this statement true?

Christopher Sulima, bishop of Sloboda Ukraine and Kharkov, was convinced that his eparchy had the required number of gifted singers, who could be a worthy addition to the court chapel. With regard to the above mentioned recruitment, he wrote: "There is no doubt in the coveted success of this enterprise if only the aforesaid teacher was not lazy but hardworking as they should be" (State Archives of Kharkiv region fund 3 inventory 9 storage unit 210, p. 7). The teacher concerned was A. Snisarevsky who taught singing in the State-owned College and was personally engaged in finding singers in Kharkov province. Among the four selected singers were the students of the State-owned College. Therefore, the director of the institution was probably not entirely sincere in his response to the governor, dictated by the desire to preserve the musical staff in Ukraine.

The facts of the similar recruitment of singers indicate an inexhaustible source replenishing the royal choir. As an example we can mention the order of 1808 on sending choral singers to the capital, "[...] basing on the previous decree from Little Russian provinces and Sloboda-Ukrainian [...] twelve of the most gifted discants and altos" (State Archives of Kharkiv region fund 3 inventory 15 storage unit 163, p. 2). In 1819, the court chorister, who was in Sloboda Ukraine on vacation, and had also a mission"[...] to find [...] for appointment of good singers to the highest court. [...] and he found them " (State Archives of Kharkiv region the fund 3 inventory 17 the case number 219, p. 8). Documentary evidence shows that singers were recruited in 1831, 1834, 1838, 1842, 1843, respectively. Therefore, the natural material, voices and their professional arrangement, met the high level of local and



metropolitan specialists. Among those who examined Kharkov musicians was Mikhail Glinka, who wrote: "Being sent to [...] find singers for the court chapel, I found the worthy ones to be enrolled in the parish college [...]" (State Archives of Kharkiv region fund 40 inventory 25 storage unit 853, p. 2).

The archival materials of the last third of the 18th and the first decades of the 19th century store the evidence of similar enrollments for St. Petersburg, not only in the "[...] singing school at public colleges founded with that purpose" (State Archives of Kharkiv region fund 3 inventory 9 storage unit 210., p. 7) but also in the Collegium, in parish schools of the "guberniya". Nowadays, there is nothing for it but to wonder how they managed to keep up a decent level of choral art in Kharkov region, that enjoyed extreme popularity and served as a powerful stimulus for the development of musical life in the city and, in particular - the university concert practice.

The classes of painting, drawing and architecture under the direction of I. Sablukov [Ivan Sablukov (1735-1777) a Ukrainian portrait painter (pupil of D. Levitsky), educator, academician of painting. One of his works (portrait of St. George) is now kept in the Tretyakov Gallery in Moscow.] contributed to the dynamics of general culture of the Collegium students. In fact, they became "[...] the government's first art school in provincial Russia of the 18th century; at that time there was only one Academy of Arts in St. Petersburg that has been recently founded," [Academy of Arts in St. Petersburg was opened in 1757.] declared one of Kharkov culture researchers (Veretennikov 1911, 2). These classes (as well as music classes) could be attended by all students. The most gifted of them chose art as a profession. Talented students were even commissioned to make the scenery for the city theater. At the suggestion of Governor E. Shcherbinin [Yevdokim Scherbinin (1728 - 1783) - Governor of Sloboda-Ukrainian provinces (1765 - 1775), founder and first Governor-General of Kharkov guberniya (1780 - 1783).] painting and architecture classes enrolled mostly residents of Kharkov region, as after graduation they worked in the region, contributing to the development of its culture.

Among the prominent disciples of I. Sablukov the most noted are L. Kalinowski and S. Mayak, who continued their artistic education in St. Petersburg under the guidance of a renowned maestro Dmitriy Levitsky. L. Kalinowski then perfected his skills in Italy. Both Kharkov artists returned home to teach painting and drawing.

Olena Kononova. "Genesis of Kharkov Music Culture in the Highlight of The City's Education and Concert Life Formation."

The educational impact of the institution also extended throughout the region thanks to the initiative of teachers in private practice and those who opened boarding schools. The important thing was the beginning of literary activity on the territory of Sloboda Ukraine made by teachers of the Collegium with the first publications of calendars for the years of 1797 and 1799. Thus, in the late eighteenth century the Collegium became a real research and artistic center of the region.

In Kharkov region the overall tone of the culture was set by "Little Russian people" who constituted the majority (Bagaley, 1905, 389). Consequently, teaching in public schools was provided in the Ukrainian language, although Russian language and culture was developing at the same time. The interaction of the two that underlying the personnel policy of the Collegium can be clearly seen on the example of its work. Graduates of Kyiv and Moscow Theological Academies, Moscow State University and the Academy of Arts were hired. At the same time, the Government's commitment to the unification of education in the Empire, and the priority of Moscow University among other institutions led to the fact that the Collegium distributed textbooks and manuals published by the Alma Mater. The program also included the courses ("classes") of Russian grammar, rhetoric, poetics, debates and sermons held in Russian.

International influences that emerged at the Collegium at that time were a powerful stimulus for the formation of professional music education. Close attention to the Western culture was characteristic feature of the time. In particular, as D. Bagaley argued "[...] to train good teachers (who worked then at the Collegium, (remark O.K.)) young people were sent abroad" (Bagaley, 1893, 34). Foreigners taught new European languages in the State-based College, the assistant regent position was held by a German Jacob Tsikh and the first official music pedagogue was to become an Italian Franz Martini [The contract, signed by F. Martini in 1771, for some reason, had not been implemented, and the position reserved for him was taken by Kontsevich]. In contrast to the capital, in Kharkov the influx of foreigners, of course, was less tangible. However, in noble families the fashion of Western teachers became common all over the place.

G. Hess de Calvet points out to a widespread penetration of Western culture, that was sometimes perfunctory, "A Russian is not satisfied with their wonderful singing or soft Little Russian song, they feel much happier [...] if they learn a French romance [...]. Russian dance or kazachok [...] is insufficient for the educated feet; it is necessary to polish and to accustom it to the quadrille, waltz, Ecosaise, mazurka" (Calvet 1818, 60). Totally opposed to this process



was Grigoriy Skovoroda, who was aptly called "Socrates on the Russian land," (or Ukrainian, to be exact) by Alexey Losev (1910), a prominent philosopher and worker of Russian culture ("G. Skovoroda in the history of Russian Culture," quoted in Takho-Ghodi et al. 2015, 850-854).

Active inclusion of population of the Province of Kharkov into the European artistic culture and, consequently, in the universal spiritual sphere has become especially noticeable in the last third of the 18th century and in the beginning of the 19th century, due to the expansion and improvement of the network of educational institutions. Empresses Anna Ivanovna, Yelisaveta (Elizabeth) Petrovna and Yekaterina (Catherine) II were keen on music art with implications for Kharkov. It was upon the order of Anna that both the Collegium and Glukhov School were opened. The heyday of court art, fostered by Italian musicians, of course, had an ambiguous impact on the fate of the national culture. However, both the professional musical art of the 18th century, catering mainly the upper classes, as well as the opening of first professional schools specializing in training singers undoubtedly stimulated the cultural growth of the province.

Thus, the activities of the Collegium music classes and the whole school system, formed under his auspices, had a positive impact on the artistic life of the city. Despite the fact that the best students joined the ranks of the capital's court musicians, many talented singers and regents remained in Kharkov, led parochial and private choirs and thereby contributed to the development of musical art in the region. The Collegium was attractive for those young people aspiring after knowledge, for many music lovers who had the opportunity to listen to the choral works of A. Vedel, M. Kontsevich and other Ukrainian composers performed by a professional choir.

This school is famous not only for its musical faculty. Among its graduates there are many prominent public figures, scientists and writers who played an extraordinary role in the history of science and education. Among them there are figures such as a well-known poet, the author of a remarkable translation of the "Iliad", a member of the Russian Academy of Sciences Nikolay Gnedich, Mikhail Kachenovsky, Professor of Moscow State University from 1837, Rector from 1842, academician, editor of the "Herald of Europe" magazine, and a philosopher, Professor of St. Petersburg University, the author of textbooks in language arts and oratory art Jacob Tolmachev, and others.

Olena Kononova. "Genesis of Kharkov Music Culture in the Highlight of The City's Education and Concert Life Formation."

The Collegium worked according to the "Statutes" of 1786, the standards of educational and administrative work. Its key ideas were statehood, availability of education for all classes of society, and secularism. Focusing on them, as well as on modern for that time ideas of a "perfect man", the educational establishment strove to provide its pupils broad education, both technical and liberal, paying great attention to the development of artistic and aesthetic culture. The development of a variety of skills (drawing, vocal art, playing any musical instrument) became an integral part of the education. Encouraging arts, Kharkov society thereby maintained cultural traditions of Ukraine and simultaneously responded to the European trends in secular education that were reinforced in the late 18th century. The role of art as a factor contributing to the enrichment of all forms of knowledge, experience and activities, providing the spiritual growth of the individual, the formation of his intrinsic qualities as a strong basis of life, was more and more felt in the overall development of the region.

The Impact of the University Music Activities on the City's Concert Going

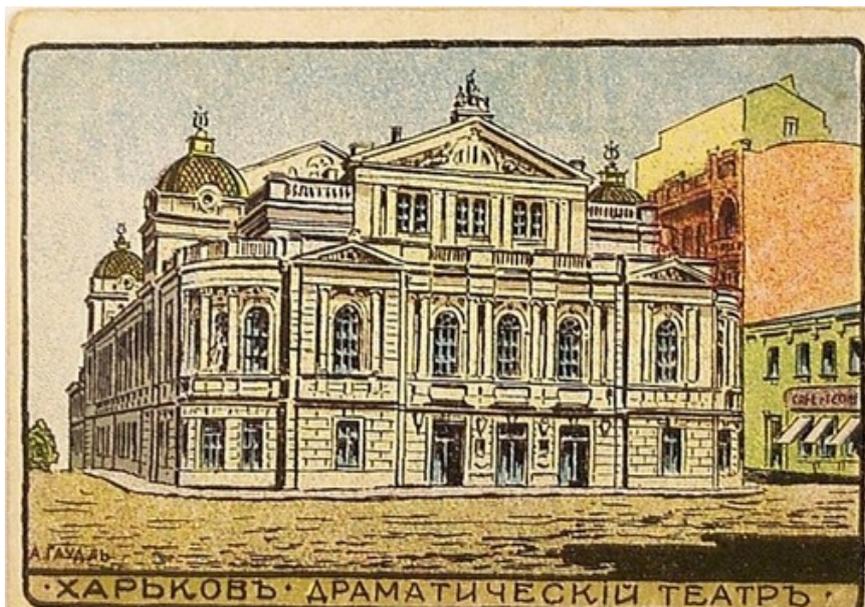
One of the major indicators characterizing the level of musical culture of the city is the presence of a regular audience who prefer serious academic music. How was Kharkov public formed in the late 18th and the first decades of the 19th century? What influenced musical values of the time?

An important role in the genesis of the audience in the late 18th century in Sloboda Ukraine belongs to the work of Grigoriy Skovoroda. (see Picture 1). It was during this period that the distinction between the performer, who was also a creator, and the audience took place. The syncretic, folk type of art went into the past, giving way to a more complex one. Outstanding, creative, gifted people became attractive and in the spotlight. They helped to shape their listenership and readership environment. G. Skovoroda's music and poetry works, stylistically related to the folk tradition in which words and music "each time [...] are born again" (Ibid.), attracted a wide range of admirers.

G. Skovoroda enjoyed significant prestige in the intellectual environment of the Collegium, the first musical and literary circles, salons of Kharkov nobility and middle-class citizens. Since the end of the 18th century an important role in Kharkov has been played by "noble assemblies" (they were called clubs), where G. Skovoroda was still vividly remembered. Home ("salon") music-making, that gave an impetus to the emergence of the

concert life of the city, was gaining more popularity. Music performed in those showrooms was most diverse, including rather complicated compositions, as to performing as well as for listening, as described by a poet and playwright Prince Ivan Dolgorukov (Dolgoruky). In 1810, traveling around Ukraine, he was struck by the musical talent and mastery of some young Kharkov woman: "One noble woman, the daughter of a local official, was perfectly playing not only trifles, waltzes, songs, romances, on the piano, not at all, she was playing the most intricate notes, often with feeling and expression; not many people in our capitals would stand comparison with her "(Dolgoruky 1870, 54).

This evidence is particularly important, since it belongs to the capital's discerning art lover whose opinion can be considered sufficiently impartial; he gave objective review of the performance level of amateur musicians of the time. Secular vocal and instrumental music played in clubs, lounges, noble houses of Kharkov, as well as folk songs, popular in this environment, formed the aesthetic values of the population, which later would respond to the university musical evenings, and concerts of popular performers and touring artists with great sympathy.



Picture 4. Kharkov Drama Theater. Source:
<https://fotki.yandex.ru/next/users/heilga-strix/album/76950/view/180304?page=4>

Olena Kononova. "Genesis of Kharkov Music Culture in the Highlight of The City's Education and Concert Life Formation."

