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Since knowledge is fluid and dynamic in nature, and transmitted through discourse, it is important for those who have a stake in advancing the knowledge base to participate in the discourse. Writing, as a form of communication, and publishing are ways of participating in the discourse. Research article is the end product of an investigation that has focused on a specific set of research questions. Research must be carefully planned, conceptually grounded, and methodologically sound, and must provide answers or possible answers and implications for further investigations.

Accordingly, the effort of editorial board members and reviewers of Accelerando: BJMD is dedicated to help authors reach the goal and craft the articles in a way that successfully, effectively and persuasively communicates the importance of the study. Through this mutual effort, work, and cooperation we hope that our journal promote values, expanding the base of knowledge and contribute to the discourse.

With best regards,
Maja Marijan, Editor in Chief
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Sociokulturološki kontekst muzike

Musical Framework: A sociocultural approach

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Abstract
In this article music is regarded as one of the means of communication. The author approaches to music as a medium through which humans develop their skills, views, personal preferences, physical and mental abilities, as well as social skills. In this context, the author is trying to define the sociocultural aspects of music and music education. Accordingly, there are three sociocultural factors of music recognized as three ways how music is incorporated and distributed through society, building a sociocultural framework. This framework includes musical identity, music education, and public performance. Development of musical identity, as the first phenomenon, is the integral part of every person. It has been developed since early childhood, and has influence on personal views, ways of clothing, vocabulary, circle of friends, musical tastes. It has been developed independently through musical knowledge and skills, where mass media have the important role in shaping the identity, and particularly musical identity. In this sense, music identity is making up by the society and an environment in which the subject lives. However, the true cultivation of musical tastes and identity is possible only through music education and musical knowledge. Music schools and educative methodologies, as the second sociocultural phenomena through which the music is introduced into the society, have to train musical tastes, psycho-physiological skills and abilities, develop aesthetic theories, incorporate innovative methods in performing music, and introduce the technology into curriculum as the supportive remedy in the learning process and performing music. Furthermore, the state and government have to take a more active role in providing optimal and inspiring environment to schools, teachers and students in the field of music education. Finally, music performance, considered as sociocultural event, has to be integral part of the music pedagogy. Since the performance of classical music encountered the new age of technology and mass media, it has been suggested that a creative approach and an exploration of audio-visual integration have to be introduced into the concept of music performance. Therefore, the concept of audio-visual experience must be considered as an integrated part of music education and performance. In conclusion, musical experience and musical training have many therapeutic benefits as well as influence on cognitive, psychological, and physical abilities. Music develops social skills and tastes, helping a person’s integration with society, as well as building one’s identity. As music has enormous influence on the society, it has to be bared in mind that taming good musical tastes through media, developing musical skills through structured and integrated music education, and promotion of rich and inspiring public performances will eventually build healthy and beneficial sociocultural framework.

Keywords: music education, performance, music identity, sociocultural framework, audio-visual integration
Uvod


Međutim, u postmoderni, multidisciplinarni i pluralistički pristup u teoriji i istraživanjima je neophodan (Hargreaves and North 1997; MacDonald et al. 2002). Muzikolog Žan Žak Natije je definisao relativistički, postmodernistički pristup. Po njemu, granica između buke i muzike je kulturološki definisana, što znači da čak i u jednom istom društvu ta granica ne stoji na istom mestu, jer retko da postoji opšta saglasnost, odnosno konsenzus. Natije zaključuje da ne postoji jedinstveni, kulturološki univerzalni koncept kojim bi se muzika definisala (Nattiez 1990, 48, 55). U postmodernističko doba, društveno okruženje počinje muziku da koristi "poput odeće, kao simbol širokog spektra životnih stilova, ili identiteta" (Martin 1995, 21). Muzikom se prenose značenja, poruke i iskustva koja se ne mogu preneti rečima, a prenose se subjektu koji je politički entitet (zoon politikon [subjekt jednog društva i njegovog sistema vrednosti]), i samosvojan entitet (ličnost, pojedinac). Kakav će se subjekt oblikovati pod uticajem tih poruka i značenja od važnosti je za društvo u celini (Danaher et al. 2000).

Međutim, iako je muzika prisutna u svim kategorijama vizuelnih elektronskih formi: muzički spotovi, reklame, filmovi, TV kviz, TV show, mora se imati u vidu da u određenim društvima može preovladati određeni tip formi, pa tako sužiti krug muzičkog ukusa i na taj način formirati određene ideološke predstave kod pojedinaca, što može poslužiti vladajućim...
grupama da nametnu određene ideološke poruke i sistem vrednosti. Da bi subjekti u jednom
društvu mogli da rasuđuju i kritički prilaze muzičkom ukusu koji se namaće putem medija, po
autorovom mišljenju, potrebno je imati kvalitetan i nepristrasno organizovan muzički
edukativni sistem koji će se zasnivati na racionalnim, klasičnim temeljima obrazovanja uz
korišćenje savremenih tehnoloških dostignuća. Međutim, ovde se javlja problematika odnosa
sociološkog okruženja, zajednice i muzičkog obrazovanja. U ovom radu autor će pokušati da
definiše kako se muzika ispoljava u kontekstu sociološko-kulturološkog okruženja, i kako
utiče na muzički i psihofizički razvoj pojedinca.

Formiranje muzičkog identiteta u socio-kulturološkom okruženju

Muzika, u društvenom okruženju, je je jedno od najznačajnijih sredstava komunikacije. Prvi
kontakt sa muzikom čovek stiče iz sopstvenog okruženja. Muzika utiče i formira emocije i
raspoloženje (Juslin and Sloboda 2001; Trevarthen 2002), ličnu identifikaciju, raspoznavanje i
shvatanje sveta oko nas, kao i na razvoj muzičkog identiteta. Muzički ukus, kao jedan od
aspekata muzičkog identiteta pojedinca, određuje izbor prijatelja, izbor odeće, određuje
njegovo političko opredeljenje, izbor jezika odnosno žanr kojim se služi u govoru, i drugo
(Yillman and Gan 1997; Tarrant et al. 2002; DeNora 2000).

Svaki pojedinac ima mnogo identiteta, budući da obavlja različite uloge tokom svog
života (dete, roditelj, prijatelj, kolega, profesor, muzičar, itd.). Antoni Gidens tvrdi da je
identitet u savremenom društvu, najvažnije pitanje na koje čovek mora da da odgovor
(Giddens 1991). U tradicionalnim društvima sa tradicionalnim vrednostima, izbor i odluke
koje je mlad čovek morao da donosi već su bile unapred utvrđene i bilo ih je lakše donositi,
odnosno one su već bile donete i utvrđene od strane društva. Sada se pred mladim čovekom
otvaraju nebrojene mogućnosti i on je taj koji mora da izvrši izbor i donese odluku, t.j.
formiranje identiteta je prepušteno odgovornosti pojedinca (Giddens 1991, 70).

Biti muzičar ne znači posedovati samo tehničke sposobnosti i muzičko znanje, već je
to sociološki i kulturološki definisan koncept. Profesionalni muzičari konstruišu svoj identitet
u odnosu na svoje muzičko angažovanje, i u odnosu na šire sociološko i kulturološko
okruženje (Green 1997, 2002; Lamont 2002; O'Neill 1997a, 2002; Dibben 2002; McClary
1991; Welch 2006). Mnogi nemuzički faktori utiču na to da li će neko sebe smatrati
muzikalnim ili ne. To pre svega zavisi od društvenog okruženja, poredenja sa drugim
pojedincima u tom okruženju, ličnog stava, kao i kritike sredine prema pojedincu. Kod
adolescenata muzika ima fundamentalnu ulogu u stvaranju i razvijanju identiteta (Yllman and Gan 1997; Roe 1999; Tarrant et al. 2002; MacDonald and Miell 2000; Applegate and Potter 2002; Carlton 2006).

Međutim, u kontekstu muzičkog obrazovanja, razvoj muzičkog identiteta teče pre svega u okviru sociokulturološkog okruženja, odnosno škole. U nastavi muzike, kao i pri planiranju pedagoške aktivnosti treba voditi računa o tome koliko je ta aktivnost u funkciji konstruisanja i razvoja muzičkog identiteta učenika. Kod nemuzičara, muzički identitet se formira na osnovu toga koji muzički žanrovi su zastupljeni u njegovom okruženju, i koje žanrove njegova sredina smatra privlačnom, pa time utiče na njegov izbor i ukus. Takav muzički identitet se formira, po autorovom mišljenju, pod pritiskom sredine, dok kroz učenje muzike, (pojedinac se kultiviše) kroz muzičko obrazovanje, pojedinac razvija kritički sud o muzičkim ukusima sredine, i razvija sopstveni muzički identitet kroz interakciju sa školom, učenjem muzike, nastavnom metodama, i javnim nastupima.

U tesnom odnosu sa muzičkim identitetom je problem motivacije. Muzički identitet stoji u proporcionalnom odnosu prema motivaciji, odnosno, kako su istraživanja pokazala, u tesnom odnosu sa samoprocesom i samopouzdanjem studenata muzike, te utiče značajno na njihov nivo postignuća i uspeh. I obratno, viši nivo postignuća ima pozitivnu dejstva na motivaciju i na razvoj muzičkog identiteta (MacDonald et al. 2002; Roe 1999). Takođe, pozitivni feedback koji dete dobija od sebi bliskih osoba, pre svega roditelja (Borthwick and Davidson 2002), ali i lica iz školskog okruženja, igra tačnu ulogu u razvoju njegovog identiteta, a to će uticati pozitivno na uspeh i razvoj samopouzdanja i vice versa (Eccles et al. 1983).

Škola kao sociopsihološko okruženje

Pedagogija obuhvata odnos profesor-učenik-roditelj koji se odvija u sociopsihološkom okruženju (škola) i šire u društvu/državi. Uspeh učenika ne zavisi samo od urodenih sposobnosti i stečenih navika, već je od kvaliteta nastavnih metodologija, sposobnosti i kvaliteta samog nastavnika, odnosa društva prema školi kao obrazovnoj ustanovi. Problematika uloge države u muzičkom obrazovanju je od velikog značaja za razvoj pojedinca, ali i za kvalitet muzičkog obrazovanja. Nastavni planovi i programi ne bi trebalo da se organizuju iz vladajućih krugova, već to treba preispustiti eminentnim stručnjacima, i profesorima sa ciljem razvoja metoda, praćenje razvoja muzičkog obrazovanja u zemlji i
inostranstvu, kao i praćenje naučnih istraživanja vezanih za muziku i muzičko obrazovanje. Uloga države, pre svega treba da se svede na materijalni stepen strukture muzičkog obrazovanja, a to je obezbeđivanje stipendija, opremanje ustanova, vođenje računa o kvalitetu i očuvanju instrumenata, obezbeđivanje dovoljnog broj prostorija za rad i vežbanje, kao i sredstva za usavršavanje nastavnog osoblja. Takođe, država treba da ima ulogu i u organizovanju nezavisnih komisija koje će kontrolisati odabir kvalitetnih nastavnih kadrova.

Nastavni planovi, po mišljenju autora, ne treba samo da budu usmereni na tradicionalni pristup: učenik-nastavnik, već bi trebalo da prate trendove iz oblasti veštacke inteligencije i tehnologije. Korišćenje muzičkih aplikacija za trening sluha i glasa, korišćenje VR (virtual reality) aplikacija, gde muzika "prati" instrukcije korisnika, su od velikog značaja u procesu vežbanja, pa tako i pozitivno utiču na muzičku inteligenciju i razvoj sposobnosti (Röder 2018).

Sociološki radovi iz oblasti pedagogije postavili su osnovne smernice obrazovanja: socijalizacija, socijalna intergracija, položaj u društvu i socijalna i kulturna inovacija, i kao latentne funkcije uključili su, između ostalog, vaspitanje i uspostavljanje odnosa među vršnjacima (Ballantine and Hammack 2012). Kada se škola promišlja kao sociopsihološko okruženje, misli se na psihološke faktore koji nemaju direktne veze sa sposobnošću učenika, a koji utiču na uspeh učenika. Obrazovne ustanove u kojima se podučava muzika, imaju zadatak da učenike nauče normama, vrednostima i sposobnositma koje su im potrebne za funkcionisanje u društvu. Problemi u obrazovnim institucijama koje ne ispunjavaju ove svoje funkcije imaju dalekosežne negativne posledice po društvu u celini.