The Kharkov Theater, opened in 1780, acquainted the nascent audience with the secular forms of music art and sent them into the hall intended particularly for a new form of cultural gatherings. Although the theater of that time continued, indeed, the tradition of oral culture, its spectacular amusement and ritual forms, and the repertoire consisted of entertainments and vaudevilles, it, nevertheless, held great opportunities for the development of artistic talents and tastes. Short-lived first Kharkov Theater was replaced in 1791 by the second one, which presented opera and drama performances, mainly of comic character, being in line with the musical life of that time, where comic opera prevailed (Picture 4).

Performing arts, contributing to the reinforcement of public interest in scenic musical genres, stimulated the expansion of artistic quality, and along with the traditional choral music, directed glances in Kharkov toward oratorio genre, which joined choir, orchestra and soloists. It was popularized primarily by university music teachers. The appearance of oratorio on the city's poster can be seen as a sign that the music became important for the city's life and began to rise to the level of major cultural event. This in turn stimulated the development of the performing arts, mainly concentrated in the hands of people from the lower classes, peasants (the landlord bands), church choral singers and students representing different social groups.

Cultural syncretism that was being overcome at the turn of the 18th and 19th century gave way to the first stirrings of concert and theatrical life of Kharkov. According to the famous philosopher Nikolay Berdyaev, in the era of Alexander I, in the early nineteenth century, the Empire emerged from a closed, isolated item and became part of the global scene. In addition, it generally accepted forms of European musical culture. At that time, Kharkov concert goers were mostly made up of the following groups: 1) professional musicians, many of whom were representatives of the democratic social groups with a special training; 2) a special group of educated society (of commoners) – passive lovers of musical art; 3) noble land-owner families, whose lives under the influence of European fashion were filled with domestic music-making, that gave an impetus to the first attempts of public concert performances.

University music classes, concert performances by local amateurs and regular tours of professional artists were the main relays for the new cultural tendencies in Kharkov. The concert goings in the first decades of the 19th century was primarily connected with the activities of the University, opened thanks to the industry and educational activities of



Grigoriy Skovoroda, members of A.A. Palitsyn's literary society that functioned in Kharkov "guberniya" (Kharkov area, province) and Vasiliy Karazin,, Kharkov's most prominent public figure and a keen enthusiast and patriot. V. Karazin (Picture 5) was a firm believer of the importance of the city's cultural development for the destiny of the whole country: "Blessed am I a hundred times, if I have the slightest chance to do well to my gracious Ukraine, which is so closely, in my concept, related to the whole of Russia," he emphasized (Bagaley 1905, 60).

Karazin deeply felt the trends of new time - province was playing an increasingly important role in strengthening the power of the empire - the interests of the center and outskirts were all closely intertwined, and their interaction in various spheres of social life was becoming more active. The identification of scientific and cultural potential of the periphery became more relevant. As a professor of Kharkov University, Yegor Redin later noted: "The culture of the country, its growth on the way to progress is created not only by capitals, but mainly by the province, which actually gives it its means and its best representatives. The success of the capital is directly dependent on the success of the province, the richer in all respects the latter, the richer is the former, that is the country itself, the Motherland " (Redin 1894, 3).

With the foundation of the higher educational institution in Kharkov, which was the fourth university in Russia [Established in 1804 (along with Kazan University), it took several months until professors had been appointed (most of them Germans) and curricula drawn up, which is why Kharkov University did not open for students until 1805. Only Moscow, Derpt and Vilno can look back on longer traditions as Russian university cities. Petersburg University, for example, was founded in 1819, and Kiev University in 1834.], the history of the Ukrainian city made a step into a new era, marked with its rise to a higher level than before. Kharkov turned into a major research center. It also received an opportunity to develop its musical culture, and to strengthen the philanthropic as well as democratic traditions inherent to this region. D. Bagaley, in particular, stressed: "Kharkov University (and this is the most prominent feature of its history) was founded thanks to the sympathy and material support of the society" (Bagaley 1893, 13).

Since the very beginning of Kharkov University (Pictures 6a and 6b) there have been organized music classes, performing the same educational function as their "predecessors" in the Collegium, but on a qualitatively different level. The vocal classes of the Collegium were

Olena Kononova. "Genesis of Kharkov Music Culture in the Highlight of The City's Education and Concert Life Formation."

aimed at the improvement of mostly national singing traditions using the repertoire based on folk creation. The orchestra that accompanied the performances and took part in the city's celebrations had a rather supporting role. The educated part of the population at that time just began to realize the urgent need for the development of public concert performances.



Picture 5. Vasily Karazin (1773 - 1842), a scientist, engineer, the initiator of the creation of the Ministry of Education of the Russian Empire and founder of Kharkiv University, which now bears his name. This is a monument to Karazin, established for the 100-year anniversary of Kharkov University. Source: 1986. Kharkiv: Architecture, monuments. Photo album. Photos by Mendel, B.O. and others. Text by Gorshkov, A.O., Semenov V.T., Tits O.O. Picture № 72. Kiev: Mystetstvo, 207 c.

The educational programs of the university featured a set of aesthetic education courses, including practical music lessons. Moreover, now it focused on the link between theoretical and practical training: studying the basics of music art was complemented with the work of students in instrumental and choral classes. Quite a high level of training was provided by authoritative teachers, many of whom had European education, for example, Ivan Vitkovsky (1777 - about 1845), a pupil of Haydn, a violinist, conductor and composer who taught at the University from 1804 to 1815, and from 1821 to 1830 respectively. His contribution to musical education and concert life of the Kharkov University can be compared to the activity of the famous conductor, composer, virtuoso violinist D. Kashin at Moscow University, under whose guidance the student choir and orchestra experienced a period of prosperity.

Picture 6a. Kharkov University (19. century).

Source:

<http://altfast.ru/1000018766-staryjj-kharkov140-foto-istorija-goroda.htm>



Picture 6b. One of the buildings of the present day Kharkov University Source: 1986. Kharkiv: Architecture, monuments. Photo album. Photos by Mendel, B.O. and others. Text by Gorshkov, A.O., Semenov V.T., Tits O.O. Picture № 7. Kiev: Mystetstvo, 207 c.

Pretty soon, the University became the center of the concert life of Kharkov: students, professors, local musicians, amateurs and professional guest artists performed in the assembly hall (Picture 7). The interest of young people in instrumental art of European style had serious consequences for the musical culture of Kharkov. Both training and concert repertoire included the works of secular music, the classics. Those Kharkov residents, who attended university evenings regularly, perceived the European forms of musical life and got acquainted with the works of classical composers. A significant role in this process was that of I. Vitkovsky who gave the student orchestra and ensembles performing major classical works. At the turn of the 18th and 19th century, orchestra that existed under the bishop's choir and landlord orchestras became widespread in the Russian Empire.

Olena Kononova. "Genesis of Kharkov Music Culture in the Highlight of The City's Education and Concert Life Formation."

Large-scale cantatas and oratorio pieces performed by students, church and secular choirs, landlord orchestras and artistic professionals of the city enjoyed special attention of the audience. Among the works of this genre, performed in the first decades of the 19th century were: "The Seasons", "Creation", "The Seven Last Words of Christ" by J. Haydn; "Saint Cecilia" by M. Leidesdorf; "Christ on the Mount of Olives" by L. Beethoven; "The Fall of Babylon" by L. Spohr; "St. Paul", "Elijah" and "Psalm 42" by F. Mendelssohn Bartholdy. Some of the above mentioned compositions were performed many times to a full house. For instance, I. Sokalsky, professor of Kharkiv University, commenting on the performance of J. Haydn's "Creation" wrote that reverent remembrance of this production has been retained in Kharkov society for a long time, and that it can only be compared with the impression produced by the news about the completion of the grand Gotthard tunnel (Sokalsky 1880).



Picture 7. The building of the Nobility Assembly, where the students' orchestra often performed in the 19th century Source: http://www.etoretro.ru/pic65157.htm?sort_field=image_date&sort=DESC&position=62

Ivan Vitkovsky was the first to introduce classical heritage in such major genres to Kharkov listeners, thus opening up, according to I. Sokalsky (Ibidem) the whole "new world". The prevalence of the works by Felix Mendelssohn-Bartholdy in concert programs (and not only cantatas and oratorios) is explained, in addition to the well-known popularity of his music in the mid-19th century, by the stay in Kharkov of a German musician Theodore Schultz, from in 1841 to 1878 In his homeland he worked in the orchestra under the direction of Felix



Mendelssohn-Bartholdy. "The work of Schultz both as a teacher and a popularizer of classical music in Kharkov was outstanding," noted Redin (op. cit., 36).

A list of significant number of oratorios and among them such masterpieces of the genre, as the works by Haydn, and a great attendance that invariably accompanied these concerts should be regarded as a sign of the so-called oratorio orientation in the musical life of Kharkov, the popularity of which was undoubtedly a consequence of the activity of foreign musicians. For example, in the capitals of the Russian Empire this process began in the late 18th century due to the work of Giuseppe Sarti and other composers of the European school. In Ukraine, it took place later. For example, in Lviv, which was under the direct influence of Western culture, the signs of oratorio in the concert practice emerged in the early 19th century: in 1803 one of the outstanding events in the musical life of the city was the performance of J. Haydn's oratorio "The Seasons." In Kharkov, the premiere took place in 1810. In 1846 a turning point for Odessa happened with the first performance of Haydn's oratorio "The Creation." In 1844, Kiev citizens were acquainted only with a few numbers of the above mentioned composition stated in the concert program which also featured symphonic music. In contrast with Kharkov these artistic events that involved a considerable number of artists were rare in Kiev in the first half of the 19th century.

The popularity of oratorios in concert practice of Kharkov influenced the growth of composers' interest in this genre: there were opuses for choir and orchestra by local authors. In particular, I. Vitkovskiy's oratorio (set to the libretto by Professor I. Timkovsky) was written for the opening of the University. A wave of patriotic works that enjoyed strong demand during the war with Napoleon also affected Kharkov. As an example we can name "Oratorio for the celebration of the purging of the fatherland of the severe and strong enemy" by a University professor Orest Schumann (set to the libretto by Professor Sreznevsky).

Conclusion

The study of Kharkov musical culture in the first decades of the 19th century, focused on oratorio genre, turned to be fruitful for the identification of prerequisites for the development of the city's concert life, and for giving argumentation of the state of performing professionals concentrated both at the University and beyond it. This focus of the research contributed to the elucidation of the dialectics of national cultural traditions and new forms of artistic practice introduced by those who led classes at the University. Large dramatic musical

Olena Kononova. "Genesis of Kharkov Music Culture in the Highlight of The City's Education and Concert Life Formation."

compositions for the choir, soloists, singers and orchestra attracted a broad audience, became a stimulus for the composers' creativity and improvement of the performing arts that developed in the first half of the 19th century under the auspices of the University. Over time, new perspectives in the dynamics of urban culture were implemented in Kharkov schools, which were branch of the IRMS, [IRMS – Imperial Russian Music Society] with a focus on training of professional musicians.

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A Case Study of Student's Progress in Piano Playing: The Role of Training Model in Student's Expertise

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Abstract

A case study of student's progress in piano playing was carried out as an empirical research investigating student's progress in piano performance. The research was outlined as a multiple process carrying out in four stages. This paper discusses the valuation of the training model through the assessment of the student's level of attainment. The analysis included descriptive statistics for all the variables and correlations between variables and the level of attainment. Factors that influence the student's progress in piano playing, student's individual characteristics (traits), and cognitive abilities, were measured objectively and were related to significant aspect of musical behavior. These items were assessed at the commencement of the student's tuition program and at the cut-off date set for the study period. Findings confirmed that the change of training model had significant impact on the student's progress in a very short period, in this case three-week research period. Introduction of organized, and intuitive training model influenced cognitive abilities and motor skills, and personality constructs, such as anxiety, motivation, sense of contentment, self-confidence, energy and effort. The difference is large enough to permit the conclusion that the proper training model leads to an important progress in student's piano playing.

Keywords: *training model, methodology, cognition, piano performance, evaluation*

Introduction

Main goal of this case study was to prove the following hypothesis: that the employing of a structured, organized and comprehensible methodology in music pedagogy leads to student's progress in short time. In this research we have focused on student's progress in piano performance.

It is obvious that every teacher has her/his way of teaching. Throughout teaching practice, a teacher develops some kind of scheme, a specific manner which s/he employs on her/his students. That manner often becomes the only possible "method" in the teacher's pedagogical approach. This leads us to another problem - that is rigid and non-flexible teaching approach unsuitable in a single student-teacher class. This means that after years of pedagogical work, using the same schematic, limited way of teaching, a teacher often refuses to change the fixed "way", or to accept new ideas, or simply s/he cannot comprehend new ideas and embody them in her/his "method". Similarly, it happens to teachers who use some "well-known" or "proven" methods turning them into an evangelistic, enclosed list of rules. There are research papers on students' progress in relation to: teacher-pupil-parent relationship (Davidson et al. 1996; Davidson et al. 1995-1996; Howe and Sloboda 1991a; Howe and Sloboda 1991b; Macmillan 2004; McPherson and Davidson 2002; Mcpherson 2009), students' musical and non-musical abilities (Ericsson and Smith 1991; Levitin 2012; Bogunovic 2008; Sloboda 1990), musical knowledge and skills (Wolf 1976; Gruson 1978), hours and years of practicing (Chase and Simon 1973; Gruson 1988; Sosniak 1985; Sloboda and Howe 1991; Ericsson et al. 1993; Sloboda et al. 1996), and student's motivation (Davidson et al. 2009; Bogunovic 2008). In addition, in this research paper we will show that many more factors contribute to students' success besides those factors which mentioned papers investigated and designated as core factors in student's development.

In this empirical research we employed objective, systematic and structured non-experimental research method, and employed a number of assessment tools to provide a mix of qualitative and quantitative data. Assessment techniques employed in this case study were interviews, questionnaires, and three numerical assessment scales (five point list of expressive elements of the performance, 1-5 rating scale for ranking student's overall attainment, and 1-3 ranking scale to rate possible grade/educational level of the student who was anonymous to evaluators). In this inquiry that investigated student's progress within its real-life context audio recording of each student-author class was made. In addition, a log-book with a permanent daily record and events during three-week research period was kept



by the student. This research was conducted in a three-week period, in the Music School and in the private studio. In the research participated one student, three evaluators, student's music teacher and the author.

Research methodology

This research was organized in four stages. The first stage was exploratory. The second and fourth stages were evaluative. The third stage was divided into two parts with the approaches changing from theory-testing to theory-building.

First stage - Evaluation Phase 1

In the first stage were used the interviews, two questionnaires for the student (we call him A. J.), and audio recorder.

Approach. The author have never worked with A.J. before. Therefore, to become familiar with A.J. she subjected her subject to a series of in-depth interviews. The purpose of these interviews were to clear up the A.J.'s understanding of music, his concert-going activities, likes and dislikes, the way how he listens to music, his broad education, and so on. She then gave him two questionnaires. They were used to provide data for the author to learn more precisely A.J.'s experiences. Also A. J. was told to keep a careful log of how he spent his time in a handbook given to him by the author.

The first questionnaire the author gave to student was a self-administered type with 44 questions divided in five groups. It was untimed questionnaire (no time limit for answering questions). This questionnaire was used to learn precisely A J's experiences with music. This questionnaire was structured in five sections, as following:

- Group A questions refer to A.J.'s decision to study music and his music studies.
- Group B questions refer to A.J.' s way of practicing piano.
- Group C questions refer to A.J.'s relationship with his teacher.
- Group D questions discuss public performance and stage fright.
- Group E questions refer to social aspects of musical training: student-parents-school-teacher relationship.

In this questionnaire A.J. had to describe precisely his organization of practicing, and learning music, as well as how his school teacher usually organizes her class with him. We will demonstrate some of these questions:

- 1) Can you describe the way you practice (from the moment you sit down before the piano to the end of practicing session)?
- 2) Does music you play summon up some pictures, places, feelings? Describe.
- 3) Describe your class - from the beginning you enter the classroom to the end of your class.
- 4) How do you memorize the piece you learn? Can you describe the process? #Do you organize music into sections?

The second questionnaire was Motivation Questionnaire (MQ) divided in four sections (Energy and Dynamism, Synergy, Intrinsic and Extrinsic) with 34 researcher-administered questions. The Motivation Questionnaire (MQ) comprised of structured questions and was given to student in timed manner (each section was to be done in fifteen minutes). In the first section questions refer to energy and dynamism - where he gets his energy from and what drives him (level of activity, achievement, competition, fear and failure, power, and immersion). In the second part questions refer to synergy: how important environmental comfort factors are to maintaining the student's motivation (affiliation, recognition, personal principals, personal growth). The third intrinsic section questions refer to student's motivation to do the job itself: his interest, flexibility and autonomy. Finally, the fourth extrinsic section refer to the rewards and outcomes which are important to the individual: material reward, progression, and status. From interviews and the questionnaires the author learned the following facts:

- A.J. is a student (sixteen years old) attending the public High Music School, Grade Two (according to Serbian music educational system).
- His parents are involved in his musical studies.
- He is not satisfied with his music teacher, he changed one before.
- He doesn't go very often to the theater, opera and concerts.
- He practices two-three hours a day.
- He likes to play.
- He doesn't play quite often in public.
- He deals with stage-fright, but not in some significant degree.



- His music teacher is not very interested in him.
- He feels like his playing is not what it should be, but his teacher does not undertake any action to improve his playing.
- He is good in singing and solfeggio (he has good level of aural skills).
- His father is a choir conductor and an educated music theory teacher and works with him on the regular basis. In addition, he always attended private piano classes.
- He never recorded his piano classes.
- His practice consists of learning notes and playing the repertoire his music teacher chose for him.
- His piano classes are the same as his practicing: playing repertoire and teacher's pointing out an error or some facts.
- He is very dependent upon his teacher. He cannot do anything without his teacher's help.
- He was never sent to competition, and he felt the teacher gave preferential treatment to the other student. This has very negative impact on his efforts and attitude towards studying.

In the next step, the author asked A.J. to play the works that he was preparing for the June piano recital exam, so that she could have a closer insight into A.J.'s pianistic abilities. We must note that this research was conducted a month before the final exam, in May. Therefore the student was working on his recital from September to May (cc. seven months). However, the author recorded A. J.'s performance and made the next step.

Second stage - Evaluation Phase 2

In the second stage called Evaluation Phase 2, author used audio recording of A. J.'s playing before specific training was applied, and the following assessment tools: the five-point list of expressive parameters of the performance, 1-5 rating scale of student's overall performance impression, 1-3 rating scale of student's possible grade level, and a Note List for evaluators to note if they had some comments.

The author recorded A. J.'s playing: the A. J.'s performance repertoire included J. S. Bach French Suite no. 6, Czerny's Etude op. 740 no. 6, Beethoven's Sonata op. 79 and Chopin's Prelude op.28. This audio recording was sent to evaluators to rate his playing

Maja Marijan. "A Case Study of Student's Progress in Piano Playing: The Role of Training Model in Student's Expertise."

according to the list of the expressive parameters. In Table 1, we show how evaluators rated A. J.'s playing. This blind procedure was conducted as following: evaluators had to rate from 0 - 5 how they perceive expressive parameters of musical performance by an unknown player, where one has value of very poor, two - poor, three - weak, four - good, and five - very good.

Table 1. Five - Point List.

THE LIST OF THE EXPRESSIVE ELEMENTS OF THE PERFORMANCE	Valuation scale 0-5 avg. score
The playing is fluent and the parts of musical form are easily recognizable	2.25
Proper use of Tempo	2
Sections are defined (difference between I and II theme)	2
Technical control	1.5
Dynamics is applied	2.25
Rhythm is correct	3.75
Meter is correct and recognizable	3.75
Phrasing is correct and could be observed	2
The style of the composer can be recognized	2.50
It can be recognized the culmination of the entire form	2.25
The quality of the player's sound	1.75
Articulation is implied	2.25

In Chart 1, we show the result of the evaluated performance:

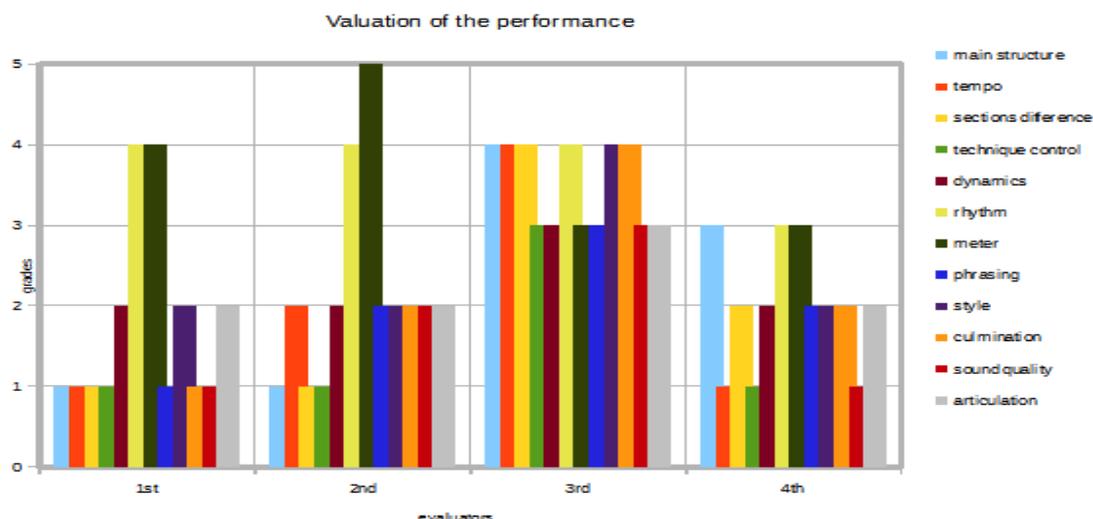


Chart 1. In the Chart 1 the rating from the 5 point expressive list is shown. We can compare how each valuator rated A.J.'s performance. The author was the 1st evaluator, the 2nd was university piano professor, the 3rd was a musician and psychologist and the 4th was a music



theory university teacher. From this Chart we can see that evaluators perceived rhythm and meter good to very good, technique control very poor, and parameters which refers to expressiveness very poor to weak.

The evaluators had to evaluate A.J.'s grade (educational) level: from his playing they had to conclude if he was a student of Elementary Music School, a student of Music High School, or a student at the University. Table 2 shows evaluation of the grade level of the performer. All the evaluators rated A.J. as the student of an Elementary Music School, with two of them being uncertain between elementary and high school for the reason of compositions he played, which are intended for the student of High School according to educational plan and program, which they commented about in the Note List.

Table 2. Educational level of the student according to the valuated playing level

EDUCATIONAL LEVEL OF THE STUDENT	RATE
primary school	x,x,x,x
secondary (high) school	(x, x)
university level	

Finally, The Total Impression Grading Table (Table 3) shows the final score for A.J.'s playing:

Table 3. The Total Impression Grading Table

TOTAL IMPRESSION	SCORES
	very poor (1), poor (2), weak (3), good (4), excellent (5)
first evaluator	2
second evaluator	2
third evaluator	3
fourth evaluator	2

The average score of the evaluation of the total impression equalizes with the A. J.'s school grade (Table 4): A.J. was graded with 2 (poor) for his piano playing at the Music School he attended.

Table 4. Comparison of the scores from research and High Music School

TOTAL AVERAGE SCORE	2.3
AVERAGE SCORE IN THE SCHOOL	2

Third Stage A - Conception of the Training Model

During the first two research stages which we called Evaluation Phase 1 and Evaluation Phase 2 we examined A.J.'s abilities and graded student on the basis of his overall attainment, which encompasses technical ability, musicality, and general musicianship. These items were assessed before the commencement of the student's tuition program. Afterwards, the author proceeded to organize the special form of training which will help student to progress in a short period of time (three-week period). To organize this training, author made a methodology on which she would base her training model.

Methodology is a well organized structure of principles on which teacher builds up his/her instructional model. Its fundamental principles are building upon reversible communication between the student and the teacher. It has to take into consideration all the factors that influence the student's development with learning the piano: psychological, physiological, sociological factors as well as philosophical principles such as ethics, aesthetics, and logic. In Figure 1 we show how our methodology was comprised:

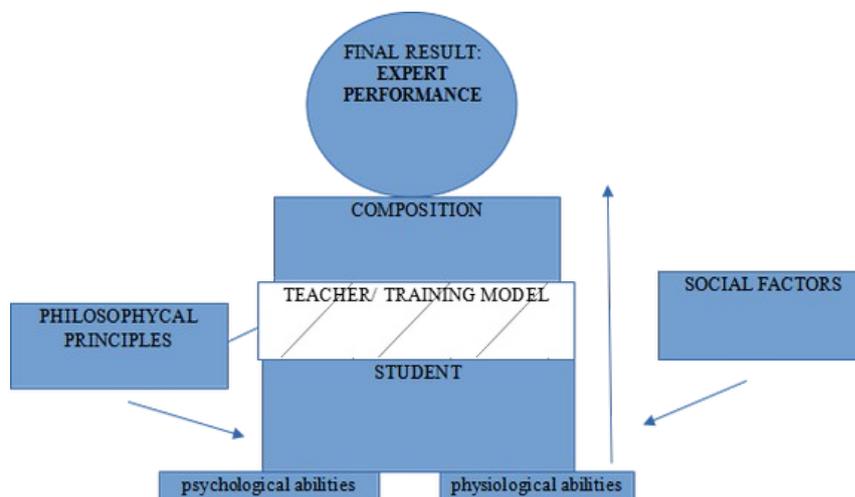


Figure 1. Conception of the methodology. Author's figure.



From the Figure 1 we can see that the main goal of the piano teaching methodology is to find a proper path to enable student for making expert performance, in other words, to make him an expert performer. Teacher has important role in the introducing composition to student in a logical and comprehensible form. His/her main goal must be to make a student capable of learning a composition independently, unaccompanied by the teacher at the end of the course. Therefore the scheme would be:

1. Student-Teacher-Composition-Performance
2. Student-Composition-Performance, where the student is now an expert performer.