Škola, pre svega, utiče na razvoj međuljudskih odnosa, samovrednovanja i discipline. Tako, ukoliko postoje predrasude prema nekim etničkim i rasnim socijalnim grupama, ukoliko postoje namerne nepravilnosti pri ocenjivanju i nagrađivanju, ukoliko se neki učenici favorizuju i slično, sve to ima za posledicu da grupe ili pojedinci koji se zapostavljaju ili pojedinci prema kojima je odnos nekorektan odustanu od daljeg školovanja i razviju poremećaje u ponašanju kao i u međuljudskim odnosima. To će se negativno odraziti i na samovrednovanje i motivaciju.

**Javni nastup kao sociopsihološko iskustvo**

Izvodaštvo obuhvata odnos kompozitor/delo/izvođač/mužičar/publika, i odvija se u različitim medijumima određenim za javno izvođenje (javna scena, televizija). Izvodaštvo kao
kognitivno i emocionalno iskustvo, ali i kao psihomotorna aktivnost, treba da zauzme
značajno mesto u nastavnim planovima i programima. Tako na primer, Trolinger ukazuje na
značaj nastupa profesora i učenika (Trollinger 2006, 193-208). Uloga države u ovom
kontekstu jeste podrška javnog izvođenja kroz organizovanje javnih svećanosti, odabira
kvalitetnog sadržaja, medijske podrške kroz javni servis, organizovanja javnih takmičenja.
Time će i motivacija kod učenika biti na višem nivou, brže će se razviti u muzičkom, ali i
sociološkom smislu.

Međutim, problem klasičnog javnog nastupa profesionalnih klasičnih muzičara u
današnje vreme je u krizi. Treba imati u vidu da javni nastupi klasičnih muzičara ostaju u
senci popularne muzike i njene mašinerije, gde su udruženi auditivni i vizuelni elementi. Na
scenama pop pevača nailazimo na igrače, pevače, tehnološka rešenja za scenske i vizuelne
efekte, brillijantne kostime, svetlosne efekte, zvučne efekte. Ovakvi nastupi predstavljaju
ogromnu konkurenciju klasičnom načinu izvođenja, što je rezultat ideje muzike u mas-
medijima kao predmeta zabave i društvene robe. Prema tome, u muzičkom obrazovanju bi
trebalo da se uvedu novine u osmišljavanju javnih nastupa kroz uvođenje audio-vizuelnog
koncepta, saradnje među umetničkim školama, kreiranja multimedijskih projekata, ali s time
da se očuva umetnička ideja, ne zalazeći u banalnost i amaterizam.

Rezultati bavljenja muzikom na fizički, psihički i socijalni razvoj pojedinca
Izloženost muzici i bavljenje muzikom je od velikog značaja za fizički razvoj, zdravlje i
napredak ljudi. Istraživanja su potvrdila da muzika ima uticaj na fiziološke funkcije kao što je
kontrolisano funkcionisanje disajnih organa, pravilno držanje i korekciju skeletno-mišićnog
sistema (Clift and Hancox 2001, 121), kardiovaskularni sistem (Kreutz et al. 2012), imuni
sistem i neurohemijske promene (Chanda and Levitin 2013), fleksibilnost, strukturu i razvoj
mozga (Hyde et al. 2009, 182), razvoj kognitivnih sposobnosti (Schlaug et al. 2005; Norton et
al. 2005) i biohemijske promene u mozgu koje mogu imati terapeutsko dejstvo i uticati na
psihičke disfunkcije (Koelsch and Stegemann 2012). Takođe, slušanje muzike utiče na naše
iskustvo i trenutni doživljaj vremena i prostora (Schäfer et al. 2013, 508).

Neke studije smatraju za veoma značajno razvoj tomografskih metoda za ispitivanje
emocija kod profesionalnih muzičara tokom izvođenja ili kod kompozitora tokom procesa
stvaranja (Schaefer 2017). Ovakav pristup bi bio značajan u polju teorije o tipovima
emocijama koje pobuđuje muzika: od svakodnevnih emocija do estetskog doživljaja (Juslin
2013), a što bi dalje pomoglo razvoju nastavnih metoda u muzičkom obrazovanju, ali i estetskog prosuđivanja.


Međutim, važno je istaći, da pozitivni efekti aktivnog bavljenja muzikom na lični i socijalni razvoj biće mogući jedino ako je to bavljenje muzikom prijatno iskustvo, podržano od strane roditelja, nastavnika, pa do šireg interesovanja i podrške sredine i zajednice. Od kvaliteta nastave, od stepena uspešnosti i postignuća percipiranog samoprocjenom učenika, i od dugoročnosti takvog pozitivnog iskustva, zavisi koliko će takvo iskustvo biti lično i društveno vredno i korisno. Svaki pojedinac, naime, ima specifičnu "leaning biography" koja je odraz svih promena koje se dešavaju u mozgu pri procesiranju podataka tokom učenja muzike (Altenmüller 2003, 349). Tokom dužeg vremena bavljenja muzičkim aktivnostima te promene se ustaljuju, i omogućavaju transfer usvojenih znanja i veština na druge, nemuzičke zadatke – transfer zavisi od stepena sličnosti kognitivnih procesa koje rešavanje zadataka zahteva (Hallam 2010). Muzičke sposobnosti, motorne sposobnosti, emocionalno reagovanje, memorisanje velikog broja podataka olakšavaju savladavanje zadataka u drugim oblastima i utiču na opštu inteligenciju i nivo IQ (Schellenberg 2003; Schellenberg 2004). Takođe, postoje dokazi da učenje sviranja na instrumentu značajno poboljšava motorne sposobnosti, što je važno da se primeni kod fizičkog vasпитanja u školama, i posebno u baletskim školama i fakultetima (Schlaug et al. 2005).

Zaključak
Muzika je jedno od najznačajnijih sredstava komunikacije. Ona igra veoma važnu ulogu u stvaranju, razvijanju i održavanju identiteta. Bavljenje muzikom doprinosi razvoju kognitivnih i psihomotornih sposobnosti, sposobnosti opažanja, mišljenja, pamćenja, sposobnosti komunikacije sa društenim okruženjem kroz javne nastupe. Međutim, da bi se ispoljili pozitivni efekti bavljenja muzikom na lični i socijalni razvoj, odnosno da bi se bavljenje muzikom doživljavalo kao prijatno iskustvo, važnu ulogu u tome ima škola kao
sociopsihološko okruženje. Ukoliko je to dugoročno pozitivno iskustvo, od toga će i pojedinac i društvo imati koristi.

Školski sistem i uređenje sistema vrednosti zavisi pre svega od države i njenog uticaja na obrazovanje. Država igra veliku ulogu u kreiranju sistema vrednosti i obrazovanja: od medijskog sadržaja do školske opreme, nastavnog plana i programa. Naravno, nemogoče je staviti pod kontrolu sve ove aspekte bitne za obrazovni sistem, ali je neophodno sastaviti jasan program, postaviti jasne standarde i optimalne uslove za rad. Država je ta koja treba da pomogne muzičkim obrazovnim institucijama, da obezbedi kvalitetan ambijent, zdrave odnose među profesorima i učenicima, metodologije utemeljene na naučnim osnovama, kao i da pomogne učenike kroz projekte za stipendije, javna nadmetanja i javne nastupe. U školama treba insistirati na zajedničkim nastupima učenika i profesora, ali je potrebno i uvesti novine u pristupu prema javnom nastupu: posmatrati ga u kontekstu audio-vizuelnog doživljaja. Takođe, modeli nastave treba da se modernizuju inkorporirajući najnovija tehnološka dostignuća koja za muziku i obrazovanje.

Dakle, muzičko obrazovanje ima povoljan uticaj na mentalni, psihofizički i socijalni razvoj pojedinca. Sociološko okruženje, škola, nastavne metode, javna izvođenja, moderna nastava i korišćenje tehnologije u nastavi i učenju, izgrađuju muzički okvir (framework) koji, kao sociokulturološka pojava, čini sastavni deo razvoja pojedinca kao društvene jedinke.

References


Summary

Music is the mean of communication. An increasing number of academic researches interested in research the foundations of musical behavior asserted that we all respond emotionally to music (Juslin and Sloboda 2001; Trevarthen, 2002). There are many works which endeavor to develop our understanding of the psychology of music and many researches that utilized a predominantly quantitative empirical epistemology which focused on isolating variables and was less concerned with the wider sociocultural aspects of music. However, a more multidisciplinary and pluralistic position is entirely in keeping with postmodern research priorities.

Definition of music is very ambiguous, depending of the culture and the social context. In some societies, particularly indigenous ones, music is the integral part of every day life, performed on various occasions such as funerals, ceremonies, and religious rituals. In the Western world, music is regarded as an art: the creation of the artistic intuition, which is the essence of the creative process. Music was regarded as a mirror of the heavenly word, and as mover of earthly passion which was mediated by church doctrine, and by developing of musical notation that enabled polyphonic music with its sonorous beauty to be seen as reflecting the mathematical complexity of divine order. Eventually, music considered as art is theoretically and aesthetically defined in the social environment, and as such it takes on its educational features and becomes a part of an educational system. In the postmodern, pluralistic and multidisciplinary approach of Hargreaves and North (1997), MacDonald (MacDonald et al. 2002), and Nattiez (1990, 48, 55) the stand is that there is no consensus about definition of music, even though there is no such a consensus in the same society. In the postmodern period music is used as a clothing, like a symbol of somebody's life style or identity (Martin 1995, 21).
In the theories of musical meaning, where meaning is considered to be an immanent response that depends on the quality of the music as the object of listening and on the cultural capacities of its audience, the main factors that motivate the meaning are found to lay in its expressive or in its structural properties, particularly in the harmonic domain, analysed in terms of patterns of tension and resolution (Lerdahl 2003). On the other hand, theories that emerged from sociological and ethnomusicological explorations aim to understand music and its meaning in the social context in which it arises. Music is the path for transferring meanings, ideas and notions which are hardly been transferred by other means, such as words, and it aims to be understood by the individual who is either the political identity, zoon politicon, the part of the particular society, and as such the part of its system of values and norms, and the entity, individual, personality. Accordingly, how this personality will be shaped depends on those influences, which puts music on the pedestal of great importance to the society as a whole (Danaher et al. 2000).

However, in spite that music is affordable in various electronic forms, like musical videos, advertisements, movies/films, TV quizzes and TV shows, in some societies only some forms may be prevalent and therefore the span of musical events and styles may be very narrow which leads to the creation of the certain ideology and value system, i. e., accepted and rewarded social conduct and behavior. In those societies the way people are reasoning and thinking is suppressed by mass media. According to the author, the only way to avoid this damaging effects on individuals is through quality and open educational system set up on rational, classical foundations, and modern technology. Although, in this aspect, the researcher have to answer some questions regarding interconnection between society and music education. From such perspective, meaning in music cannot be understood solely as a consequence of music’s aesthetic dimension.

Taking into account that music can fulfill a multiplicity of the functions in the society, its meaning can be best interpreting as adverting to emic conceptions of social facts and circumstances: it could be understood in the contexts of the belief systems and cultural practices within which it has a role, but also may be interpreted as oriented towards more mundane ends. In this paper music is conceived as a mode of interaction rather than as the object of auditory perception, and there are indicated the possible methods whereby this might be achieved, i.e. methods of addressing the study of the musical meanings that are inherent in processes of musical interaction, as well as implications of this approach. Thus, this work synthesize indicative research findings and considers the implications for music pedagogy and performance.
Abstract

Examples of bringing music into vogue through a variety of media can be traced back into the 18th century, although, not before 20th century the first attempts of systematization of various forms of making music fashionable were made. The literature review is mainly represented by the printed media and music promotion through them. However, with the development of the media, which enabled a better insight into the musical creativity, as well as new opportunities for the creation and presentation of music, there has been a growing interest in other forms of popularization, especially through certain "popular" mass media such as television and/or film. The new media, computer software and the Internet, had a major influence on mass media and, consequently, contributed to novelties in the creation, distribution and interpretation thereof. Thus their impact upon the user becomes higher and much more direct. Having in mind that film, as one of the most interesting media of mass communication, enjoys a lot of attention around the world, the author is focusing on it in the paper. Throughout the short history of the media and understanding the characteristics of the documentary, the oldest and still very popular film genre, the author will point out the presence of music as propagated art within it. Therefore, in this paper, the author examines a way of popularizing music throughout a documentary film, and, by using documentary Marley as an example, she is drawing attention to the elements of musicological work present in the actions of the director.

Keywords: music popularization, documentary film, mass media, Bob Marley
Popularizacija muzike kroz filmski medij: Studija slučaja Marli.