The best training models relay on logic, dialectics, straightforward and clear ideas - examples of "the methods" of great Russian and German schools: Hofmann, Neuhaus, Leimer and Giesecking, Liberman and Leschtizky (Giesecking and Leimer 1972; Neigauz 2005; Liberman 2001; Lhevinne 1982; Hofmann 1920; Breé, 1997). Teaching model must be flexible, not presented in a closed form. It must be properly adjusted to student's psychological and physiological abilities and should always treat musical abilities and technical skills equally important. Every student has his own pros and cons, and in that sense, training model have to be adjusted to student, helping him to develop his weak side, and strengthen his abilities. There are modern neuroscientific researches and studies of the genetics of music that can help identifying student's abilities and aptitudes, and find students with potentials in specific areas of musical endeavor, therefore to help teachers to create special instructional models based on the given knowledge (Levitin 2012). However, to reach the goal, i.e. to create an expert performer by creating a proper teaching model is not enough. It depends mainly on student's inner motivation, abilities, cognitive functions, physiological proficiency, will, concentration on practice (Howe et al., 1998) as well as non-musical genetic factors (general cognitive and physical) such as goal directness, seriousness, single mindedness and conscientiousness (Levitin 2012; Kalbfleisch 2004; Ericsson and Smith 1991). A number of researches have found out that musical ability is not genetically determined but can be improved through practice and training (Ericsson and Lehman 1997).

In addition, a student's effort as well as communication between teachers and parents were found to be of paramount importance (Sloboda and Howe 1991). Regular exchanges of feedback between parents and teacher are found to be of great importance because they

Maja Marijan. "A Case Study of Student's Progress in Piano Playing: The Role of Training Model in Student's Expertise."

should minimize the danger of misinterpretation and allow the student to thrive in his or her development. (Sloboda and Howe 1991; Davidson et al. 1995-6).

Third stage B - Application of Training Model

In the second part of the third stage there were used audio recorder, author's booklet for piano technique and music scores. Author's training model was developed after she had analyzed A.J.'s answers from the questionnaires, his log-book and heard him play. In addition, it took into consideration rated scores from the evaluators, particularly an average score that he got for his performance. The duration of each training session was about two hours every second day during three-week research period.

Author's training model is intuitive and flexible. It was developed through two modes. The first mode was concentrated on the basic music terminology, theory, and development of piano technique. This mode consisted of four parts:

1. Technique exercises
2. Learning basic musical terminology
3. Learning basic harmony and contrapuntal forms, and developing analytic skills
4. Discussing musical styles

To develop A.J.'s piano technique, author made a special booklet with photos of correct postures of player's body and hands and deliberate examples for practicing the fingers and hand. In the second part, she applied basic music terminology because she learned that A.J. was totally confused about it and was incapable to explain the basic musical terms, although he has been learning music for about seven years in the Music School. The third part referred to harmony and contrapuntal exercises, through perception, memorization and reproduction aurally as well as through playing. That way would help A.J. to memorize and consciously approach to repertoire he played. And finally, the fourth part delivered discussion of musical styles which would help A.J. to properly distinct Bach from Chopin, Chopin from Beethoven, etc, and develop critical approach to each composer and for the special "touch" for each composer.

The main idea of the training model was to organize ideas and thus to form the structures of the knowledge of the musical elements and expressive parameters in A.J.'s mental space through clear explanation of musical elements, perception, memorization, recognition and reproduction (singing and/or playing).



To control the efficiency of the model, author employed a special test which was made to examine improvements of A.J.'s psychological (cognitive), and physiological abilities, level of motivation, and level of musical knowledge throughout the training session. The test was performed at the beginning of each training session, employed auditory skills, motor skills, and cognitive functions such as perception, memorization, recognition and reproduction:

1. Review of A.J. piano technique
2. Recognizing and reproduction of musical terminology
3. Recognizing basic harmony and contrapuntal forms
4. Recognizing musical style

Second mode deals with the A. J.'s piano repertoire. Here, the knowledge from the first mode was applied. The author used several training methods: *Imitation, Student's attempts, Playing solo, Playing in duet, Conducting, Valuation of expressive means, and Imagination.*

In *Imitation* the author would play a short phrase from the composition with special touch, dynamics, articulation and movement, and student had to imitate what he heard and saw in the same way. Therefore, student's attention and technique were practiced. Also, the same phrase was played in different manners, so the student was trained to use different kinds of touch.

Author had to put A.J. to solve the problems by his own. Sometimes, the student had to work alone without teacher's help. Therefore, author applied method which she called *Student's attempts* in order to articulate A.J.'s intuition and knowledge. A.J. would try several times to solve the problem and sometimes he would succeed, sometimes he would fail. If he failed then the author would help him. The author would use this method particularly where the repetitions occurred, in Sonata form or Rondo. For example, author would explain in details to A.J. the phrasing, dynamics and articulation of one section. A.J. would learn that section. Then, author would ask A.J. to find the same section or in the form of variation, to explain it and to play it. This way, author controlled how much A.J. has learned and how he would apply that knowledge.

Playing solo method was in the form of small concerts where student played whole compositions without interruption. Here A.J. was trained in concentration, his strength was testing as well as amount of music memorized. Also, the author would play the whole piece for A.J. usually one or two times.

Playing in duet was quite interesting method. Author would play left hand, and A.J. right or vice versa, or both of them would play the same hand. If the composition had several voices, then author would play one voice and the student the other, or student would play alone two voices in the four voice part section.

Conducting was the most important part of the training session. Here, A.J. was trained to conduct with one hand and to play with another or to sing and conduct or to do parlato and conduct. This was practiced in different tempi.

To develop critical thinking author applied a method of *Valuation of expressive means*. There were two kinds of approach: author would play in several ways the same phrase with articulation, phrasing, proper use of pedal, and dynamics that fit or do not fit the character of the music. The A.J.'s task was to valuate if the expressive parameters are used properly or not. The other kind of approach to this method was following: A.J. had to play certain part of the composition or small phrase and then to valuate his playing, to say if it was expressive and if not to try to correct himself. Also, if the section was larger, then A.J. had to record himself, to listen the recording and to correct his playing.

Imagination referred to auditory and motor imagery (Zatorre and Halpern 2005) in A.J.'s mental space. The method was used in several occasions: before starting to play A.J.had to "hear" the music in his head in advance in order to organize the quality of the sound, dynamics and articulation, and to organize tempi of the sections in the composition. The purpose of this "mental practice" was to practice "in the head" out of the training session.

These methods were employed sometimes in combinations, and sometimes separately, optionally. To express his thoughts, the author marked them in the scores and never used a notebook. The very first training sessions were mostly concentrated on developing piano technique and the small portion of repertoire was used, so the student could gain the control over his movements and thus be able to perform afterwards. As the training sessions were approaching the end, they were directed towards organization of the interpretation. In Table 5 we show how the training sessions were organized:

Table 5. Training model organization

TRAINING MODEL	FIRST WEEK	SECOND WEEK	THIRD WEEK	TOTAL
MODE I	60%	40%	10%	110%
MODE II	30%	50%	80%	160%
TEST	10%	10%	10%	30%



At the end of the training session, the author recorded A.J.'s final performance, and sent the audio recording to evaluators.

Fourth stage - Evaluation Phase 3

In this stage were used audio recording, Five - Point Expressive List (Table 6), 1-5 ranking scale of overall impression and Grade Level Scale.

Table 6. *Five - Point List.*

THE LIST OF THE EXPRESSIVE ELEMENTS OF THE PERFORMANCE	Valuation scale 0-5 avg. score
The playing is fluent and the parts of musical form are easily recognizable	4.75
Proper use of Tempo	4
Sections are defined (difference between I and II theme)	4
Technical control	3.75
Dynamics is applied	4.25
Rhythm is correct	4.75
Meter is correct and recognizable	4.75
Phrasing is correct and could be observed	4.75
The style of the composer can be recognized	4.75
It can be recognized the culmination of the entire form	4
The quality of the player's sound	4
Articulation is implied	4.75

In Chart 2 we will see how four evaluators valued the final A.J.'s performance, according to the Five Point Expressive List.:

Maja Marijan. "A Case Study of Student's Progress in Piano Playing: The Role of Training Model in Student's Expertise."

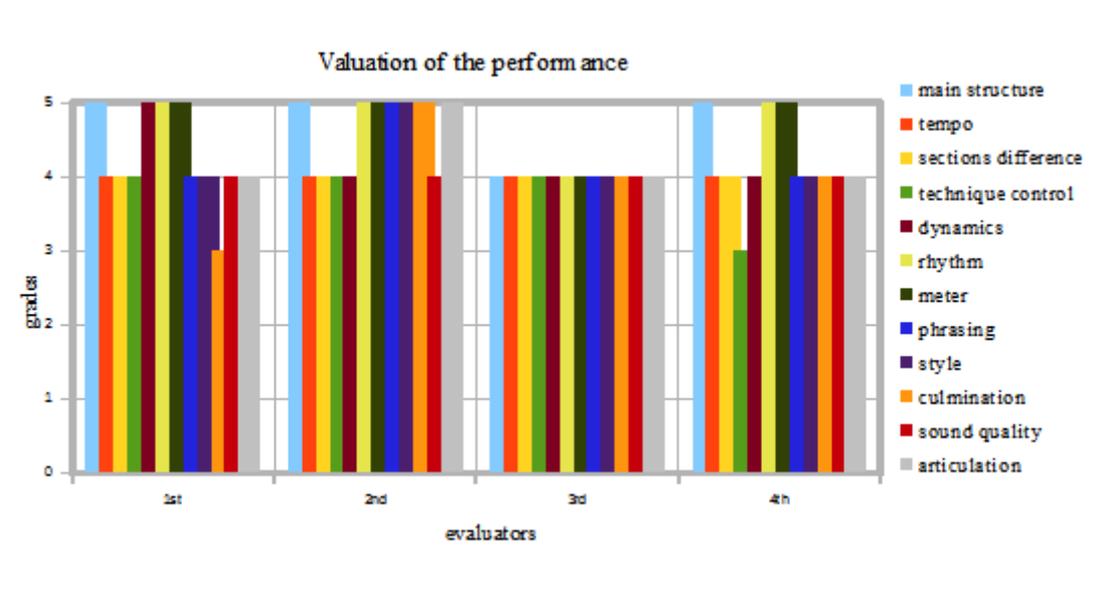


Chart 2. The Five Point Expressive List results shown on the chart.

Now, we show in Table 7, how the evaluators assessed the A.J.'s grade level:

Table 7. Educational level of the student according to the valued playing level

EDUCATIONAL LEVEL OF THE STUDENT	RATE
primary school	
secondary (high) school	X,X,X,X
university level	

In Table 8, we show the overall impression of the student's performance:

Table 8. The Total Impression Grading Table

TOTAL IMPRESSION	SCORES
	very poor (1), poor (2), weak (3), good (4), excellent (5)
first evaluator	4
second evaluator	4
third evaluator	4
fourth evaluator	4



In Table 9, we compare average scores A. J. got from the evaluators in the end of tuition period (three-week research period) and the grade he got for his final performance exam which was held immediately after the end of the research session in A. J.'s Music School:

Table 9. *Comparison of the scores from research and High Music School*

TOTAL AVERAGE SCORE	4
FINAL SCORE IN THE SCHOOL	5

As we can see, the total average score was raised from 2.3 that A. J. got for his piano playing at the commencement of the research (before training) to 4 in the end of the three-week training session. However, in the school there was a considerable difference - the score was raised from 2 to 5. We must mention that in Music School A. J. performed a week after the end of the research session, before an examination panel consisted of four piano teachers.

Repeated research

In the repeated research, which was held after two years, the author had the session with the same pupil for another three-week period. Note that the Author has not worked with A. J. during these two years.

In this stage, A. J. was in the High Music School (Grade Four) and he was preparing for his graduation exam. He was graded mark 2 for his final exam in the Music School. After three-week session during which the author repeated her training model and worked intensively with A. J. he was graded excellent on his graduation exam. He gained energy again and after working three more days with the author he managed to enroll at the University of Arts, School of Music, piano department. It had never happened before that the student who never went to the competition and with poor grades from music school succeeded to enroll at the Academy of Music. Furthermore, the opinions from the members of commission board of his playing at the entrance examination were very satisfactory.

Conclusion

In this case study on pupil's progress in piano playing the author has shown that:

- musical ability is not genetically determined but can be improved through practice and training (Lehmann and Ericsson 1997);
- natural musical abilities and the level of parental support did not contribute as substantially to the overall attainment as the effort (Sloboda and Howe, 1991);
- the communication between teachers and parents is of paramount importance (Sloboda and Howe 1991a; Davidson et al. 1995-96; McPherson, 2009; Macmillan, J. 2004.) The author had strong support and regular exchanges of feedback with A. J.'s parents.
- the deliberate practice, "the uncomfortable methodical work of stretching your ability" as Gladwell called it in his *The Story of Success* (2008) is of paramount importance in providing the pupil's measurable progress in a skill. Furthermore, it generates a strong sense of contentment and motivation, influences in magnifying energy and driving the pupil to higher level of activity and achievement. These findings corresponds with those of Lehmann and Ericsson (1997) about expert performance and deliberate practice, as well as with research on deliberate practice and its role in obtaining the highest level in chess skill ("deliberate practice play a critical role in the acquisition of chess expertise," as it is said in Krampe et al. article (2005), where it is called "right type of work"). Those who in their preparation include analysis of past chess tournaments had five times higher success than those who prepared themselves by playing chess (Ibid.) We can conclude that deliberate practice may be useful in addressing pedagogical issues concerning the optimal allocation of time to different piano learning activities.
- It is not enough to practice to achieve the highest level of attainment but to practice the right way. It means also that the quantity, i. e. the amount of time, of hours is of no importance in developing pianistic skills, but what is doing and how is of greater importance. (Grusson 1998)
- The analysis proved that musicality is polymorphic - a complex interaction of physical, emotional, cognitive, intuitive and psychological personality constructs/traits. Accordingly, the research must embrace the full variety of musical experiences and contexts if it aims to provide an adequate account of how various factors, such as genes, environment and music interact.