I kao "tehničko sredstvo pomoću koga se nešto ostvaruje, prenosi informaciju, izražava subjekt, prikazuje svet, tj. medij je tehničko sredstvo realizacije umetničkog dela" (Šuvaković 2011, 439). Međutim, tek se u XX veku javljuju prvi pokušaji sistematizacije raznovrsnih vidova popularisanja muzike. Nikolajević (1994, 5) navodi da je krajem osamdesetih godina XX veka grupa čeških muzikologa u opsežan pregled mužičkih disciplina, teorijskih i praktičnih, uvrstila i popularisanje muzike, određivši mu jasne koordinate, odnos prema drugim disciplinama i vezu sa njima. U literaturi je uglavnom zastupljeno razmatranje pisanih medija i popularisanje muzike kroz njih. Ipak, razvojem medija, koji je omogućio bolji uvid u mužičko stvaralaštvo, kao i nove mogućnosti za stvaranje i prezentovanje muzike, sve je veće interesovanje i za druge oblike popularisanja, posebno kroz pojedine "popularne" masovne medije (Šuvaković 2011, 439) poput televizije i filma.

Interesovanje za masovne medije se javlja tokom dvadesetih godina XX veka sa pojavom radija, štampe, televizije i filma. Ulaskom u doba "novih medija", među masovne medije se "uključuju" i kompjuterski softver i internet. To doprinosi i značajnoj promeni medija koji se počinju javljati u elektronskoj formi i distribuirati putem interneta. Time i njihov uticaj na konzumente biva veći i direktniji, što se može videti iz definicije masovnih medija koju je ponudio Denis Mekvejl (Denis McQuail), gde su mediji "učesnici u političkoj, ekonomskoj, socijalnoj i kulturnoj dinamici društvene moći." (McQuail 2010, 4).

S obzirom da film, kao jedan od najinteresantnijih medija masovnog komuniciranja, uživa veliku pažnju širom sveta, u radu će akcenat biti upravo na njemu. Naime, kroz kratak istorijat ovog medija i sagledavanje karakteristika dokumentarnog filma, kao najstarijeg i još uvek vrlo popularnog filmskog žanra, autor je u radu pokušao da ukaže na prisutnost muzike kao propagirane umetnosti unutar njega. Drugim rečima, cilj rada je da se sagleda način popularisanja muzike kroz mužički dokumentarni film, i istovremeno da se istaknu oni elementi muzikološkog rada koji su prisutni u radu i delanju režisera. Autor je u radu koristio dokumentarni film Kevina Mekdonalda (Kevin Macdonald) Marli (Marley) kao primer.

I istorija filma kao masovnog medija

Kao produkt težnje za predstavljanjem pokreta i razvoja industrijske tehnologije i optičke iluzije, film je od prvog prikazivanja 1895. godine u Parizu predstavljao kuriozitet. Tvorcima prvog filma smatraju se braća Limijer kojima se pripisuju zasluge za stvaranje prve projekcije
28. decembra 1895. godine, La Sortie des usines Lumieré (Radnici napuštaju Limijer fabriku). Međutim, pojedini autori napominju da oni nisu bili pioniri u polju filma. Dikson (Wheeler Winston Dixon) i Foster (Gwendolyn Audrey Foster) navode Friš-Grina (William Friese-Greene), Le Prinsa (Louis Aimé Augustin Le Prince) i druge (Dixon & Foster 2018), dok Meri Belis (Mary Bellis) ističe Edisona (Thomas Edison) i njegovu mašinu koja je omogućavala po jednoj osobi da vidi pokretne slike (Bellis 2018). Za nastanak filma veliku važnost imali su kinematoskop i unapređenje fotografске kamere 1877. godine koji su doprineli otkriću kinematografa i time učinili mogućim film kao medij masovnog komuniciranja.

Film je najpre postojao samo kao vizuelni medij, nemi film. Tek 1927. godine je prikazan prvi zvučni film, Džez pevač (The Jazz Singer) Alana Kroslanda (Alan Crosland). Dalji razvoj doveo je do otkrića filma u boji 1935. godine što je značajno povećalo njegove ekspresivne mogućnosti kao i raznih sistema za projekciju koji su formatom velikog ekrana stvorili iluziju treće dimenzije. Time je i poruka koju film šalje publici, promenljiva u zavisnosti od sadržaja filma, bivala sve uverljivija.

Zaslužnost za ogromno interesovanje za film u velikoj meri pripada činjenici da u svim fazama oblikovanja filma učestvuju gotovo sve umetnosti (muzika, slikarstvo, vajarstvo, arhitektura, pozorište, književnost, fotografija), što ga čini integrišućim medijem. Na taj način film je mnogo bliskiji, a prirodom samog medija kao masovnog, i mnogo pristupačniji ljudima, nego klasične umetnosti. Takođe, pomenuti medij izražava i sve osobine modernog sveta, odnosno "[...] pojavu i potom dominaciju tehnički reprodukovane slike, brzinu, komercijalni karakter masovne komunikacije, [...] okrenutost umetničkim tradicijama i žanrovnima ranijeg doba". (Kronja 2007, 107). Sve to je doprinelo da filmski medij polovinom XX veka dostigne svoj vrhunac. Međutim, popularisanjem televizije i razvojem novih audio-vizuelnih medija, film je polako počeo da nestaje. To možemo uvideti i na domaćoj kulturnoj sceni koju karakteriše zatvaranje sve većeg broja bioskopa i davanje projekcija filmova u polupraznim salama. Takođe, pojedini žanrovi, poput dokumentarnog filma, postali su proizvodi namenjeni (skoro) isključivo festivalima.

Ipak, mediji koji su ugrozili film, istovremeno su ga i "sačuvali". Naime, putem kablovskih mreža, što je brojne kanale učinilo dostupnim u gotovo celom svetu, televizija je popularisala dokumentarne filmove, bilo prikazivanjem istih na raznim kanalima ili
osnivanjem kanala namenjenih isključivo dokumentarnom programu. Zanimljiva je činjenica da dosta ljudi upravo te programe navodi kao najomiljenije, što govori o još uvek prisutnom interesovanju za ovaj tip filma. Uz to i brojni festivali dokumentarnog filma osiguravaju njegov opstanak. Neki od najpoznatijih festivala dokumentarnog filma jesu: DOXA Documentary Film Festival (Kanada), Chicago International Documentary Festival (Sjedinjene Američke Države), Cinéma du Réel (Francuska), IDFA – International Documentary Film Festival Amsterdam (Holandija), Sheffield Doc/Fest (Ujedinjeno Kraljevstvo), Copenhagen International Documentary Festival – CPH:DOX (Danska), ZagrebDox (Hrvatska), Beldocs (Srbija). Imajući sve ove činjenice na umu, u nastavku rada ćemo se okrenuti pomenutom žanru.

**Karakteristike dokumentarnog filma**

Osnovna karakteristika dokumentarnog filma sadržana je u samom nazivu žanra. Reč je, dakle, o dokumentovanju nekog aspekta realnosti. Interesantna je, međutim, definicija Džona Grirsona (John Grierson) po kojoj je dokumentarac "kreativan tretman stvarnosti" (Grierson 1966, 13), što ukazuje na postojanje razlika u tumačenju ovog termina. S ozbirom na gore navedeno, naime na to da postoji više definicija dokumentarnog filma, autor će navesti neke od njih za koje nalazi da su najčešće korišćene u skorijim istraživanjima.

Tomas Ostin (Thomas Austin) i Vilma De Jong (Wilma De Jong) ističu da većina ljudi prepoznaje dokumentarni film kada ga vidi, ali ne ume da ga definiše, te stoga zaključuju da upravo način na koji se film percipira od strane publike određuje isti kao dokumentarni (Austin & De Jong 2008, 1–3). Njihovo mišljenje deli i Nikols (Bill Nichols), navodeći da kontekst nudi naznaku o žanrovskoj pripadnosti (Nichols 2010, 16).

Dalje, autori Elis (Jack C. Ellis) i Meklejn (Betsy A. McLane) uzimaju u obzir i produkciju dokumenatrnog filma kao važan element. Oni dokumentarni film, uz narativnu fikciju i eksperimentalni avangradni film, svrstavaju u jedan tri osnovna modaliteta filma (Ellis and McLane 2006, 1). Dokumentarni film se od njih izdvaja prema 1) svojoj svrsi, gledištu i pristupu, u službi je povećanja razumevanja i interesovanja za određenu temu koja se obrađuje, 2) prikazivanju realnih situacija i materijala koji već postoje, 3) angažovanju običnih ljudi (ne glumaca) i 4) glavnom cilju, a to je prenošenje informacija (Ellis and McLane 2006, 13). Informacije koje se ovim putem prenose mogu biti raznovrsne, što nas
dovodi do podžanra dokumentarnog filma koji je u fokusu ove studije: muzičkog dokumentarnog filma.

**Muzički dokumentarni film**

Iako je jednostavno pretpostaviti šta muzički dokumentarni film predstavlja, do sada nema jasne definicije u muzičkim enciklopedijama poput Grova (The New Grove Dictionary of Music and Musicians) i Oksfordskog muzičkog rečnika (The Oxford Dictionary of Music). Reč je o formi dokumentarnog filma čija je tema muzika, međutim većina muzičkih dokumentaraca podrazumjeva i svet oko stvaranja muzike. Oni za temu često imaju kompozitore, instrumente ili izvođače, a ponekad se mogu ticati i efekta koji je muzika proizvela, Primer za to jeste Benetov (Michael Rossato-Bennett) film Živi iznutra iz 2014. godine koji govori o efektima muzike na ljude koji pate od Alchajmerove bolesti. Drugim rečima, muzika sama po sebi nije jedina tema, te prethodno spomenuta definicija ne može biti prihvaćena kao najbolje rešenje. Takođe, definisanje otežava i preplitanje tema unutar istog filma. Ako za primer uzmemo dokumentarac o izvođaču, uvidećemo da on istovremeno predstavlja film o muzici, ali i o osobi i određenim delovima njenog života.

Muzički dokumentarni film, dakle, predstavlja film koji se tiče muzike i sveta koji se stvara oko nje, njenog nastanka, konzumacije i posledica koje iz toga proizilaze. Navedeni primeri različitih tema doveli su do podele muzičkog dokumentarca na nekoliko tipova. Prvi je dokumentarac o muzici (muzičkom delu, žanru ili stilu), zatim o instrumentu/ima, o umetniku (kompozitoru, izvođaču) i društvu (efektima muzike na društvo, festivalima, supkulturama koje nastaju oko pojedinih muzičkih stilova). Jedan film ne mora nužno pripadati samo jednom tipu, o čemu je već bilo reči, a to nam potvrđuje i film Marli. Naime, ako ga detaljnije pogledamo, videćemo da on istovremeno predstavlja film o muzičaru, Bobu Marliju (Robert Nesta Marley) i njegovom životu, ali i o rege (reggae) muzici i efektima koje je imala na društvo i istoriju muzike. Analizirani film, dakle, sadrži elemente tri različita tipa muzičkog dokumentarca.

Osim podele na različite tipove, važno je osvrnuti se i na podelu prema obliku. Nikols (Nichols 2010, 31–32) je dokumentarce podelio na poetski, odnosno izlagački (usmeno izlaganje praćeno slikama), posmatrački ("nenametljiva" kamera, princip neprimetnog snimanja), participaturni (intervjui), refleksivni (zasnovan na samorefleksiji subjekta) i
izvođački (stvaralac je istovremeno i "glumac" u filmu). Kao i u prethodnoj podeli, treba primetiti da muzički dokumentarni film može sadržati nekoliko oblika istovremeno. Analizirajući film Marli, uočavamo govoto sve navedene oblike, o čemu će nešto kasnije biti više reči.

II

Popularisanje muzike kroz muzički dokumentarni film o umetnicima


Praveći selekciju podataka koji će biti prikazani u filmu, reditelji dokumentaraca "pričaju priču" o određenom muzičaru, poput istoričara muzike. Služeći se pokretnim slikama, kao što se istoričari služe rečima, oni predstavljaju publici određenog umetnika iz sveta muzike kroz odabir njegovih najznačajnijih ostvarenja/izvođenja i izbor segmenata njegovog života koji će se naći u fokusu. Poredeni reditelji se opredeljuju za pregled (celog) života određenog muzičara o kome se govori u filmu, dok se drugi fokusiraju samo na neki određeni segment, na primer, najuspešniji period u karijeri, period vezan za boravak u jednoj zemlji i drugo.

Uz to, mogućnosti koje je pružio film, kao integrišući medij, učinile su ga još vrednijim i praktičnijim u domenu popularisanja muzike, jer je data prilika da se suvoparan tekst zameni (ili dopuni) snimcima nastupa određenog muzičara, njegovim intervjuima, privatnim snimcima. Drugim rečima, prezentovanje znanja o određenoj ličnosti je učinjeno zanimljivijim i time popularnijim širokim narodnim masama.