- The research leads to conclusion that teacher-student relationship and particularly teaching approach correlates with musicality. “Musicality presents as both productive and receptive ability, and skill can manifest itself as primarily technical, cognitive, intuitive or emotional, or in various combinations” (Levitin op.cit.,637).

In addition, in the conclusion we want to explain why we choose this approach in performing our research. The case study may rise some questions such as: To what extent can one generalize from the study of a single case? Does case study work provide the basis for postulating broad principles of examined phenomena?

We can say that case study can tell us certain important things that other approaches cannot. The opportunity to examine certain kinds of musical phenomena in depth enables us to advance greatly our empirical understanding of the factors which influence pupil's development and play a critical role in the acquisition of musical expertise.

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Technique and Style of George Balanchine School

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Abstract

Creativity of any outstanding master in any art has always attracted and attracts keen interest. One of the most influential figures in the 20th century, who created the classical Ballet in America, was George Balanchine. His greatest merit was that he, by taking the steps of classical dance of St. Petersburg as a base, managed to give it a totally different context. By his comparative methodological approach the author confirms that Balanchine founded his school on the basis of the Russian school of classical dance of pre-Vaganova period, modifying it by taking into account the characteristics of the American national character, as well as the psychological and physical structure of the performers. Thus Balanchine developed neoclassicism, a form that combines the essence of the Russian ballet with modern and dynamic sensuality of American audience. The author's main goal is to show the technique and style of George Balanchine. He takes into consideration the basic dance steps showing how these steps are performing according to Balanchine's interpretation and differentiated from Soviet, Vaganova Ballet School. The author discusses fundamental skills on which classical technique is based: battement tendu, battement fondu, battement développé, enveloppé, general details of adagio, and pointe work. The paper has its implication in promoting pedagogical approach that insists in mastering basic movements in students in order to develop skills and speed necessary for superb dancers.

Keywords: *Balanchine, dancer, choreographer, steps of classical dance, interpretation.*

Introduction

George Balanchine (Georgi Melitonovich Balanchivadze [Георгий Баланчивадзе]) was a Russian-American choreographer and a ballet director. Balanchine was born in 1904, in St. Petersburg in the family of the Georgian composer Meliton Balanchivadze. Balanchine was

Peter A. Silkin. "Technique and Style of George Balanchine School."

enrolled in the St. Petersburg Imperial Ballet School while still very young, and was trained there from 1914 to 1921. Since 1920, while still a student, Balanchine began choreographing with independence and singularity. For his inventive choreography he was invited and joined the Mariinsky Ballet, at that time called The State Academy of Opera and Ballet (also known as Kirow. GATOB is the Russian abbreviation). In 1924, with his troupe of ballet dancers and singers, he went on a tour of Western Europe and never returned to the Soviet Union. While touring Germany, they denied to return to the Soviet Union. When they came in France, they attracted attention and were invited by impresario Serge Diaghilev to audition for his Ballets Russes. After audition in Paris, Balanchine together with his colleagues, was accepted into the company. Within a year Balanchine became the chief choreographer of Diaghilev's the Ballets Russes. After the death of Diaghilev in 1929, Balanchine had been working with the prominent European dance companies until he met his patron Lincoln Kirstein.

Lincoln Kirstein came from a wealthy Boston family and from his early childhood showed interest in the arts, specially ballet. During his European tour in the age of seventeen, Kirstein saw performances of Diaghilev's troupe in London, Balanchine's *Cat*, and *Apollo*, which produced a great impression on him. These engenders more his interest of this kind of art and his persistent dream of founding a ballet company in the United States with its own repertoire distinct from the Europeans'. Furthermore, Kirstein launched his European tour in 1933 with a special goal, that was to find a choreographer to implement his ideas. The choice fell on Balanchine. Here's how Kirstein himself explained that election:

[...] because I was in love with the dance and saw the *Cat* in the year 1927 and *Apollon Mussaget* (*Apollo*) next year. Nobody was able to make such choreographies before. For me, there was no doubts in choosing, even if Fokin, Massine, or Lifar were free ... in my view Ballet is exactly what Balanchine has been doing, because Balanchine's ballet is a collaboration of dance and music, and not the painting and pantomime" (Souritz 2004, 137)

Kirstein invited Balanchine to USA, and after his appearing in America, Balanchine very soon came to the conclusion that for the creation of a ballet company he first had to establish a school in which he would be capable to prepare dancers for an embodiment of his creative ideas. Therefore, together with Kirstein, whose invitation to come to America he received in 1933, Balanchine founded the School of American Ballet (SAB) in 1934, and the New York City Ballet in 1948, He established the SAB on the basis of the Russian school of classical dance, modifying it by taking into account the characteristics of the American national



character, as well as the psychological and physical structure of the performers. It is important to note that the Russian basis of Balanchine's methodology was Russian school of pre-Vaganova period. It is known that Agrippina Vaganova (1879-1951) formed a pedagogical system, a method which was named after her, while her ideas of ballet technique and pedagogy were recorded in 1934 in her book "Basic Principles of Classical Ballet," which influenced the teaching of Italian master Enrico Cecchetti, who was a teacher in the company of Serge Diaghilev during Balanchine's stay with the troupe (Silkin 2015). Balanchine directed the SAB until his death in 1983. He was widely regarded as the chief architect of classical ballet in the United States.

Theoretical Background and the Main Purpose of The Paper

The paper has its theoretical background in the recently visible interest in pedagogical approach of Balanchine in America in such authors as Suki Schorer (1999), Barbara Walczak and Una Kaiin (2008). Also, the Russian Press published several articles on Balanchine in the "Bulletin of Vaganova Academy of Russian Ballet" (Schorer 2000; Silkin 2014, 69). In the "Bulletin of the Baltic Federal University Immanuel Kant" Vol. 5 the author of this paper published his work "George Balanchine, the teacher (1904-1983)" (Silkin 2013, 106-115). The author have already been reviewed a number of pas in his article "Некоторые базовые движения классического экзерсиса в интерпретации Баланчина" ("Some basic movements of the classical exercise in the interpretation of Balanchine") (Silkin 2014), in which he investigated the technical component – the manner of movement, the style of execution evolved into its own technique, determining the necessary concepts “technique” and “style” in relation to the art of dance - technique which is the method and the method of execution of a movement which is a style, featuring the “pronunciation” of the vocabulary of dance. In this article the author will take into consideration only the basic ballet movements from the vast arsenal of heritage of Balanchine.

Now, let us explain some of the basic movements of classical dance as they are executed and interpreted in Balanchine's school: battement tendu, battement fondu, battement développé and enveloppé, adagio, and point technique.

Battement tendu. Balanchine would always ask the dancer when performing tendu not to polish the floor. What he wanted was a light touching of the floor. "Don't dig into the floor" was his usual comment. The direction of the leg at performing tendu forward and back must be to the exact body's center line, and aside - precisely aside back. The specified directions of legs forward and back gives a certain stylistic coloring to poses of croisé and effacé, visually elongating the line of open legs.

The following should be taken into consideration for execution of the movement:

- the exact position of the legs running forward and back along the body's central line, exactly in the way;
- maximum turnout all the time;
- light touch to the floor;
- full tension of foot, with the fingers pressed against a sole of shoes;
- not to work through semi-fingers;
- stop in the Fifth (V) position fully each time you close, an exception is when the tempo is too fast to do it;
- straight back leg in a line with hips; hips sweeping forward; keep shoulders square; back straight; the stomach is retracted. (Schorer 1999, 67)

Battement fondu. Unlike the Vaganova method, in which the execution of the fondu should be seamless, namely two legs are bent and stretched at the same time, whether to a height of 90° or 45° (Silkin 2015) Balanchine demanded nontraditional execution of this movement in the following items :

- 1) He wanted dancers to stretch and raise the moving leg more fully in cou-de-pied and open it in the right direction at 90°.
- 2) Then from 90° to lower the moving leg at 45°, and then to bend both knees, i. e. to make fondu.
- 3) Balanchine requested to extend at first during the execution of fondu a supporting leg and then the moving leg. But when he asked the execution of fondu in 45°, he requested the simultaneous bending and straightening of legs. In addition, when performing a pas, dancers had to show an elegant line of the leg in lifting motion, what was the stylistic coloring of a pas.



Battement développé. While requested dancers to perform battement développé Balanchine wanted to see the following aspects: the dancer must present a pas clearly visible, no matter at what height or direction; when lowering her legs the dancer must have the full control of them and must not drop her legs in the V position; also, when opening her legs a dancer should know where the legs will move. In the Balanchine's school a leg may start opening forward from the V position, go back and vice versa, but it has to pass about a supporting leg at the level of its pulling.

Balanchine wanted dancers to know a difference between her stretched leg back at développé and in arabesque pose. When performing développé dancer should keep absolutely straight hips and spine whereas in executing arabesque the position of the hips and back allow insignificant departure from this rule.

In performing développé on the side, Balanchine demanded that after passé a dancer should raise knee and open her leg. He said: "Raise your leg on the level of a decollete of your evening dress" (Walczak and Kai, 2008).

Enveloppé. This movement is opposite to développé. The main thing here is to work on turnout and achieve maximum effect during return of an extended leg back to a supporting leg in the V position. The movement can be executed at 45° and 90°. A leg makes battement dégagé from the V position and, coming back to the V position goes through passé and the cou-de-pied. The execution at 45° is running at fast speed, and at 90° is going at slow tempo. Balanchine insisted that returning of the moving leg to the supporting leg must be carried out with raising the knee. The movement can be combined with grand battement.

Adagio. The main considerations are for the adagio. It is known that Balanchine enjoyed the fame as a creator of ballerinas who can move with great speed, clarity and elongated lines. Nevertheless, adagio was an essential part of his lessons. When the movement is done at slow speed, there is more time to work on improvement of a form and position of a body. At a barre he often gave a task to women to execute adagio on fingers and to men on semi-fingers. The master set simple adagio at a barre, being focused on one or two movements: développé; dégagé or enveloppé. For him it was important to work out the basic adagio forms. He did not set the long, confused, complicated combinations, including various steps, poses, and

Peter A. Silkin. "Technique and Style of George Balanchine School."

directions of a body. Instead he would give the dancers to perform one movement forward, sideways, backwards in various tempos and phrasing (Levenkov 2007, 125).

Center Floor Exercises. Center Floor Exercises in Balanchine's school consisted of combinations which were not long and complicated, but short, simple, and usually containing changes in épaulement. He rather had the dancers concentrated on how the movement should look like than remembering the combinations of phrases. Exercises often ended with highly raised supporting leg forward, aside, back, presented beautifully, with elongated line. Also he liked to set such combinations which joined slow demi-plié on a supporting leg, because he wanted to develop dancer's force necessary for slow relevés and for control of a landing after jumps. The choreographer was not interested in long-term balance in poses, because he did not want to see unsteady jumping up on fingers or semi-fingers.

Balanchine set these exercises to help dancers to execute elegantly and clearly an action of a raising of a foot from a floor, of a lifting the knee high and, aside developing a foot, to show beautifully elongated line. He taught performers to lift their feet highly, with their full turnout and with well extended foot during execution of the movement in various directions. The dancers spot the front instead of the corner with fully extended feet. Balanchine reminded that the audience sees a moving leg, therefore the supporting leg can be developed slightly less.

Pointe technique. The pointe dance was of great importance to Balanchine. By his own admission, he fell in love with ballet when he, as a little boy, saw on the stage of the Mariinsky Theater a ballerina dancing on her fingers. It was nice to see the dancers with beautiful legs in pointe shoes. Remembering the years of his study and work at the Mariinsky Theater, he said that in the Russian school the short feet were encouraged, which make dancers appear weightless. But he liked longer feet, which enhanced the look of the foot on pointe and elongate legs and make movement effective.

Throughout his creative activities Balanchine has perfected the movement of the feet and pointe work. Suki Schorer confirmed this by saying: "More than any other figure in the twentieth century ballet, George Balanchine concentrated on the development and use of pointe work" (Levenkov 2007, 226).

Like no other choreographers of the twentieth century, Balanchine developed and used the pointe technique. Throughout his creative life Balanchine sought to intimate knowledge of en pointe. He demanded the same from his dancers.



He discovered the laws of pointe technique at the Imperial Theatre School and at the Mariinsky Theater. In his American school Balanchine focused on creating fundamentally new pointe technique. His original approach consists in the consecutive 'roll-up' (rise) or 'roll-down' (descent) from pointes. Jump on fingers Balanchine rejected categorically. Consecutive relevé allowed to reach the technique of en pointe of the highest level. When performing this movement the dancer needs to feel the floor and do push-ups from it. The dancer, smoothly releasing heels, rises on pointes, consistently involving all foot in lifting up, as if rolls the movement through her ligament.

Balanchine set repeated relevés at a barre. It was made on two legs and on one at slow rising. Sometimes it stopped on relevé from semi-fingers on fingers on two legs in the first position. Rising upward was slow, while Balanchine carefully watched. The aim was to strengthen ligaments of fingers. Each movement was repeated eight times, on the first position, on one foot, keeping another behind in coupé (at the Russian school – cou-de pied). All attention was concentrated on a supporting leg. When lowering from fingers it was required to give a heel forward. This exercise wasn't an entertainment, it didn't resemble dance. Exhausting and boring, it allowed to get force and self-checking, provided freedom and ease of movements for the real dance.

In pointe work feet must be fully pointed and stretched for battement tendu or dégagé. Balanchine said that substantial efforts are still needed for it. Sock should not stay straight, so that the dancer should bend it, overcoming resistance of rigid insoles. Balanchine did not like so-called "birdie" foot. In all positions he wanted to see the fully elongated foot and leg carefully tighten. (Balanchine often spoke about how that terms are not always accurate, for example, to say "stretch a sock" isn't quite right, it is better to say: "curve it." He doubted the correctness of comments: "Stretch knees!". Upon Balanchine, it is better to say "straighten and tighten the leg.")

The following positions in pointe work are the following:

The first position on fingers in a class appeared very often. With its help force of feet and fingers was developed, work of knees and ankles was improved. Pulling on came from the first position without shift of a sock of a foot therefore the position on fingers was wider than it was accepted. The position which Balanchine designated "the little one" in which heels almost adjoin was most often applied. In this position were executed pas de bourré or pas couru position.

The greatest interest for Balanchine was represented by the second position on fingers which is usually executed in *échappé*. The choreographer drilled dancers that execution of this position was extremely exact. At rise on fingers from the second position the distance between feet turns out wider than it is accepted in hopping *relevé*, when the dancer shifts *pointes* "under herself". In Balanchine's *échappé* in the second position *en pointe* the distance between heels approximately equaled 2,5 feet. Lowering from fingers happened in a normal second position.

In the fourth (IV) position feet are separated on the length of the foot and even broader. Both feet should stand along the central axis of the dancer's body, as if she was walking on a rope. It is impossible to do "roll-up" to the top from the IV position, therefore only the foot standing behind was squeezed out, and the foot which ahead is standing moved forward along the lines of a "rope". Rising from the V position into the IV position *en pointe* must be in line with body's center line. According to Balanchine, in the IV position *pointes* are precisely leveled along the central axis of a body and turnout. The most important – both feet have to participate in work. Balanchine watched that feet moved clearly, at the same distance from each other, fell at the same time, maintaining turnout.

The fifth position demands a small jump and alignment ahead of the supporting foot. Balanchine seldom set the squeezed-out *relevés* in the V position demanding carrying out ahead of the supporting foot in line. Instead he preferred *sus-sous*. This term meant rise on *pointes* in the fifth position, as well as a position itself. The jumping movement began with *demi-plié* in the fifth position on the whole foot. Balanchine demanded that both feet took part in this movement. At a jump fingers at the same time move along the center line, legs unfold from the hips to the side. In this situation only one *pointe* in front has to be visible. There are several ways of lowering *pointes* from *sus-sous*. The dancer can fall on the foot standing behind in *plié*; or take it ahead standing in the fifth position so that it closes behind the standing foot in *plié*. It is possible to take both feet at the same time, falling precisely in the fifth position in *plié* very quickly and smoothly. Each way is used without *plié*, then the dancer fall on foot precisely in the fifth position on the extended leg.

For Balanchine, each movement must be presented to the viewer in the best of its capacity. The master demanded the dancers to be the precise instruments of the choreographer, whose ideas and designs came from the music itself. As a result is his neoclassical style stripped to its essentials: motion, movement and music. (About neoclassicism see Judith Mackrell and Debra Craine, *Oxford dictionary of Dance* 2004, 6.)



Conclusion

The article offered the reader only some elements of classical dance lesson of George Balanchine, who in separating himself from the classical Imperial Ballet and the Soviet Vaganova ballet founded his signature style, his original vocabulary with specific «pronunciation» of the elements which comprise it. With his work Balanchine forever changed classical ballet with his elongated, off-balanced positions, innovative pointe work, and other features, and created a new ballet style known under the name of "neoclassicism". With his original and unique approach Balanchine dragged ballet out of the 19th century and launched it into the 20th century, became the father of American Ballet School and the founder of the New York City Ballet, and made himself the most influential figure of the dance world.

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Utility of Simplified Labanotation

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Abstract

After using simplified Labanotation as a didactic tool for some years, the author can conclude that it accomplishes at least three main functions: efficiency of rehearsing time, social recognition and broadening of the choreographic consciousness of the dancer. The doubts of the dancing community about the issue of 'to write or not to write' are highly determined by the contexts and their own choreographic evolution, but the utility of Labanotation, as a tool for knowledge, is undeniable.

Keywords: *labanotation, kinetography laban, simplified labanotation, motif writing, writing dance*

Labanotation

Ever since the author started studying Rudolph Laban's system for analyzing and writing movement, she has had colleagues around her asking: "but... what is it good for? "

It always struck her to realize that she never doubted about the interest of such a tool, while many dancers didn't see its possibilities. Though, she understands now that her perspective was highly determined by her own educational history, in which knowledge was always legitimated by written supports , both for the verbal as well as musical languages she learned.

Then, during the time the author was specializing herself in Labanotation studies, she confirmed that the use of Laban's system would allow a transformation of the dancer's

Maria del Pilar Naranjo . "Utility of Simplified Labanotation."

movement, as much as of her/his body and consciousness. The author also verified that it really is enough and effective to write dance to the most tiny detail, if desired. Though, it was clear to her that such practices needed a lot of dedication, which in many social contexts, particularly that in Colombia, in which she belongs, would not currently be available.

So, the author's conclusion after many years of studies was that for practical and mainly economical reasons, detailed analyzing and writing of dance could be seen nowadays useful, only in highly developed dance contexts, which still are just a few around the world.

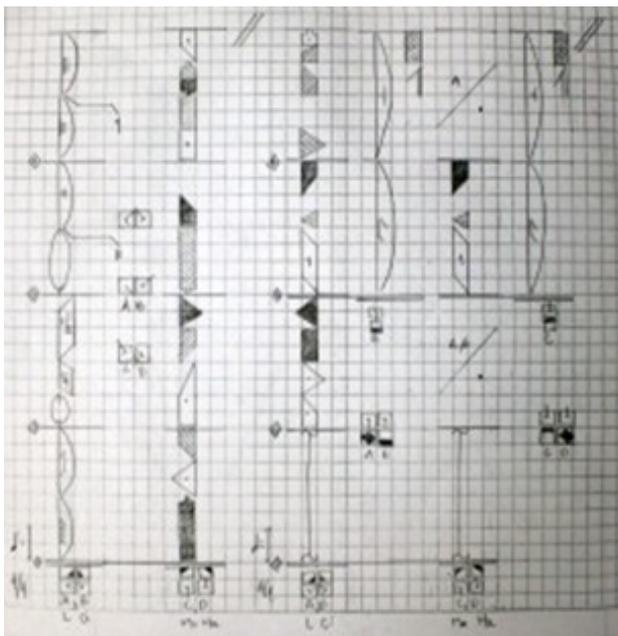


Figure 1. *Simplified labanotation score.*
Source: one of author's students (Carolina Castrillón). University of Antioquia, 2011.

However, the author continued using the basics of Laban's kynetography in a dance composition course she currently teaches. The lack of time, and the need of easy and practical issues, made her decide to follow the simplified application developed by Valery Preston Dunlop (1967) in her series of books *Readers in Kinetography Laban*. Motif writing for dance., as well as the French version *La symbolisation du mouvement* from Jacqueline Challet Haas (2001).

In this kind of simplified Labanotation, the score written is more like a general outline. Dance is described in broad strokes, but complete enough to remember its basic features (like rhythmic structure, paths in space, turns, jumps or main gestures).

After four continuous terms teaching this course, the author can say that even in underdeveloped dance contexts, simplified Labanotation can be very useful for the following: 1) Efficiency of rehearsing time, 2) Social recognition, and 3) Choreographic consciousness.



Efficiency Of Rehearsing Time

The author states from her own experience that the use of simplified Labanotation enables completely inexperienced students composing solos and group choreographies efficiently (almost to bet that better than without using the system). They also have the possibility of studying their dancing roles on their own, before arriving to rehearsals, and anybody from a group can rehearse another one's choreography to her/his dancers.

Social Recognition

Laban knew this, and still, almost one century after him, dance continues to be considered by society and institutions as a minor art.

In the dance composition course which the author teaches, musicians are usually invited to accompany class's choreographies after the students have already finished composing them (they create without music). It would be amazed to see the difference of attitude those musicians have towards dancers after they discover that the students use dance scores.

Personally, the author doesn't believe that dance needs to have its written language to grow, become more refined or sophisticated. That process has happened in dance despite the oral and gestural transmission. But society has remained blind to all this development, and yet, in the era of the 'modern, literate civilization', nonwritten languages (like dance) stand as minor and insubstantial.

We would not do the work of writing everything down, just for others to understand that there's something elaborated behind what we do. But, if society realized that dance can be as sublime as any other form of art or science, can you imagine how many institutional and social changes we could achieve?

Choreographic Consciousness

Now this one is the real advantage and usefulness of Labanotation, whether simplified or not (at least for what concerns knowledge and art). People always say: "Why to bother writing if you can make a video of it?"

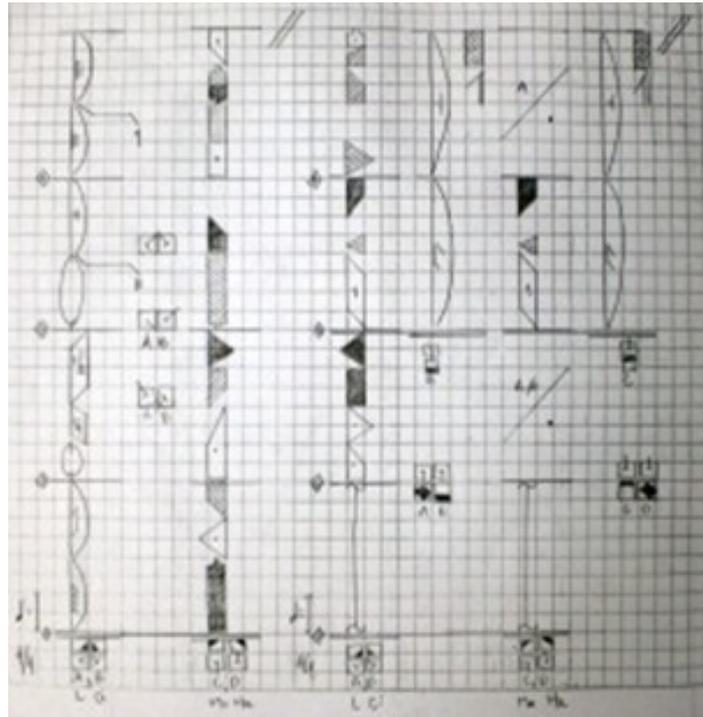


Figure 1. Simplified labanotation score. Source: one of author's students (Carolina Castrillón). University of Antioquia, 2011.

All experienced dance writers know it: to write, you need to analyze and by analyzing you tremendously increase your consciousness of the dance you are studying. This can help the dancer understand the details of a specific technique or style; the choreographer can work in advance without the need of the dancers; the researcher can have a frame to understand the differences between choreographic genders and styles; the teacher can speed some of the learning processes; the dance community can construct a choreographic culture based on the knowledge provided by the written language, etc. Yet it has to be understood that Laban's system is just one way of proceeding towards all this needs from our practice.

Conclusion

Still we can ask ourselves: Does the degree of choreographic consciousness really matter? If it does, is this the kind of consciousness we want to have? Or, which is it? What is the type of relationship we want to keep towards our choreographic production?

Maybe those are questions that will be answered now, by each choreographer, in her/his creative intimacy. But, concerning the global development of dance, the author would like to remember something she wrote in another article about Labanotation "(...) To those who are still asking themselves what the use of kynetography might be, I'd say you could ask



yourselves what written language and its evolution means for humanity today. I bet Cro-Magnons didn't imagine the reality in which we live nowadays" (Naranjo 2015).