**Studija slučaja Marli**


Svi ovi filmovi nam prikazuju najpopularnijeg jamajčanskog rege muzičara koji je evoluirao u globalni simbol borbe protiv sistema. Baveći se muzikom – kao pevač, gitarista i tekstopisac – on je razvio specifičan tip pesama i vokalni stil koji su naišli na odličan odaziv publike širom sveta. Opšte je poznata i Marlijeva posvećenost Rastafari pokretu što je rezultiralo unošenjem dubokog osećanja duhovnosti u muziku. Sve je to doprinelo, uz uticaj koji je imao na istoriju muzike i njegovu ulogu u društvenom i političkom životu, da Marli postane univerzalni fenomen, a dredovi, muzika i oblak dima od marihuane, postepeno su obrazovali prepoznatljivu sliku o ovom čuvenom muzičaru.

Dokumentarni film Marli je jedan od najnovijih filmova o poznatom Jamajčaninu i ujedno prvi autorizovani film o njegovom životu (*Reuters 2012*) stoga autor u ovom radu u

Vešto osmišljen i ven, pomenuti film predstavlja "konačnu biografiju rege legende" (Mintzer 2012). Napravljen je u saradnji sa porodicom Boba Marlija i obiluje fotografijama i snimcima iz porodične arhive, razgovorima sa prijateljima ovog muzičara i njegovom porodicom, snimcima intervjua koje je čuveni Marli nekada dao, kao i nekim, do tada neobjavljenim arhivskim snimcima sa njegovih koncertnih nastupa. Kao posledica ove saradnje, proistekle pre svega iz potreba reditelja da osigura verodostojnost, intervjue, autorska prava i druge potrebne forme saradnje, javio se uslov da pojedini članovi porodice i nekolicina Marlijevih poslovnih saradnika dobiju zasluge kao producenti filma. Neki od njih jesu Marlijev sin Zigi (Ziggy Marley) i britanski impresarij Kris Blekvel (Chris Blackwell).

Prema Nikolsovoj podeli dokumentarnog filma na oblike, ovaj film se definiše izlagačkim, participatornim, samorefleksivnim i izvođačkim oblikom muzičkog dokumentarca u isti vreme. Centralno mesto pripada komentarima pevačeve porodice i prijatelja koji film čine participatornim oblikom, kao i intervjui samog Marlija. Oni se "provlače" kroz cee film u dva vida: (1) kao audio snimci praćeni crnom pozadinom sa ispisanim rečima koje on u tom trenutku izgovara i (2) kao video snimci u kojima možemo i videti i čuti Boba Marlija, ali istovremeno pružaju samorefleksiju ovog muzičara na sopstveno stvaralaštvo i dešavanja koja su ga tokom karijere pravila, što film definiše i kao refleksivni. U velikom broju kadrova vidimo Marlija kako svira, a tu su i zabeleženi nastupi u raznim zemljama, što rege legendu na neki način čini i "glumcem" u filmu, dodajući i elemente izvođačkog oblika dokumentarca u ostvarenje Marli.

Film počinje kratkim uvodom, praćenim ambientalnim zvucima i naracijom o ropstvu u Gani (Republic of Ghana) i mestu iz koga su robovi odvođeni u različite krajeve sveta. Zatim, simboličnim prolaskom kroz "Vrata bez povratka" dolazimo na koncert Boba Marlija koji izvodi pesmu Exodus. Ovim potezom Mekdonald već u prvom minutima filma pravi
paralele između života Boba Marlija i afričkog naroda služeći se muzikom. Ukoliko imamo na umu činjenicu da je Marli jedan od najpoznatijih rasta, sledbenika Rastafari pokreta, i da pesma *Exodus* govori o povratku u domovinu i napuštanju "Vavilona" (u Rastafari pokretu "Vavilon" predstavlja belaćku civilizaciju i sistem) jasno je da nas ova rediteljeva smernica nedvosmisleno upućuje na "korene" Marlijeve doktrine.

Pre detaljnije analize rediteljevog rada i propagiranja muzike kroz upotrebu iste kao "alata" za usmeravanje toka i razumevanje priče, autor ukazuje na dve osnovne vrste muzike prisutne u dokumentarci, a to su (1) dijegetska muzika koja dolazi iz nekog zvučnog izvora prisutnog u sceni, i (2) nedijegetska, prateća muzika, koja je dodata filmu tokom obrade (Uzelac 2015, 21).

MekDonald hronološki "vodi" priču od ranog perioda života Boba Marlija, iako je dokumentacija vezana za detinjstvo ovog umetnika vrlo siromašna (French 2012), uspevajući da "naslika" živopisno svedočanstvo o životu legende regga. Film obiluje dijegetskom muzikom, datom pre svega kroz snimke Marlijevih nastupa, a vredna pažnja je i nedijegetska muzika poput lokalne jamajčanske muzike koja prati kadrove regije Sent En (Saint Ann), Marlijevog rodnog mesta. MekDonald je koristi kako bi publiku približio sredini u kojoj je Bob Marli proveo detinjstvo, stvarajući na taj način jasnu sliku Marlijeve domovine.

Film dalje prati Marlijevo preseljenje u Trenčtaun (Trench Town), i dok priča o teškom životu u ovom siromašnom naselju, ponovo nailazimo na povezivanje perioda umetnikovog života, koji se opisuje, i njegovog stvaralaštva, jer naraciju prati pesma Natty Dread. Na taj način MekDonald nas podseća na postojanje snažnih poruka unutar Marlijevih pesama i povećava želju za njihovim ponovnim slušanjem.

Poput istoričara muzike koji osvetljava društveno-političku situaciju vremena u kome umetnik stvara kako bi objasnio njegov položaj i razloge koji su doveli do određenih poteza, MekDonald nas upućuje u tadašnje stanje na javnoj sceni Jamajke i razloge koji su doveli do toga da Bob Marli, primećen kao kvalitetan muzičar sa veoma upečatljivim porukama sadržanim u pesmama, karijeru razvija kao član grupe. U pitanju je grupa Vejlers (The Wailers) koju su, pored Marlija činili Nevil Livingston (Neville Livingston) poznatiji publici pod imenom Bani Vejler (Bunny Wailer) i Hubert Vinstona Mekintoš (Hubert Winston McIntosh) poznatiji kao Piter Toš (Peter Tosh). U filmu saznajemo da se period osnivanja grupe (1963. godina) poklapa sa sticanjem državne nezavisnosti, što je dovelo do potrage za
novim oblikom jamajčanske muzike, karakterističnim za tada oslobodenu zemlju, te je nastao novi vid regea.

Ovde vidimo da je Mekdonald, upoznajući nas sa Marlijevim životom, karijerom i ličnošću, u isto vreme govori o temi važnoj za opštu istoriju muzike, a to je razvoj nove vrste muzike koja je spojila lokalne (Mento, Kalipsa, Kumina) i internacionalne oblike (pre svega Američku muziku). Navodeći da je rege muzika u početku podrazumevala obrade američkih pesama, on daje zvučne primere originala i rege obrada, olakšavajući njihovo poređenje. Istovremeno, u želji da učini jednostavnijim razumevanje Marlijeve muzike, reditelj u film uključuje komentare muzičara i producenata o karakteristikama rege muzike, pružajući na taj način i obrazloženje situacije koja je doprinela da Bob Marli i Vejlersi steknu veliku popularnost u svojoj zemlji.

divizija.) Ovim gestom Marli dobija još jednu zaslugu za širenje mira i jedinstva, a komentarima da je samo on u stanju da tako nešto učini, reditelj "dopunjuje" sliku Boba Marlija kao jedne od najuticajnijih ličnosti.

U ovom svetlu treba istaći i zvučno upućivanje na pesmu Zimbabwe tokom naracije o koncertu povodom proslave oslobođenja istoimenе zemlje, pesmu koja je postala neka vrsta himne vojske Zimbabvea (Republic of Zimbabwe).

Iz dosadašnje analize filma Marli, možemo videti da Mekdonald koristi svaku priliku da biografiju ovog izvanrednog muzičara potkrepi muzičkim primerima i na taj način je učini interesantnijom. U isto vreme, ovakvim tretmanom muzike, reditelj konstantno podseća publiku na najveće hitove rege legende. Segment koji govori o Marljevom životu u Denveru podržan je pesmom It’s Alright, venčanje sa Ritom (Alpharita Constantia Marley) i njena prisećanja na to vreme data su uz njihov duet Hold on to this Feeling, veza sa Sindi Brejksper (Cynthia Jean Cameron Breakspear) praćena je pesmom Is This Love, dok je tokom intervjuja sa njegovim polubratom i polusestrom reditelj otišao i korak dalje, puštajući im da čuju Cornerstone, pesmu inspiriranu osećanjem odbačenosti, i da zatim daju svoj komentar.

U dugoj i temeljnoj filmskoj biografiji Mekdonald dosta vremena posvećuje čuvenom koncertu "Nasmeši se Jamajko" (Smile Jamaica Concert) iz 1976. godine i dešavanjima uoči istog. Naime, koncert je održan u veoma teškom periodu za narod Jamajke, u vreme žestokih sukoba na političkoj sceni, i prethodio je opštim izborima na kojima su se nadmetale dve vodeće političke partije. Marljeva popularnost, politička neutralnost, kao i prijateljstvo sa članovima obe zaračene partije, učinila ga je idealnim izvođačem. Međutim, rivalitet partija je toliko eskalirao da je dva dana pre koncerta pozlilo prilikom trčanja i tada mu je saopšteno da se tumor proširio i da mu je zdravlje ozbiljno ugroženo. Mekdonald ovaj trenutak prikazuje smena komentarima prijatelja koji su bili sa njim i da mu je pozlilo i kada mu je izrečena dijagnoza i slikama Marlija u krupnom planu sa ozbiljnim izrazom lica, čime
naglašava težinu situacije i budi saosećanje kod publike. Zatim slede informacije o tome koliko je prevač teško primio ovu vest, a onda i opis koncerta, uz naglašenu činjenicu da nije odustao od istog i da se nekoliko puta vraćao na scenu, praćen slikama sa nastupa. Time je njegova posvećenost muzici i poštovanje publike duboko urezano u svest gledalaca, a stvoren je i utisak poznavanja "pravog" Marlij, ne kao muzičke zvезде, već kao običnог čовека, ali visokих moralних i ljudskih kvaliteta. Navedenim potezima, Mekdonald je istovremeno demistifikovao i uzdigao Boba Marlij.

Put muzičke zvезде, pun usponа i padova, završen je u Americi 1981. godine, smrću ovog velikana. Reditelj spomenuti segment osvetljava Marlijevim poslednjim danima u bolnici, praćen numerom Redemption song. Na kraju, ovaj pažljiv i detaljan portret zaokružuje slike sahrane Boba Marlij, koga je na večni počinak ispratio na hiljade vernih fanova i poštovača njegovog lika i dela, uz pesmu Sellasie is the chapel. Koristeći ovu pesmu, prisutnu u vidu nedijeletske muzike, što jasno sugeriše na ciljani uticaj na publiku, reditelj stvara učinkovitu atmosferu ispunjenu poštovanjem i divljenjem Marlij.