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Začeci Muzičke Kritike u Srbiji: Pregledmuzičkih Dešavanja u Beogradu Sagledan Kroz Kritike Objavljene u dnevnom Listu Politika 1904-1905

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Abstract

The first appearance of the daily newspaper Politika in Belgrade, in January 12th, 1904, marked a great step toward independent journalism in the Kingdom of Serbia. During its first two years of publishing, Politika delivered judgments and reportages on concerts that have been taking place in Belgrade. Articles have evolved from the announcements of concerts into a detailed accounts of the events enriched with interesting details about performed works and performers. From them it is seen that the musical life in Belgrade was extremely rich, and that various ensembles, orchestras and soloists, both from the country and abroad were performing in numerous cultural institutions. The aim of the paper is twofold. Firstly, to present musical criticism in the first two years of publishing Politika, both chronologically and systematically, in order to provide insight into the mainstream of critical thinking and developing of the musical criticism. Secondly, to provide the better understanding of the cultural, i.e. musical life in the capital of Serbia in the observed period. The main contribution of the research lays in its methodological approach, according to which there is no essential difference between the nature and the methods of musical criticism and musical history, which is seen as diachronic criticism. Furthermore, music history is considered as a totality of musical culture of the time. In this view each data, indirect reference, and literary source can be beneficial and useful for musical history. The implication of the work is the necessity of further research which would contribute to Serbian music historiography and bibliography.

Keywords: *Politika, music criticism, independent journalism, musical life, Belgrade*

Uvod

Kritike i članci u prvoj polovini dvadesetog veka u beogradskim novinama i časopisima obuhvatale su gotovo sve tadašnje značajne muzičke manifestacije. Pored muzičkih časopisa, među novinama koje su najdoslednije pratile muzička događanja bile su Politika, Pravda i Vreme, a u manjoj meri i Novosti, Prosvetni glasnik i druge (Kisić i Bulatović 1996). Novinskim kritikama u prvoj polovini prošlog veka bilo je namenjeno relativno malo prostora koji nije dopuštao dublje analize kompozicija i izvođaštva, kao ni napise iz istorije srpske muzike (Vasić 2005). To se posebno primećuje u Politici, u kritikama nastalim pre 1919. godine, kada na mesto glavnog muzičkog kritičara ovih novina dolazi srpski kompozitor i kritičar Miloje Milojević, koji je kritiku poveo drugačijim, profesionalnijim putem. (Žanrovi u srpskoj periodici obrađeni su u radu Cindori-Šinković 2010). U člancima nastalim u prvim godinama od osnivanja Politike nalazimo prevashodno najave i izveštaje sa najznačajnijih muzičkih manifestacija, koji nam mogu pružiti uvid u to kako je izgledala muzička scena tadašnje srpske prestonice.

Nastala po ugledu na neke od važnih evropskih listova, Politika se nametnula kao stožer srpske žurnalistike koji se identifikovao sa slobodom i nezavisnošću (Cindori-Šinković 1992, 5). Tako se pojava Politike, januara 1904. godine, može uzeti za najznačajniji datum u istoriji srpske publicistike. Osnovana je sa ciljem da obaveštava javno mnjenje o svim pitanjima od opšteg interesa, da iznosi kritike na račun rada i organizacije vlade Karljevine Srbije, kao i da zaštiti vladu od neosnovanih napada opozicije. Cilj kojem je Politika težila upravo je bio cilj i zadatak slobodne i nezavisne štampe:

Da slobodno pretresa sva javna pitanja, bez gnjeva i bez pristrasnosti; da pravednom kritikom vladinoga rada potpomaže opoziciju; da lojalnošću svojom i nepristrasnošću štiti vladu od neosnovanih napada opozicije; da podjednakom revnošću deli udarce i desno i levo od sebe, eto, to je zadatak slobodne i nezavisne štampe, rekao je Bizmark jednom prilikom u nemačkom parlamentu, on, koji inače nije ni hteo ni umeo da bude nežan prema štampi i javnom mnjenju. („Zadatak nezavisne štampe,“ Politika, 12. januar, 1904, str. 1.)

Politika je od svog prvog broja imala vrlo jednostavnu koncepciju i pregledne rubrike. S tim u vezi i muzička kritika je imala jasnu formu (Pejović 1999, 19). U prve dve godine izlaženja ovog lista muzičke kritike bile su posvećene isključivo izveštajima sa koncerata i najavama



predstojećih muzičkih dešavanja, a tek su pokatkad kritičari pisali o biografiji određenog kompozitora ili izvođača.

Sistematskim i hronološkim praćenjem kritika koje su se pojavljivale u prvim godinama izdavanja lista ovaj rad daje doprinos postojećoj literaturi koja obrađuje muzički život i muzičku kritiku i esejistiku u Beogradu u prvoj polovini dvadesetog veka (Pejović 2004, Pejović 1999) jer novinske članke uzima kao vredna dokumenta, neophodna za poznavanje muzičkih i kulturnih prilika u tom periodu srpske istorije. Takođe, kritičkom prezentacijom članaka rad pruža uvid u razvoj kritičkog mišljenja od naracije do kasnig stručnog pristupa, odnosno binarne dispozicije kasnijh napisa o muzičkim dešavanjima. Time je ovaj rad svojevrsni doprinos postojećoj muzičkoj historiografiji i bibliografiji (Đorđević 1969, Vasić 2005, 2012, Pejović 2005).

U daljem tekstu hronološki ćemo predstaviti odabrane članke koji su se pojavili u periodu 1904. i 1905. godine u Politici, a tiču se muzičkih događanja u prestonici tadašnje Kraljevine Srbije. Budući da postoji veliki broj članaka objavljenih u ovom periodu, odlučili smo se da predstavimo one za koje smatramo da su najsadržajniji.

Prvi članci o koncertnim dešavanjima u Kraljevini Srbiji

Prvi članak vezan za muzičku scenu Beograda izašao je iz štampe kada i prvi broj Politike, 12. januara 1904. godine:

Čuveni operiski pevač Kameroti, koji je već poznat beogradskoj publici, dolazi kroz koji dan ponovo u Beograd i to sa još dvojicom pevača, s kojima će onda u našem pozorištu davati "Kavalijeru Rustikanu". Santucu će pevati g-đa Desanka Đorđevićeva. („Kameroti i g-đa Desanka,“ Politika, 12. januar, 1904, str.2.)

Ovaj novinski članak je veoma kratkog sadržaja, samo informativno najavljuje operisko dešavanje. Nakon nekoliko dana, u Politici u broju 5. najavljuje se nastup violiniste Ondričeka (Ondricek) koji će zajedno sa Beogradskim pevačkim društvom održati koncert:

Čuveni virtuoz na violini Ondriček, koji je već poznat našoj publici doći će kroz dve-tri nedelje da daje koncerte, zajedno s Beogradskim Pevačkim Društvom. („Ondriček,“ Politika, 16. januar 1904, str.3.)

U članku se ne navodi koja će se dela naći na repertoaru. Ono što je značajno, jeste činjenica da je 19. februara 1904. godine objavljen isti tekst, koji najavljuje gostovanje čuvenog virtuozna na violini sredinom marta u Beogradu, sa dodatkom u odnosu na prethodni tekst. U februarskom članku je dodato da će se „koncert izvoditi u sali 'Kolarca' “. I u ovom članku nema podataka o delima koja će Ondriček izvoditi. U Politici od 16. februara 1904. godine je objavljen tekst u kom se najavljuje gostovanje istog umetnika u Gradištu. („Ondriček u Gradištu,“ Politika, 16. februar 1904, str. 3.) Inače o Ondričkovim nastupima takođe se piše i u Carigradskom glasniku, listu Otomanskih Srba iz Carigrada, ali se ne daje ime violiniste (Stojanović Novičić 2009). Naime, Ondriček je bila u to vreme čuvena češka porodica violinista. U članaku iz Carigradskog glasnika se najverovatnije radi o gostovanju Emanuela Ondričeka, za koga postoji podatak da je često držao koncerte na Balkanu. (Jiri Vysloužil, "Emanuel Ondriček," The New Grove Dictionary of Music and Musicians ,Vol. 13, London 1981, 541-542.), a kako smo videli iz članaka u Politici bio je čest gost u Beogradu.

Trećeg marta 1904. godine u Politici su objavljena dva feljtona vezana za muzička dešavanja. Naime, prvi članak vezan je za najavu koncerta koji je organizovan pod pokroviteljstvom princeze Jelene u korist ruskog Crvenog krsta („Veliki koncert,“ Politika, 3. mart 1904, str. 3). Tekst predstavlja samo naznaku da će se koncert održati, a datum dešavanja objavljen je naknadno. U istom broju novina objavljen je i članak pod nazivom „Koncert Orželski – Anđeli“, koji je pružio veći broj informacija vezanih pre svega za program samog koncerta. To je dakle, prvi tekst ovakvog tipa, u kome je publika imala priliku da se informiše o celokupnom repertoaru dešavanja:

„Zbog izvesnih priprema ovaj koncert, koji je jako zainteresovao Beograđane biće tek sutra, u četvrtak u sali Hajduk Veljka, sa utvrđenim programom:

Prvi deo:

1. Mandić – „Guslareva pesma“ – peva g. Anđeli
2. Čajkovski – „Onjegin“ (arija) – peva g. Orželski
3. *** - peva g-đa Desanka Đorđević (*** Nije navedeno koja kompozicija je na repertoaru.)
4. Prohaska – „Slovenske pesme“ a. „Zvezde sjaje“, b. „Poslednja noć“, v. „Tako si lena“
5. Tarindeli „L' ombra di Carmen“ (romansa) – peva g. Anđeli



6. Majerber – balada iz opere „Afrikanka“ – peva g. Anđeli

Drugi deo:

1. *** - peva g-đa Desanka Đorđević
2. Pučini – duet iz opere „La boheme“ (čergaški život) – pevaju g. Orželski g. Anđeli
3. Pučini – arija iz opere „La boheme“ – peva g. Orželski
4. Garaana – „Ti daro la vita“ – peva g. Anđeli
5. Majerber – arija iz opere „Afrikanka“ – peva g. Orželski“ („Koncert Orželski – Anđeli,“ Politika, 3. mart 1904.)

Iste 1904. godine, 18. aprila, objavljen je članak koji predstavlja izveštaj sa koncerta održanog u Beogradu 17. aprila 1904. godine u spomen stradalima u zemljotresu. Kako prenosi kritika Politike, koncert je bio izuzetno dobro posećen. Od kraljeve porodice prisutni su bili prestolonaslednik Đorđe, princeza Jelena i kraljević Aleksandar. Od ministara na koncertu su se našli g. Pašić, Paču, Putnik i Ljuba Davidović.

Tokom juna meseca 1904. godine, u Politici je objavljen niz članaka čiji se sadržaj tiče himne koja će predstavljati našu zemlju. Naime, tekstovi nose naziv „Komisija za pregled himne“ (članci su objavljeni 9., 10., 11., 12., 15., 16., 18., 19. i 22. juna, 1904. godine) i u njima se piše pre svega o najavi obrazovanja književno umetničke komisije za pisanje himne, a potom i beleške o izboru komisije, izveštaj sa njihove sednice, kao i najava ponovnog raspisivanja konkursa za srpsku narodnu himnu. Zanimljiv nam je članak objavljen 11. juna u kome se nalazi izveštaj o izboru Bogdana Popovića, Jaše Prodanovića, Stevana Stojanovića Mokranjca, Milana Mitrovića i Borislava Popovića za članove komisije za pregled himne. Takođe, nakon nekoliko dana, u Politici izlazi tekst u kome nailazimo na vest da je Jaša Prodanović dao ostavku na članstvo u komisiji, a potom i informacija da je naš istaknuti kompozitor Josif Marinković izabran za člana komisije. Dakle, zapaža se da je u više članaka obrađivana ista tematika, a u vezi sa izborom članova komisije koja će pregledati sve pristigle kompozicije koje su se našle u užem izboru za odabir srpske himne.

Tokom avgusta, septembra i oktobra meseca 1904. godine, u Politici je objavljeno tek nekoliko članaka vezanih za koncerte koji će se održati u narednim mesecima. Članci su veoma kratki i sadrže samo informacije o tome kada će se i gde će se određeni koncert

Dina Vojvodić. "Začeci Muzičke Kritike u Srbiji: Pregledmuzičkih Dešavanja u Beogradu Sagledan Kroz Kritike Objavljene u dnevnom Listu Politika 1904-1905."

održati. Takođe, naglašavamo da su tokom novembra i decembra meseca iste godine objavljeni samo članci koji najavljuju određene muzičke manifestacije, a da su izostali članci koji bi pružili izveštaj, kritički osvrt i zapažanja sa samog koncerta. Takvi članci-najave koncerata su sledeći: "Koncert," Politika, 12. oktobar 1904. (najava koncerta "Muzike Kraljeve garde pod upravom kapelnika Staše Biničkog"); "Dezider Večej," Politika, 15. novembar 1904. "G-đa Kutleva," Politika, 16. novembar 1904. (najava gostovanja bugarske operne pevačice u Beogradu); "Koncert," Politika, 14. decembar 1904. (najava koncerta Muzike kraljeve garde pod upravom Staše Biničkog). "Koncert Sofije Kurtove," Politika, 31. decembar 1904. (najava koncerta za 5. januar u sali Narodnog pozorišta).

Jedanaestog aprila 1905. godine u Politici je najavljeno gostovanje češke operne trupe koje će se dogoditi u Beogradu tokom maja meseca iste godine. Tekst je malog obima, i sadrži samo podatke o tome kada će se koncert izvesti, kao i poziv publici da prisustvuju ovom događaju. Zanimljivo je i to da tokom maja meseca nije izašao nijedan članak koji bi predstavljao izveštaj sa najavljenog koncerta. Takođe, u maju mesecu napisana su samo dva članka koja najavljuju koncerte od kojih prvi najavljuje koncert Pevačkog društva radnika fabrike duvana i žižica, a drugi koncert Kraljeve garde pod upravom Stanislava Biničkog.