Zaključak

Kao što možemo videti iz ove analize filma Marley, Mekdonaldov portret Boba Marlij nudi prikaz jednог vrlo zanimljivог i istovremeno neobičnог života. Reditelj nam skreće pažnju na sve bitne momente koji su uslovili ili podstakli Marlijевu muzičku karijeru, hitove koji su ga proslavili, kao i na način koji su ovaj umetnik i njegova muzika bili prihvaćeni. Takođe, poput istoričara, Mekdonald osvetljava Marlijev ulogu u društvu i politici, ukazujući i na uticaj koji je rege muzičar imao na istoriju muzike. Sve ovo se može podvesti pod elemente muzikološkog rada, s obzirom da je reč o rasvetljavanju života muzičke. Mekdonaldova ekranizovana biografija, poduprta muzičkim primerima, ispunjava sve uslove detaljne studije ličnosti. Reditelj se vešto služi novim medijem, muzičkim primerima, ili bolje reći, čuvajući popularnost slavnог Marlij i njegovih pesama. On (Mekdonald) ostaje delimično objektivan (iako se dokumentarnи film smatra suprotnim fikcijii, gledište reditelja je uvek prisutno, stoga se o objektivnosti, u smislu termina koji implicira na postojanje nezavisnosti od subjektivnih primesa i uticaja ne može govoriti), "pripovedajući" o rege muzičaru bez ikakvih rekonstrukcija i bez idealizovanja Marlijeva ličnosti. Ne prikazuje ga kao nasmejanog čovека čiji hitovi asociiraju na "sunce koje sija [...] njišuće palme" (Thompson 2002). Naprotiv, ovaj film govori o univerzalnim porukama muzike Boba Marlij i o njegovoj
ličnosti, rušeci široko rasprostranjeno viđenje ove muzičke zvezde kao "ekstatičnog naivca" (Lodge 2012). Na taj način, reditelj uspeva da očuva i određenu dozu objektivnosti, neophodnu za kredibilitet biografije jednog umetnika, nasuprot komercijalizaciji Marljegov lika na šta ukazuje Tompson koji navodi da je Marli rangiran "među obe grupe – i među najpopularnije i među pogrešno shvaćene figure u modernoj kulturi" (Thompson op. cit.) Tompson dalje ističe da je Marli bio "dete iz geta koje je sanjalo Če Gevaru i Crne pantere, [...] dete koje je verovalo u slobodu, u borbu koja je neophodna, [...] čiji su heroji bili Džejms Braun i Muhamed Ali; čiji je Bog bio Ras Tafari i čiji je sakrament bila marihuana." Uprkos tome i zanemarujući te činjenice, prema rečima Tompsoona "Marli se pamti po dobroti, smehu, suncu koje sija, drveću palmi koje se njiše i nizu hitova koji izlaze iz radija poput slatkiša iz mašine za gumene bombone. Naravno to mu je osiguralo besmrtnost. Međutim, to ga je takođe i ponizilo do neprepoznatljivosti. Bob Marli je vredeo mnogo više" (Ibid). U tom smislu, Mekdonald prikazuje upravo to prvo, pravo lice Marlija, duboko religioznog Rastafarija koji je verovao u slobodu.

Pristupajući Marljegovoj biografiji na način muzikologa, Kevin Mekdonald doprinosi nasleđu istorije muzike koristeći filmsku medijsku tehnologiju kao "instrument društvenog prosvetljenja" (Kelner 2004, 552). Na taj način on medijsku tehnologiju upotrebljava u korist pojedinca, i to na više nivoa, "čuvajući" uspomenu na Marlija, promovišući njegovo nasleđe, i pružajući zainteresovanom pojedincu mogućnost da se podrobnije upozna sa njegovim (Marljevim) životom i delom. Takođe, obraćajući se širokom krugu publike, Mekdonald kroz film uspešno promoviše i rege muziku.

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Snežana Cvijanović
Popularizacija muzike kroz filmski medij: Studija slučaja Marli.


Choir Management in Nigerian Schools: Consequences of Pedagogical Methods

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Abstract
The increase in number of in-takes has exacerbated the already tensed classrooms in Nigerian schools. Choir management therefore constitutes a key pedagogical issue in chorus classroom as it determines the level of students’ behavior in chorus performance. Our aim was to study the effectiveness of two teaching methods in the development of expertise in musicians and chorus managerial quality in learning four classical pieces (2 traditional and 2 western). Many researches have been conducted to attempt to explain the underlying causes of why Nigerian choirs sing the way they do. While the attempts were expository in nature, the bulk of the researches remains less empirical; hence this paper which investigated experimentally the effect of teaching choirs with two different methods: (a) tonic sol-fa method (b) rote learning method with a focus on four classical musical pieces. Students in the second year of the Department of Music, Obafemi Awolowo University, Ile-Ife (n=88) were used as experimental and control groups. The students were exposed to teaching for a whole semester (2nd semester) and the students’ examination grades for the semester were used for this study. The result revealed that the students taught with tonic sol-fa method performed significantly better than their counterparts taught with rote learning in Western classical pieces. This paper thus recommends the use of tonic sol-fa for European and African art songs during choir training process in order to facilitate effective learning process, retention of learned items, self-practice and better musical performance.

Keywords: pedagogy, teaching methods, choir training, tonic sol-fa and rote learning

Introduction
There has been considerable research output in the development of expertise in musicians and the contribution choir training makes in this direction. Choir training classes are relatively larger in size than the regular classes. Being a practical class, it requires a lot of classroom
management strategies. Tested in this study is the low-level learning strategy (Sullivan and Cantwell, 1999).

The focus of this study is to determine the quality of practice and the types of practicing strategies that teachers adopted in teaching 4 classical pieces to two levels of University students. Cantwell and Millard’s (1994) study of the relationship between approach to learning and learning strategies in learning music; and Sullivan and Cantwell’s (1999) study of the planning behaviors of musicians engaging traditional and non-traditional scores; identified and classified learning strategies into three levels: lower-level (rote learning, trial and error and sight reading); mid-level (special alteration, linking of elements); and high-level strategies (interpretation, patterning, prioritizing and monitoring). They found that for the traditional score, there is significant relationship between the mid-level strategies and the use of a deep approach to learning (Sullivan and Cantwell 1999, 245-266). Since this study covered the lower levels of the University, the low level strategy was adopted and tested in this study.

**Conceptual Clarification**

Tonic sol-fa is a pedagogical technique for teaching sight reading as invented by Serah Ann Glover (1785-1867) of English. Gradually it has since then become a method of teaching vocal music. None the less different approaches are applied to teaching choral groups. Each group has its own peculiarity if perceived from the purpose of grooping- community singing group, school singing group, church choir, children, men or women choir. A preliminary research of the use of tonic sol-fa among the students of tertiary institutions in Nigeria, the study showed different perspectives like: I enjoy singing but I cannot sing with tonic sol-fa; the songs become too difficult when tonic sol-fa is applied; I prefer solo singing; I enjoy group singing with no part singing; it is difficult to apply the text after learning in tonic sol-fa; people laugh at me when I make mistakes trying to use tonic sol-fa and so on. This preliminary survey pointed to the fact that using tonic sol-fa may be problematic among Nigerian students and this prompted this study. (Abiodun 2013,173-183). Other variables controlled included:

- Those with hoarse voices;
- Those with trained voices;
Those who can sing in sol-fa notation; and
Those who cannot sing in sol-fa notation

Hanley (1998) notes that the technical aspects of teaching students in music class are laced with problems ranging from those not singing in tune otherwise feeling incapacitated in music (Hanley 1998, 36-39). Such technical aspect is the use of sol-fa notation to teach choir, reading from score and performing without the score sheets.

The ability to sing or play (performance) has always been recognized as a desirable musical accomplishment among musicians of the world. It contributes in no small measure to the development of expertise in musicians (concerts and general performances). In the absence of any musical instrument, the natural instrument, the voice, is capable of singing without instrumental accompaniment (a cappella). It may be said that everyone who has a voice ought to naturally sing or learn to sing. This is because singing is the most natural expression of music and singer is provided with an instrument that costs him nothing, which never requires tuning and which is always ready for use. Singing has also become a useful framework to teaching other subjects in the curriculum especially language proficiency. Training to sing is therefore paramount to acquiring and promoting cognitive and motor sensory. Singing has a well-known impact on the emotional state, while it can also be a motivating activity.

"Of all the diverse kinds of instruments, the human voice plays by far the greatest part." (Ekwueme 1992, 67). The voice can imitate all the instruments (Western and African). Singing gives all an opportunity to make music together and it fosters the spirit of working as a team. Music as a subject in Nigeria can be traced to the "Flurry of Missionary activities" in the Southern Nigeria during the second half of the 19th Century. Teaching and learning of Music started with the introduction of singing into our schools and for years, singing consistently appeared on our school time-table and still remains the only aspect of music taught in Nigerian schools especially primary schools. Rudiments and theory of music is currently sparsely taught at the primary schools in Nigeria. Okafor (1988), Ekwueme (1992), and Vidal (2004) confirmed this in different studies.

Studies have confirmed that the non-inclusion of music per se in the curriculum of our primary schools and the absence of music as a subject in most of our secondary schools was as a result of non-availability of trained teachers. The implication of this will include zero
level of preparedness for music education at higher level and non-exposure to musical training. The results also showed the direct adverse effect this had on the teaching and learning of music in our higher institutions. Candidates admitted into our tertiary institutions have little or no knowledge of rudiments of music (Okafor, 1988, 15). This affects generally the output of the music graduates of College of Education, Polytechnic and University (Abiodun 2013, 180). To ameliorate this problem, music Educators in the training institutions over the years have carried out many researches in order to discover suitable methods of teaching Music. Charles Benner observed: "If school music is to have relevance for the general populace, music educators must be capable of devising strategies, method, musical materials and experiences through which most students will discover appropriate uses for music as personal medium of interest and expression." (Faseun 1994, 8).

Singing especially Western classical pieces is such an area where students with little or no background in music rudiments have difficulty during choir rehearsal. The Nigerian folk songs are learnt through rote learning method and melodies of such are passed down through ascription from one generation to another. With the new technology, the media forum- radio and television helps in transmitting the melodies regularly where Nigerians learn one folk song or the other. Classical pieces are seldom played on Nigerian media, it is therefore not popular.

Studies have shown that Western Music items dominate the curriculum contents of the Music curricular in Nigerian schools, Colleges and Universities (Nzewi 1991; Omojola 1995). As much as music Educators are clamouring for inclusion of African Music in our curriculum, the Nigerian trained Musicians still use western notation to write the indigenous music. This is a blessing in disguise since this helps to make African music available to the rest of the world and to make its performance universal.

Rote learning is a described characteristic of informal apprenticeship system of music education and training procedures in Nigeria (Abiodun 2013, 179); while tonic sol-fa which was first used by the members of the clergy called monks during the medieval times was evolved by Guido de Arezzo and developed into the first system of teaching choral music (Grout 1973). Musical experience in Nigerian primary schools is limited to singing in a choir and playing the local instrument in the school band (Okafor 1988, 15). Most often, the experience does not include singing in parts (S.A.T.B) neither does it include the use of tonic sol-fa to teach. Where the choir or the band has an organ/keyboard, the choir repeats the
melodic phrases after the keyboard and where there is no instrument; the choir re-echoes the melodic phrases after the choir leader.

More emphasis is placed on singing in our schools because it is the only medium that people understand and many still assume that music as a subject means just singing and drumming alone. The singing which however is limited to the folk tunes of various cultural background devoid of the western melodic pattern is not challenging enough to prepare the mind of students for a Western classical music. One of the problems faced by music educators in Nigeria is the inclination and preference of the students to listen to popular and traditional music rather than western ‘serious’ music. There is much of Western items in our curriculum but much popular music on Nigerian streets and in the air.

Studies equally showed that there is still no audience for Western classical music in Nigerian musical scene (Ekwueme 1992, 67). Classical music (Vocal and instrumental) is only appreciated by the academic musicians. Its performance is limited to classroom stages, academic music conferences and very few churches in Nigeria. With many Africans still non literate and most Africa being musically illiterate; classical music has not yet got a stable audience in Nigeria.

It has equally been observed that Africans find it difficult to sing musical pieces with semitone which is one of the outstanding features of classical piece. Ekwueme (1992, 69) asserted that “the preponderance of the Africa pentatonic scale which has no semitone interval at all, makes the proper intonation of semitone extremely difficult for many African Choirs.” Teaching classical pieces by rote learning may as a result of the problems identified above pose a challenge and alter the actual intonation and melodic sequences in such songs. In a way this also may contribute to variation in musicality and standard. Some factors determine this and such factors according to Akosua (1998, 141) include language, materials and structure of the music which dictate the pitch accuracy. Evidence in her studies suggested that linguistic content influences musical ideas, particularly, melodic movement in the singing of children. Other problems African may have as shown in Akosua’s studies include that if African language patterns are being articulated in a Western tonal environment, they seem to produce in children a restricted pitch range focused around a tonal center. They children produced a narrow range of vowel pitches. According to her, one reason for this is the general assent among adult Akan speakers that singing the major seventh can be problematic.
In a study of quality, pedagogy and governance in private; higher education institutions in Egypt, Barsoum (2017, 193-211) found out that both types of institutions fall short of providing student-activating teaching methods. The need to research into appropriate teaching methods is still paramount in all studies. In Firrincieli’s (2016, 1520-1525) study of Maieutic, a teaching method and learning approach as applied to western music investigated how Western methodologies can be efficient and valuable in non-western cultures. He concluded that music teaching and learning must be part of a cultural and artistic approach towards diverse heritage as found out in the result of this study. No matter how efficient a method is, it must be adaptable to different cultures because of the peculiarity of each song within a culture.