Prvi članci sa beleškama o kompozitoru ili izvedenom delu

Iako u ovom tekstu pratimo muzičke manifestacije i događaje koji su se dogodili u ovom periodu, ne možemo a da ne pomenemo da je u Politici bilo i kritika koje sadrže beleške o određenom kompozitoru ili delu. Jedan od retkih članaka čija je osnovna tematika beleška o određenoj kompoziciji, izašao je u Politici od 18. juna 1904. godine („Nova kompozicija," Politika, 18. jun, 1904, str. 3). Naime, u pitanju je "Patetična uvertira" kompozitora Petra Krstića. Autor članka iznosi svoje mišljenje o samom delu: „Kompozicija je umetnički dobro realizovana“ i zaključuje da će se sigurno dopasti publici koja će je premijerno čuti na koncertu koji će se održati u Narodnom pozorištu u Beogradu 19. juna 1904. godine (Ibidem).

U članku "Muzički list" (Politika, 11. jul 1904.), nailazimo na najavu pokretanja „Muzičkog lista“ od 1. septembra 1904. godine. Dalje u istom tekstu opisano je koje će se teme naći u novopokrenutom muzičkom listu, kao i to da će najznačajniji srpski kompozitori i književnici biti autori tekstova. O muzičkim časopisima toga vremena videti u radovima Sonje Marinković (2007)

Tekst pod nazivom "Umetnost i politika" (Politika, 8. april, 1905, str. 3) predstavlja belešku o događaju koji je zadesio jednog od najvećih ruskih kompozitora, Nikolaja Rimskog-



Korsakova. U članku se govori o njegovom otpuštanju sa mesta profesora na Carskom konzervatorijumu u Petrogradu. Naglašeno je da su u znak podrške kompozitoru stigla pisma i telegrami koji su pročitani na premijeri opere „Kaščaj Besmrtni,“ koju je autor kritike označio kao jednu od najuspelijih u istoriji operskih premijera. Takođe, sličan tekst objavljen je u Politici 8. maja 1905. godine. U pitanju je članak "Verdi i Trubadur" u kome autor članka citira razgovor između samog kompozitora i njegovog prijatelja muzičkog kritičara, čije ime nije navedeno, o operi Trubadur:

Šta mislite o tome? Budalaština!“ uzviknu kritičar. Verdi je trljao ruke i smejao se. Ustao je i rekao: „Dragi prijatelju stvorio sam, dakle, popularnu operu. A, i bio sam rešen da se svima dopadnem, svima, izuzevši čistunce, velike sudije i klasičare, od kojih ste i vi jedan. Da sam se vama dopao nikome drugome ne bih. A ovako će se moj „Trubadur“ kroz tri meseca u celoj Italiji pevati i zviždati. ("Verdi i Trubadur," Politika, 8. maj 1905, n.p.)

Sa ovakvim Verdijevim stavom složio se i sam kritičar Politike, dodajući da je on jedan od najvećih svetskih kompozitora koji će živeti i nakon svoje smrti. Članci ovakvog sadržaja predstavljaju drugačiju vrstu muzičke kritike, različitu od članaka-najava koncerata, koja se takođe javljala u Politici. Dakle, zaključujemo da su pisane i muzičke kritike, koje nisu samo šturo davale informacije vezane za određeni koncert ili delo, već su autori kritika čitaocima pružali i jedan drugačiji vid muzičkog saznavanja, i to u jednoj zanimljivoj i pristupačnoj formi.

O publici, interpretaciji i izvođačima

Članak pod nazivom "Sinoćni koncert," objavljen u Politici 20. februara 1904. godine, predstavlja kritiku upućenu publici koja se nije odazvala pozivu iako „su na repertoaru bila dela koja zavređuju veliku pažnju“ („Sinoćni koncert“, Politika, 20. februar, 1904, str. 3). U članku je opisano kako su izvođači bili na visini zadatka i ispunili sva očekivanja. Međutim, i pored svega navedenog, koncertu je prisustvovalo svega dvadeset i troje ljudi, što je po rečima autora članka za svaku osudu. Ovakva vrsta članka predstavlja apel na publiku da bi koncerte trebalo posećivati, i na kritiku da slušaoce pripremi za događaj i uputi ih na koncert koji će uslediti.

Članak „Sa sinoćnjeg koncerta“ (Politika, 18. april, 1904, str. 3) u spomen stradalima u zemljotresu, daje nam kratku kritiku samog izvođenja. Kritičar, naime, krajnje subjektivno označava da je „koncertni deo ispao sasvim dobro“ i naglašava da su „pojedini izvođači, poput g-đice Z. Vasiljevićeve i g-đice Lj. Rajićeve, koncert dovele do savršenstva,“ kao i to da je „G. P. Letić na veoma lep način izveo pesmu 'Stojanke bele Vranjanke'.“ Takođe, po kritičarevom mišljenju, najveći uspeh doživela je živa slika „Trava i cveće“ „koja je zaista bila umetnički lepa“ (Ibidem). U vezi ovog članka treba naglasiti krajnje subjektivan pristup autora članka. Autor članka, bez ikakve argumentacije iznosi svoje mišljenje, i samim tim nameće ga čitalačkoj publici. S tim u vezi postavlja se pitanje, da li kritičar to čini kako bi publiku, koja nije posetila koncert, naveo da na sledeći koncert obavezno dođe, ili je pak to bila uređivačka politika čitavog lista? Nažalost, u ovom momentu nismo u mogućnosti da damo adekvatan odgovor na to pitanje, koje tako ostaje otvoreno za dalja istraživanja,

Pored članka kojim se najavljuje koncert Sofije Kurtove od 6. januara 1905. godine u Politici je objavljen tekst koji predstavlja izveštaj sa najavljenog koncerta održanog dan ranije. Autor svoju kritiku prvenstveno fokusira na izvođača, naglašavajući da pevačicu čeka „lepa operska budućnost“, iako po njegovom mišljenju „ona ima jak glas ali u pojedinim momentima jako mutan. Glas joj je prilično krut i neobrađen“ („Njen koncert,“ Politika, 6. januar, 1905, str. 3). Takođe, od strane autora članka, upućena je i negativna kritika na račun odabira samog programa. Naime, kritičar smatra da srpske pesme koje je umetnica odabrala ne bi trebalo da se izvode na ovakvoj vrsti događaja jer „su to dosta ispevane pesme koje ne treba da se izvode čak ni kada se najbolje peva“ (Ibidem). U Politici 28. februara 1905. godine nailazimo na kratak izveštaj sa koncerta Jana Buhtela koji je održan dan ranije u sali Velike škole: publika je „sa oduševljenjem pratila ovaj događaj, zbog čega je i umetnik odlikovan ordenom sv. Save IV stepena“ („G. Jan Buhtela,“ Politika, 28. februar, 1905, str. 3). U tekstu nije navedeno koja su se dela našla na repertoaru ovog istaknutog umetnika, već je opet izneseno samo subjektivno mišljenje autora članka. Takođe, navešćemo još jedan tekst pod nazivom "Maturantski koncert" (Politika, 24. marta 1905.) u kome autor iznosi samo informacije o tome kako će maturanti Treće Beogradske gimnazije 27. marta iste godine održati koncert u dvorani Srpskog univerziteta. U članku je naglašeno je da će na koncertu nestupiti isključivo đaci škole, i upućen je poziv svim građanima da prisustvuju ovoj jedinstvenoj manifestaciji. Nažalost, u novinama je izostao članak koji bi predstavljao bilo kakav izveštaj sa ovog događaja, koji bi bio veoma značajan upravo zbog toga jer su ga izvodili učenici gimnazije.



Tekst koji želimo da izdvojimo izašao je u Politici 13. juna 1905. godine i nosi naziv „Narodni guslar.“ Tekst nam je zanimljiv zbog činjenica da je u njemu dat opis i beleška o nastupu pevača i guslara Lazara Boškovića (u članku se ne navodi gde je pevač nastupio). Navodi se da je njegov nastup naišao na veoma pozitivne reakcije publike. Bošković je otpjevao pesmu "Ao Bosno, sirotice kleta," a potom održao kratko predavanje o crkvenom bosansko-hercegovačkom pitanju. Samo izvođenje, kao i njegov govor, prihvaćeni su veoma lepo, navodi se u članku ("Narodni guslar," Politika, 13. jun 1905.) Članak "S Komarčićevog koncerta" (Politika, 18. jun, 1905, str. 3) predstavlja izveštaj sa koncerta u čast Laze Komarčića. Navedeno je koja su dela izvedena i da je publika pozitivno reagovala na repertoar.

Drugog avgusta iz štampe je izašao članak u Politici u kome je objavljeno da će 5. avgusta nastupiti Kraljeva Grada pod upravom Stanislava Biničkog. Izveštaj sa koncerta objavljen je u listu Pravda u kome se navodi da je na repertoaru bila uvertira za operu "Tanhojzer" Riharda Vagnera i da je koncert bio veoma posećen. Nije bila retka praksa u to vreme da se najava određenog koncerta objavi u Politici, a da se potom izveštaj o tom koncertu nađe u kulturnoj rubrici Pravde.

Članak "Sinoćni koncert" (Politika, 25. septembar, 1905, str. 3) donosi izveštaj sa koncerta pijanistkinje Lujze Gerlah i violinistkinje Ljubice Petrović uz navođenje programa koncerta. Takođe, autor članka je dao komentare o izvođačkim i tehničkim sposobnostima obe umetnice, kojima je, po njemu, nedostajao jak temperament. Kritičar je primetio da je Lujza Gerlah „vrlo lepo odsvirala“ Šopenovu Barkarolu, a „vrlo slabo“ Listovu Rapsodiju br. 12 a što se Ljubice Petrović tiče „ona ima još dosta toga da nauči i da pre nego što izađe pred javnost treba dosta da vežba“ (Ibidem). Dakle, kritičar krajnje subjektivno, i bez argumenata daje svoj sud, koji je, primećujemo veoma negativan.

Iz Politike saznajemo da je i tokom 1905. godine poznati vrtuoz, violinista Emanuel Ondriček, nastupao u Beogradu. U članku koji predstavlja izveštaj sa njegovog koncerta održanog u sali Kolarčeve zadužbine pod naslovom „Ondričekov koncert“ (Politika, 28. oktobar, 1905, str. 3). navedeno je da je umetnik izveo dela Paganinija, pomoću kojih je pokazao svoje vrhunsko tehničko umeće. Takođe, autor je primetio da je koncert bio veoma posećen, kao što je to bio slučaj i na prethodna dva koncerta istog umentika održana godinu dana ranije.

Dina Vojvodić. "Začeci Muzičke Kritike u Srbiji: Pregledmuzičkih Dešavanja u Beogradu Sagledan Kroz Kritike Objavljene u dnevnom Listu Politika 1904-1905."

Novembra 1905. godine izveden je i koncert Kraljeve garde pod dirigentskom palicom Stanislava Biničko, na čijem su se repertoaru našle Hajdnova "Vojnička simfonija" i Vagnerova uvertira za operu "Tanhojzer": „To je trebalo da bude visoko umetnički deo programa, što je odista i bio“ („Strašni koncert,“ Politika, 19. novembar, 1905, str. 3). Autor članka je komentarisao, takođe, i pojedine delove u izvođenju. Navedeno je da je dirigent „u jednom delu "Vojničke simfonije" malo zakasnio u davanju upada prvim violinama, ali ako se to izuzme izvođenje je bilo perfektno.“ (Ibidem)

Za kraj ovog pregleda navešćemo još jedan članak, poslednji u 1905. godini, koji predstavlja najavu koncerta na kojem učestvuju Hedvig Kaufman, koncertna pevačica iz Berlina, violinista Feliks Majer, kao i pijanista Gustav Lazarus. Događaj će, kako je najavljeno, biti organizovan u korist glumačkog penzionog fonda. Nažalost, izostao je kasniji izveštaj na osnovu koga bismo bili u prilici da saznamo gde je održan koncert, koja su dela bila na repertoaru, i kako su dela izvođena.

Zaključak

Za kraj nam ostaje da izvedemo kratak zaključak na osnovu svih navedenih činjeničnih podataka. Naime, muzički život Beograda u periodu 1904-1905. godine bio je veoma bogat raznim događajima, što smo mogli da primetimo na osnovu najava i prikaza iz članaka objavljenih u Politici. Pored domaćih izvođača i ansambala, u prestonici su gostovali i istaknuti inostrani umetnici i orkestri, što govori u prilog velikoj razvijenosti muzičkog života Beograda. Koncerti su održavani u sali Kolarčeve zadužbine, u Velikoj školi, u dvorani Srpskog univerziteta, muzičkim i drugim školama.

Upravo iz ovih razloga, smatramo da ovo istraživanje treba nadograditi kroz obradu muzičkih članaka nastalih u daljem periodu, sa ciljem da se muzičke prilike tadašnje prestonice osvetle u što većoj meri.

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