Mapaya notes that music pedagogy places a premium on written notation, sometimes to the demerit of orality (Mapaya 2016, 53). His position explains while many choirs in Nigeria depend on rote-learning method and there is always a challenge of which of the methods is better in teaching students with less formal musical experience. This is particularly typical when training students to perform as a professional singer and attaining good scholarship in vocal performance. The entry requirement for undergraduate studies in music is a minimum of five credits grade of which music and English language are compulsory. However, students without formal music training who showed musical ability at screening excises are also considered based on their performance at the screening excise. Generally such students learn the basic rudiments upon admission. Researches showed that the diagnostic test at the point of admission does not probe musical ability as they are mostly subjective, biased, flexible and sentimental. Faseun (1994) Vidal (2004) and Abiodun (2013) confirmed this in their studies. The implication of this is that in the singing class we eventually find those not singing in tune or otherwise feeling incapacitate in music (Hanley 1998, 39). In the class, we will find those with bad voices, those with trained voices, those who can sing in sol-fa notation and those who cannot (Abiodun 2013,180).

**Behavioural Management in Chorus Classroom**

It is assumed in this study that the fundamental principles of classroom management applied. From the experience of the researcher for over thirty years as a choir teacher, trainer and conductor, the first step of hypnosis and establishing routines and classroom management tools formed the basis of any methods adopted in this study. Todd Finley (2016) reiterated
that successful classroom management depends on conscientiously executing a few big strategies and a lot of little ones (Todd Finley 2016, 57). This because authors have noted that no single method is enough to teach practical subjects like the chorus class and thus concluded that related methods could be combined in practical oriented subjects.

Over some time, Nigerians from birth have formed and assumed singing habit accruing from learning procedures such as learning from parents, peer groups and children game songs through listening, participation, collaborating, self practice and learning by rote. Through this a relatively permanent singing habit has been formed. These procedures have been confirmed in different studies by Ekwueme (1992), Adeogun (2001) and Abiodun (2013). The studies also confirmed that little or no musical literacy in terms of Western oriented singing is found in the Nigerian school system. Kardos (2012) noted with dismay that she has witnessed display of genuine distress and fear of over having to read music in classroom setting. She further observed that sometimes students have natural resistance to engaging with the world of classical or art music, often citing it as too difficult to understand. (Kardos 2012, 143-151)

Behavioral management in chorus classroom entails managing the voice, the large classroom and the professional ethics. In all these, the voice which is the basic musical instrument, requires some basic managerial strategies. This study has adopted some of the basic managerial principles. This includes validating the chorus items as an appropriate section of Nigerian music curriculum. Finley also suggested that appropriate curriculum as a classroom management strategy. He equally listed rehearsing transition, keeping student’s behavior at arm, appreciating good behavior and building content-related anticipation as strategies.

It has been observed that in big classes, autonomy of the students will enhance better management of the class. Jessica Hockett and Kristina Doubet (2017) agitated for the promotion of students' autonomy as a managerial strategy. According to them, "flexible classrooms rely on students exercising a certain degree of independence. If teachers want to maximize their time working with individuals and small groups, for example, they need the rest of the class to be self-sufficient." (Hockett and Doubet 2017, 36-49). Autonomy as applied to this study required that each part is autonomous and sing independently. Each part with a student coordinator rehearsed separately for thirty minutes before the four parts sing together. The 1-2-3 Then Me approach makes students to rely first on their own and their
peers’ understanding of a task. This made the students to work together in a class situation and encouraged working together outside the class.

Different approaches were adopted to resolving classroom management challenges. Embry and Biglan (2008) recommended the kernels approach described as "fundamental units of behavior influence" which is the most appropriate for a large class like the chorus class. (Embry and Biglan 2008, 18-34). Being a practical class of four groupings- Soprano, Alto, Tenor and bass; the teacher needs a flexible approach to coordinate the class. Todd Finley (2017) saw the kernel approach as "Research-based classroom management strategies embedded into more complex constellations of evidenced-based behavioral programmes because of their effectiveness in cuing self-regulation and pro-academic dispositions" a list of eleven approaches was given by the author (Todd Finley 2017, 49-61). Two of the approaches closely related to this study were the non-verbal cues approach which justifies the position of a conductor in chorus performance; while the ‘When-Then’ approach is an intervention to help students make responsible decisions. For instance, when you asked me to sing soft, I sing soft. Studies showed that using this approach, classroom instructions systematically teach self-regulation, relationship management and responsible decision making.

Mary Poppins’ study generated a list of 14 classroom strategies that are equally useful in a large class like the chorus class (Mary Poppins 2014, 12-19). Natahe Schwartz’s (2017) study suggested a set of hints on successful classroom management (Natahe Schwartz 2017, 49-56). One of them is that effective classroom management should be based on learnable set of skills which in this study requires that the classroom teacher should select pieces according to the age, the experience, exposure, ability and musical knowledge of the choir members. This is in line with Abiodun (2013) who reiterated that educational management has to be centrally concerned with the purpose or aims of education (Abiodun 2013, 173-183).

Natahe Schwartz (2017) suggested leadership approach defined as influencing other’s actions in achieving desirable end. He further emphasized the importance of theory in education management. According to him, theory provides a rationale for decision making, theoretical framework underpinning practice in educational institution (Natahe Schwartz … ibid). A good knowledge of rudiments and theory of music will enhance good quality musical rehearsals, practices and performance.
The Problem

Many choirs in Nigeria cannot read the staff notation like most of the African choirs. The choirs use mainly the rote learning method and few depend on sol-fa notation. There is always a challenge of which of the methods is better in teaching students with less formal musical experience. This study therefore investigated experimentally the effect of teaching a choir with two different methods: (a) **tonic sol-fa** method and (b) **rote learning** method with a focus on four classical musical pieces. This author observed for many years as an organist and a performer that Nigerian choirs do not sing classical songs very well. This study assumed that the problem may be as a result of bad method of teaching, choir incompetence, teacher’s inexperience or phobia for classical songs. This study therefore investigated experimentally the effect of two different methods of teaching a choir and the effect on student’s academic performance in musicianship. Four classical pieces were purposely selected for the study:

1. Hallelujah Chorus (excerpt from Handel’s Messiah 1685-1759)
2. Te Deum Laudamos (Samuel Akpabot 1975)
3. He shall be great (Peterson’s Down from His Glory (1977)
4. My love for you (excerpt from Omoljola’s Odyssey of an innocent, 1994)

The Two methods used are rote learning and tonic sol-fa methods.

Research Hypothesis

H₀₁: There will be no significant difference in the post-instruction performance of students taught with tonic sol-fa method and their counterparts taught with rote learning method.

H₀₂: There will be no significant difference in the post-instruction performance in songs composed by Western and Nigerian composers.

Methodology

The target population for this study was the 200 levels students of Department of Music, Obafemi Awolowo University 2015/2016 session. There were a total of eighty eight students in the class. Half of the class (n=44) students were the control group (rote learning method) while the second half (n=44) were the experimental group (tonic sol-fa method) 300 and 400
level students were not involved in the study because they have studied some of these classical pieces previously. The study was conducted in the second semester of 2015/2016 session. The musical scores used were compositions of two Western composers, G.F. Handel (1685-1759) and John Peterson (1977), and two Nigerian classical composers Samuel Akpabot (1975) and Bode Omojola (1994).

To keep the teacher variable constant for the two songs, two lecturers in the Department were involved in the teaching of the songs using the two methods of teaching separately. The two lecturers were always present during instruction period. The four musical scores chosen were taught for one semester.

At the end of the instructional period, the students were given the same questions irrespective of the group. The two lecturers were also involved in examining the students and the average scores were used to get the raw scores of each of the students. The scores used were not the total score in the semester course but the scores in the Examination taken. Continuous assessment scores were not used. The t-test statistical tool was used to test the two stated hypotheses by comparing the mean scores of the two levels in each of the dependent variable of different methods and different composers of different geographical setting and different exposure.

**Result**

### Table 1

*Mean Rating of control and experimental groups on the items in the two different methods.*

<table>
<thead>
<tr>
<th>S/N</th>
<th>Items</th>
<th>Method Used</th>
<th>Mean Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Hallelujah Chorus</td>
<td>A&lt;sup&gt;1&lt;/sup&gt; B&lt;sup&gt;2&lt;/sup&gt;</td>
<td>6.71 5.09</td>
</tr>
<tr>
<td>2.</td>
<td>Te Deum Landamus</td>
<td>A</td>
<td>6.32 4.68</td>
</tr>
<tr>
<td>3.</td>
<td>He shall be great</td>
<td>A</td>
<td>7.03 5.54</td>
</tr>
<tr>
<td>4.</td>
<td>My Love for you</td>
<td>A</td>
<td>7.21 5.59</td>
</tr>
</tbody>
</table>

<sup>1</sup> Experimental group (tonic sol-fa method)
<sup>2</sup> Control group (Rote learning method)
From table 1, it is clearly shown that the experimental group had higher ratings than the control group in all items.

**Table 2**
The t-test result on post-instruction performance scores of experimental and control groups in the two methods used.

<table>
<thead>
<tr>
<th>Method Used</th>
<th>N</th>
<th>X</th>
<th>S.D</th>
<th>Calculated t-value</th>
<th>Table t-value</th>
<th>Df</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental</td>
<td>44</td>
<td>27.28</td>
<td>2.27</td>
<td>8.39</td>
<td>2.069</td>
<td>23</td>
</tr>
<tr>
<td>Controled</td>
<td>44</td>
<td>20.09</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In table 2, the calculated t-value of 8.39 is far greater than the critical t-test of 2.069 (at 23.df and 0.05 level of significance). This implies that students taught with tonic sol-fa had significantly more positively post instruction performance than their counterparts in the control group. Even if there were differences in individual scores of both groups as a result of natural talent, interest, exposure and voice parts, the difference is insignificant as much as no particular score was exceptionally too high among others. The null hypothesis (H0) that there is no significant difference in respect of the two different methods used is rejected since the critical t-value is less than the calculated value. The mean rating (table 1) confirms this.

**Table 3**
Western and Western Composers (Compared)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Group</th>
<th>N</th>
<th>X</th>
<th>S.D</th>
<th>Calculated t-value</th>
<th>Table t-value</th>
<th>Df</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western</td>
<td>1</td>
<td>44</td>
<td>13.75</td>
<td>1.35</td>
<td>6.82</td>
<td>2.069</td>
<td>23</td>
</tr>
<tr>
<td>Western</td>
<td>2</td>
<td>44</td>
<td>10.36</td>
<td>0.94</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The t-test on post instruction performance of experimental and control group based on composer’s geographical settings (Western and Western Composers Compared).
Table 4

Western and Nigerian composers (Compared)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Group</th>
<th>N</th>
<th>X</th>
<th>S.D</th>
<th>Calculated t-value</th>
<th>Table t-value</th>
<th>Df</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nigerian</td>
<td>1</td>
<td>44</td>
<td>13.75</td>
<td>1.3</td>
<td>7.19</td>
<td>2.069</td>
<td>23</td>
</tr>
<tr>
<td>Western</td>
<td>2</td>
<td>44</td>
<td>9.8</td>
<td>1.17</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 3 shows that the critical t-value of 2.069 (at df 23 and 0.05 level of significance) is far below the calculated t-value of 6.82. This means that students taught with Tonic sol-fa even in Western songs performed significantly better. Similarly in table 4 the result showed that the calculated value of 7.19 (in favor of experimental group in songs composed by Nigerians) is higher than the critical value of 2.069. The null hypothesis is therefore rejected.

Discussion and Conclusion

The findings of the study are both interesting and have important implications for the teaching of a choir within and outside academic circle. This study has validated the use of tonic sol-fa in the singing ensembles. It has equally confirmed its general usage in different types of classical songs of various geographical settings with different musical elements such as form and structure, range, totality, intonation, harmony, melodic pattern, rhythmic movements and so on.

This study assumed that the problem may be as a result of bad method of teaching, choir incompetence, teacher’s inexperience or phobia for classical songs. The result showed that the effect of method used for teaching does not affect significantly the performance output compared to the effect of culturally nuances. Such cultural indices include the duality of choir performance situations. The Nigerian choirs are product of two situations:

a) Creative musical ability (outside school) emanating from
   i. Band outside school
   ii. Church choir
   iii. Moonlight play
   iv. Musical and non-musical events (festivals, social events like naming, traditional marriage and funeral ceremonies)
v. The griots and ministrels (solo performance along the streets)

b) School choir
   i. Nursery rhymes
   ii. Primary school singing group
   iii. Secondary school singing groups mostly *a capella* groups
   iv. University choir

The two situations are relatively managed and are instrumental to performance outcomes of Nigerian choirs. The ability to manage the different performance situations shows significantly when contesting with Nigerian voice texture and the pitches of the melody on one hand and the intonation of the text and melodic contour of the pieces on the other hand.

The study also affirmed that Western-trained Nigerian musicians who used European idioms equally produced music that are of high standard like their counterparts in Europe. It shows that more Mozart in West Africa have been produced - the first being Rober Coker (Omojola 1995). Firrincieli (2016) reiterated that western teaching approach methodologies could be efficient and valuable in a variegated context which in this case among the choirs in Nigeria where this study has also confirmed that Western method (tonic sol-fa) was efficient in teaching African oriented melodies. The "musical exchange" between Nigeria and the West and in most African countries contributed in no small measure to a radical re-definition of art music in Nigeria. At least we still use Western notation system to write our compositions.

Singing for a long time has been a misrepresentation of music as a subject on the time table in our schools. The only method used for this singing exercise is rote learning. The teacher leads and the pupils repeat after him. She/he only beats the desk to maintain rhythmic pattern and tempo. She/he relies on her/his own suitable pitch of voice to determine the key and she/he eventually sings all the songs in the same key. With the singing as the only aspect of music most cherished, it should be thoroughly taught and it is high time we set aside rote-learning method for a more desirable method capable of developing positive attitude, musical habit, and musical skills in singing.

More positive attitudes were identified with this study. The tonic sol-fa method is discovered to be capable of creating a permanent learning status rather than casual learning and offers an opportunity for self-practice and revision at one’s convenience. Use of tonic sol-
fa methods makes learning less difficult; reduces enormous task of teachers, help the
unmusical and greatly improve musical performance. More importantly, it makes a choir
more confident, composed and assured. It facilitates fast learning of songs irrespective of the
geographical setting of the songs. Use of tonic sol-fa could go a long way to make pupil more
musical and a persistent use would eventually eradicate the rote learning method and make
singing a more expressive, moving exhilarating and beautiful experience.

In Firrincieli’s (2016) study of Maieutic, a teaching method and learning approach as
applied to western music investigated how Western methodologies can be efficient and
valuable in non-western cultures (Firrincieli 2016, 1520-1525). This study confirmed
Firrincieli’s study. In this study, we were able to identify the inter-cultural nuances in the
teaching methods considering the Nigerian singing culture within the context of a musical
event and even in events that are not musical like the festival where singing only features.

Teaching singing in schools could be effective when these two independent inter-
cultural methods are combined. It will go a long way in blending the Western and African
cultures. No matter how efficient a method is, it must be adaptable to different cultures
because of the peculiarity of each song within a culture.

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Movement Interpretation of Music in Eurhythmics: Approach to Movement Interpretation in Music Education in Poland

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Abstract
In this article the main topic is related to the movement interpretation of music which is founded on the artistic version of the Dalcroze method. The essence of movement interpretation is a synthesis of music and movement designed in space. This perfect form of music materializing in the movement of the human body is a clear and interesting offer of becoming acquainted with music and refers to the contemporary indicators of contemplation of art. The discussed issues will be presented in the historical context, particularly emphasizing the formation and the development of Eurhythmics during Dalcroze's stay in Hellerau and the spread of it throughout the world, as well as the consecutive approach to movement interpretation with the emphasis on Polish approach to movement interpretation and its application in music education system. In addition, also in the context of personal experiences of the author, connected with creating of movement interpretations presented by children and adolescences on the stage. The author analyzes the process of creating movement interpretations of music, shows its subsequent stages, leading to the final - visualization of music on the stage in movement and space. Therefore, the author emphasizes the role of movement interpretation in popularizing music, indicating that the movement interpretations of music offer a perfect way of perception of a music work, which leads both the performers and the recipients to the world of music.

Keywords: rhythms of space, plastic music, natural rhythm, Music, Plastic Expression, Eurhythmics, music expression

Introduction
The Dalcroze method of teaching music is based on the assumption of comprehensive human development in numerous spheres. Movement being the basis of the Rhythmics leads to harmonious progress of the whole human organism. Emil Jaques – Dalcroze refers to the
famous definition by Plato "(...) rhythm is the order of movement" (Dalcroze 1992, 9), but he adds that "muscles were made for movement, and rhythm is movement" (Ibidem, 17).

Dalcroze, born in Vienna in 1865 to a Swiss family, made movement the basis of his creative system of teaching music. All its components: rhythmics, solfege, and improvisation lead to the artistic version of the Dalcroze method, which is founded on movement interpretations of music. This perfect form of music materializing in the movement of the human body, planned for the space of the stage, is the subject of this article. The discussed issues will be presented in the context of personal experiences of the author, connected with creating of movement interpretations of music presented on the stage. It also refers to the author's completed and published work of art: a DVD, book and photo album, published as a combined work under the title The sound in movement interpretation of a music piece: Debussy, Cage, Penderecki, Szalonek, Dobrowolski, Olczak, Kaiser (Galikowska-Gajewska 2012).

Historical aspect
The words that are always worth being reminded to our contemporaries, the words that never lose their value – the artistic credo of Émile Jaques-Dalcroze: "I dream about such system of teaching music in which the human body will be playing a direct role between the sound and the thought, it will simply become an instrument of expressing our sensations." (Brzozowska-Kuczkiewicz 1991,13). Émile Jaques-Dalcroze discovered that the human body can express and convey content which is not told by words but communicated by means of movement. He affirmed that specifically "body, a perfect instrument for movement expression, should be trained by special artistic studies, with the object of stimulating temperament, overcoming neural resistance, creating correlation between imagination and centres of realization, developing, disciplining and harmonizing statement means" (Gerhardt – Punicka 1963, 79). He observed also that the properly prepared and taught human body is capable of expressing all nuances of music. The Dalcroze teaching of movement helps to attain full ease,
expressiveness, and ability to experience and sense the music with one's own body. Expressiveness of music, its full emotional load, was reflected by the aesthetic and natural movement of the performers. In his search for natural and spontaneous form of movement expressing music, Dalcroze reached for the legacy of the Greek culture, whose noble ideas of education and shaping people's hearts, bodies, and minds, became an unattainable ideal for many generations of creators. He had been studying the construction of Greek sculptures from which he extracted twenty gestures, subsequently applied to plastique animée.

Simultaneously, Dalcroze was trying to find a kind of movement that was not movement for movement's sake. This movement should be subjected to music and follow it to cause "(…) the body to become music" as he used to say (Martin 1975, 117). Dalcroze discovered also that body movement can be used to express a music piece. This became the basis of his education. Dalcroze created a method consisting of three, related to each other, links: eurhythmics with plastique animée, solfège and improvisation.

**Rhythms**

Rhythms is the basis of the method: "It is a form of musical education, based in the first place on listening and teaching of movement […]" (Porte 1975, 117). "Rhythms teaches the concept of rhythm, structure, and musical expression by movement" (dalcrozeusa.org). As John R. Stevenson writes: "In rhythms the body movement is the dominant experience […]" (Stevenson, summerdalcroze.com).

Movement interpretation of music is an integral part of eurhythmics, initially called by its creator: the plastique animée. A definition, the term and the notion of plastique animée was introduced by Emile Jaques-Dalcroze himself. It is currently included in the Polish curricula under the name of "Technique and movement expression" or "Exercises in movement expression" (Dalcroze 1992, 63-84).

Plastique animée, called nowadays the movement expression, is a crucial element of movement interpretation of music, which builds the artistic dimension of the Eurhythmics Method. The essence of the movement interpretation of music is a close relation between music and movement. It is specified by the Eurhythmics creator, Émile Jaques Dalcroze: "The aim of eurhythms is to express the meaning of music by body movement (…)" (Ibidem, 63).

Music, emotionally affecting a human being, is a stimulus for imaginative creations. It occurs as movement interpretation of a piece, animated picture of music, where movement composed
in space is a tool of music visualization. In the first movement interpretations the Eurhythmics creator revives twenty gestures. Hence, he went to Hellerau, just north of Dresden, and it was where two innovators, two men with their broader views and their revolutionary ideas about theatrical performance, began their collaboration. It was in 1906 when Emil Jaques–Dalcroze met the scenographer Adolphe Appia, the creator of the system of Eurhythmics met the creator of the revolution in stage lightining brought by electricity, the man with the broader view on music education met the man with the broader scenographic philosophy. According to Dalcroze:

authors, poets, musicians and painters cannot demand from the interpreters of their works knowledge of the relations between movements in time and in space, for this knowledge can only be developed by special studies. No doubt a few poets and painters have an inborn knowledge of the rhythms of space; for instance, Hugo von Hofmannsthal, the stage mounter of "Electra" at the Vienna Opera, who constructed a huge staircase, on which, however, the actors, having little acquaintance with the most elementary notions of balance, moved with deplorable heaviness [Pg. 25]; or again, the aesthetcian Adolphe Appia, whose remarkable work *Music and Stage Mounting* ought to be the guide of all stage managers. But the majority of composers write their plastic music without knowing whether it is capable of being practically realized, without personal experience of the laws of weight, force and bodily movement. (Dalcroze 1909, 25.)

Eventually their collaboration flourished in the city of Hellerau, "the bright meadow", a "garden city" (it was called a German "Garden city" as been dedicated to the humanization of modern industrial practices), and there the Euthythmics was born.

**Eurhythmics**

According to John W. Harvey,

[...] the term *Eurhythmics* has been here coined for the purpose. The originality of the Dalcroze method, the fact that it is a discovery, gives it a right to a name of its own: it is because it is in a sense also the rediscovery of an old secret that a name has been chosen of such plain reference and derivation. Plato, in the words quoted above, has said that the whole of a man's life stands in need of a right rhythm: and it is natural to see some kinship between this Platonic attitude and the claim of Dalcroze that his discovery is not a mere refinement of dancing, nor an improved method of music-teaching, but a principle that must have effect upon every part of life. (Dalcroze 1915, 5.)
Therefore, Hellerau became a European centre for teaching and performing according to the guidelines of the *Eurythmics Method* at the Dalcroze Institute or Festival Theater (1910-11) in Hellerau, founded by German brothers Dohrn to Jaques-Dalcroze. "It was there, in Hellerau, where the two men came to meet and to plan for the possibilities offered by the projected Hellerau festivals" (Beacham, 1985). It was there where vigorous performances of eurhythmics put on by Dalcroze, radically simple sets designed by Appia and dramatically lit by Georgian painter and stage designer Alexandar von Salzmann could be seen. It was there where Jaques–Dalcroze staged Gluck's opera "Orpheus and Eurydice", the second act in 1911 and the entire work in 1912. At the first public school "Festival" in the summer of 1911, the students performed scenes from "Orpheus", as well as improvisation and group exercises before 500 journalists and more than 4,000 people in an audience.

At the second "Festival" a year later they performed a full performance of "Orpheus and Eurydice", before an audience of over than 5,000, that included viewers such as G. B. Show,
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Oskar Kokoschka, Max Reinhardt, Reiner Maria Rilke, and Gerhart Hauptmann, among many other European intellectuals. Janina Mieczyńska-Lewkowska, student of Dalcroze, said when describing this event: "It was an amazing show. In one time and place resounded music conducted by Dalcroze, the music that was made visible by choreography, and by a great team of performers who, following the example of ancient Greek players, wore tunics; movement and lights were closely related to each other." (Mieczyńska-Lewakowska 1993, 43).

This happened in the first purpose-built school of eurhythmics, where the German Reform architect Heinrich Tessenow (1876-1950) created a totally novel interior performance space: the ceiling and walls were lined with white waxed sheets of cloth, behind which thousands of bulbs produced a diffuse, indefinite light, so that the interior was suffused with light emanating from the surfaces of the ceiling and walls of the space itself; it was the space in which there was no division between stage and audience, freely combining stage elements and rows of audience seating, without any permanent fittings, neither the stage nor the curtain, and featuring a retractable orchestra pit, which all was the novelty developing from that time until today. The audience and performers were supposed to merge into spiritual and sensory unity.

It is in the Institute in Hellerau that Dalcroze point out the importance of filling the gap between the intellectual and the artistic work of the schools:

His experience suggests the possibility of a much closer combination of these two elements, both in elementary and in secondary education. His teaching requires from the pupils a sustained and careful attention, is in short a severe (though not exhausting) intellectual exercise; while at the same time it trains the sense of form and rhythm, the capacity to analyse musical structure, and the power of expressing rhythm through harmonious movement." (Dalcroze 1915, 11.)

It is worth to mention in this context that both Le Corbusier and Mies van der Rohe had connections with Dalcroze Institute in the Garden City of Hellerau immediately before the First World War. Dalcroze managed to make Hellerau, then a suburb of Dresden, a center for European modernism. Unfortunately, the onset of wars cut off the institute's activities prematurely. In the summer of 1914, Dalcroze and Appia went to Switzerland and never came back to Hellerau. Fortunately enough, it happened "[...] not before many seeds had been sown, including the foundation of the Dalcroze Society in Britain [...]" (docomomo.uk).
Experiments with new types of school continued in Hellerau, and Dalcroze's pupils spread his teaching through Dresden and all over Europe, and furthermore, throughout the world.

**Polish approach to movement interpretation**

The simple yet clear way of presenting music in movement and in space developed by Dalcroze as movement interpretations have evolved and changed, along with changes in people and in music. The essence of this art form, however, remains constant, perfectly expressed by Friedrich Schiller: "When the music reaches its noblest power, it becomes a shape in space" (Appia 1974, 95). For what is interpretation but a moving shape of music presented as expressive movement of performers in space? In this creative form, the concrete dimension of music is realised by the human body in movement. The art of creating movement interpretations of music consists in continuous construction of relations between the music and the human body, between movement and space.

It is this perspective and the personal store of experiences that affect how an individual understands and defines the discussed subject. And thus Monika Skazińska, a renowned Polish artist, teacher of Eurhythmics and choreographer, explained: "Movement interpretation of a musical piece is a method of piece explanation by using moves. Its task is to translate the basic musical material which is 'sound language' into 'movement language'" (Skazińska 1989, 215).

For the author of the article "movement interpretations of a musical piece are the most beautiful and the most perfect way of reflecting music by means of spatial-movement measures. They constitute the synthesis of music and movement, thanks to which they allow a deeper experience of music that is embodied in the movement of the human body" (Galikowska-Gajewska 2012, 49). Movement interpretations of music summarise Dalcroze's educational paradigm. They express the integration of music and movement. Personal experience and perception of music through the movement of the human body, which is the foundation for all music-and-movement undertakings, leads to understanding music, to a better and easier perception of a musical work, and eventually for performers of movement interpretations, to expressive articulation of the expression of the music itself through a movement realization. The unity of music with movement is an expression of a complete fusion between a musical work, and its spatial-motor visualization, synchronized in time and space.
Such a way of communicating with music is at its most meaningful and effective in the process of educating professionals: musicians, dancers, actors and singers. In Poland Rhythmics is an obligatory subject taught at the music schools of the 1st and 2nd level, ballet schools, comprehensive schools, music centers, at the Academies of Music, Pedagogical Academies, Higher Theater and Film Schools. Six Polish music academies offer Eurhythmics courses at undergraduate and graduate levels. Studies of the 1st and 2nd cycle in Rhythmics are offered by the Music Schools in Gdańsk, Poznań, Łódź, Kraków, Katowice, and by the University of Music in Warsaw. However, the amateur movement allows children, young people, and adults to experience music in movement too. Rhythmic classes are organized in local and cultural centers, educational care centers, therapeutic centers, cultural and educational institutions, and non-school educational centers.

The contemporary Polish landscape which encompasses both professional Eurhythmics education and its availability to a broader range of participants, demonstrates the influence of the Dalcroze method, and within the method, the supremely important role played by movement interpretations. The strict subordination of movement to music - the clear relationship, "[...] leads all people involved in movement interpretations of music to intense experiences of music-in-movement, and to the performers' identification with the performed music. The human body becomes a transmitter of emotions, of feelings, and of the expression of the music itself." (Galikowska-Gajewska 2015, 226).

Movement interpretations of music facilitate a harmonious development of participants, regardless of age. The creator of Eurhythmics placed so much stress in his method precisely on such harmonious development, recommending exercises to develop and raise the awareness of one's own body, understood as an image of the whole body, but also of its individual parts (Brzozowska-Kuczkiewicz op. cit., 47). The psychologist Henri Wallon explains it: "[...] awareness of the body is a vital element for building one's personality, it's a more or less holistic, specific and diverse impression an individual has in relation to their own body." (Idem; it is in accordance with the views in L. Picq and P. Vayer's Education psychomotoric published in 1970).

Regardless of the perspective, awareness of the body assumes a close relationship between the body and the mind. These relationships are emphasised by other authors, to mention Mabel Todd for example, an American, one of the founders of the discipline of science on the relationships between mental images and movement, on the concept of
ideokinesis (images referring to movement). In her *Structural Hygiene* she pointed out how magnificently built human body was and that it had the ability to change according to our will (Franklin 2007, 25). In her belief in the importance of the "natural posture" [more conscious awareness of how the body functions in motion and how to improve balanced posture], a call for better bodily alignment through self-conscious awareness, she is very close to Dalcroze belief and his emphasis on the importance of acquiring "natural rhythm": "It is a fact that very young children taught by my method invent quite naturally physical rhythms such as would have occurred to very few professional musicians, and that my most advanced pupils find monotonous many contemporary works the rhythmic poverty of which shocks neither public nor critics." (Dalcroze 1915, 23).

**Rhythm as a factor in education**

Movement interpretations, the Dalcroze's way to contemplate and express music using movements and gestures, are intended for everybody. This universality, as mentioned above, refers to the natural and aesthetic human movement.

Schools of Music, formerly frequented only by born musicians, gifted from birth with unusual powers of perception for sound and rhythm, to-day receive all who are fond of music, however little Nature may have endowed them with the necessary capacity for musical expression and realization. The number of solo players, both pianists and violinists, is constantly increasing, instrumental technique is being developed to an extraordinary degree, but everywhere, too, the question is being asked whether the quality of instrumental players is equal to their quantity, and whether the acquisition of extraordinary technique is likely to help musical progress when this technique is not joined to musical powers, if not of the first rank, at least normal. Of ten certificated pianists of to-day, at the most one, if indeed one, is capable of recognizing one key from another, of improvising four bars with character or so as to give pleasure to the listener, of giving expression to a composition without the help of the more or less numerous annotations with which present day composers have to burden their work, of experiencing any feeling whatever when they listen to, or perform, the composition of another. The solo players of older days were without exception complete musicians, able to improvise and compose, artists driven irresistibly towards art by a noble thirst for aesthetic expression, whereas most young people who devote themselves nowadays to solo playing have the gifts neither of hearing nor of expression, are content to imitate the composer's expression without the power of feeling it, and have no other sensibility than that of the fingers, no other motor faculty than an automatism painfully acquired. Solo playing of the present day has specialized in a finger technique which takes no account of the faculty of
mental expression. It is no longer a means, it has become an end. (Dalcroze 1915, 16.)

That is why simple movement interpretations of music have become a permanent feature of musical education of nursery children in Poland. They are also an extremely important part of professional musical education. Dalcroze's Eurhythmics beginning at the elementary music school level, through music high school, and ending with tertiary music courses.

Children in the first level music schools get to know music and express it in simple movement interpretations. This type of physical activity evokes high levels of spontaneity and joy. More difficult musical repertoire is covered at the second level of music education within the subjects of Eurhythmics and Rhythmics courses. The fullest extent of a very intimate and mature relationship with music is experienced by the tertiary-level students of the Rhythmics specialization within the course subjects of Eurhythmics, Movement composition of music works, and Rhythmics.

The students participate in the creative process of developing a movement and space composition and by doing that become familiar with the work, its origins, and its form. By formally analyzing the piece they learn musical notation, the construction of the score. However, it is the spontaneous motor reactions during the first - improvisational - movement interpretations that are the most valuable - the personal sensory experience. Such a way of communing with music (while working on the spatial-movement composition) ensures developing better understanding and an in-depth knowledge of the music.

**Music repertoire for movement interpretations**

**The selection factors**

The selection of music for movement interpretation is determined by a number of factors. They include the group with which the teacher works and the type of institution where the Eurhythmics classes are organized. Different musical repertoire is intended for children, young people, and adults. This division results from the perceptive and movement capabilities of people of different age groups. Individual interests of the choreographers connected with a specific music style or the selected composer, etc., are another criterion of selection of music pieces for moment interpretation. The author believes that it is just this factor that is most inspirational and stimulates undertaking challenges in designing movement interpretations.
Creation of a movement concept
A work of music understood as the synthesis of many elements in the movement interpretation "is subject to visualization in the form a movement picture designed in space" (Galikowska-Gajewska 2010, 46). Music being the source of inspiration for artistic activities, suggests solutions with regard to the movement solutions as well as spatial form. Creating a movement concept is related with movement improvisation. During movement improvisation the performer senses the music with his/her entire body, lets the music carry him/her away, submits himself/herself to the influence of music, thus creating a movement unity with it. A music piece being an inspiration for creative work, should stimulate the movement sphere of the performers and lead them to articulate the full expression of music in movement. The degree of vividness and expressiveness of the movement language to a large extent depends on the perceptive and movement capabilities of the performers themselves. During the entire process of creating choreography, we should find more information about inspiration, origin and sources of the object of our interest. Thus, we ought to understand art's aesthetics and try to feel the atmosphere of a particular period of time. Then we should search for a suitable movement which allows expressing real music, not only its form but also the emotions and expression. Distinct movement is the best manner to show a vision of music and interpretation in time and space.

Contemporary music as the inspiration for movement interpretations
Contemporary music is the biggest inspiration for the author of this article. Its versatility resulting first and foremost from the richness of musical sound, offers enormous flexibility to create and explore original space and movement solutions. Contemporary music has a very strong impact on human imagination and is a great incentive for continuous exploration of movement, the limitations of which may result only from the anatomical features of the human body. This kind of music always opens her mind and stimulates her imagination.

The simplest forms of illustrating music visualization
The simplest forms of illustrating music in movement and space by the youngest children in the first place relate to the visualization of the elements of the music work, as described by Dalcroze: "Rhythm, like dynamics, depends entirely on movement, and finds its nearest
prototype in our muscular system. All the nuances of time – allegro, andante, accelerando, ritenuto – all the nuances of energy – forte, piano, crescendo, diminuendo - can be realized by our bodies, and the acuteness of our musical feeling will depend on the acuteness of our bodily sensations" (Dalcroze 2000, 60). The dynamic in the body is related to the muscular system. Every dynamic tones we can express through the correct tension and relaxation of the muscles. But we also need to link this issue with the size of the movement and the space. We realized that it isn't easy to practice the tension muscles with children. So we need support in the form of props.

**The props – properties**

The props can be used in movement interpretations in a number of various ways. They can be a kind of set design – decorations - on the stage. The props include also stage costumes and various objects used to express the emotional character and expressiveness of music in movement. Lighting is an indispensable element of stage presentations as well.

**Lighting, multimedia presentations, animations and visualizations**

As it has been already said, on the stage in Hellerau Adolph Appia experimented with lighting, being aware of the unusually important, expressive, and unifying role of this element, of its significance for the whole stage work perceived. Nowadays, lighting is treated in two ways: either as an element to unify the stage presentation or as an individual way of expression. When presenting movement interpretations of music on stage we take the advantage of nowadays broad range of the newest stage means that include multimedia presentations or more advances animations and visualizations. Having an even richer range of technical means to strengthen the expression of stage communication (the author refers here to movement interpretation of music), we cannot forget about the leading role of music. This has been always emphasized by Émile Jaques-Dalcroze and is manifested in his words cited in Brzozowska – Kuczkiewicz (op. cit., 31): "My whole system of education by rhythm is based on music, because music has a strong psychic force which, by its power of evoking action and then regulating it, can harmonize our whole being."
The role of movement interpretations in popularisation of music

Concerts are an invaluable tool in the process of popularizing music. They include the following: Concerts of Movement Interpretations of Music, Concerts of Music Choreography, a cycle of concerts 'Music – Movement – Space, concerts entitled "To see music", "To see a picture", etc. The variety of their names does exclude the main idea of such artistic events. At the same time music is present on the stage and its visualization is presented live by the expressive movement of the performers. Thus contemporary music with its sound richness has been promoted more and more boldly for many years. Local community concerts for children, young people, and the senior citizens; concerts at children academies, concerts at the festivals of science, concerts in the concert halls for music lovers, concerts at scientific panels, congresses, seminars taking place in Poland and abroad, provide a great opportunity to present in public a broad range of music works in their movement dimension.

Conclusion

The comprehensive method of arts education proposed by Émile Jaques-Dalcroze in the beginning of the 20th century leads to harmonious human development through movement.

My hope is, that sincere artists desirous of perfection and seeking progress will study seriously the grave question which I raise. For my own part, relying on many experiments, and full of confidence in ideas carefully thought out, I have devoted my life to the teaching of rhythm, being fully satisfied that, thanks to it, man will regain his natural powers of expression, and at the same time his full motor faculties, and that art has everything to hope from new generations brought up in the cult of harmony, of physical and mental health, of order, beauty and truth. (Dalcroze 1915, 25.)

Movement interpretations of music that constitute an integral part of this education are a clear and interesting offer of becoming acquainted with music. The essence of movement interpretation, a synthesis of music and movement designed in space, refers to the contemporary indicators of contemplation of art.

Therefore, the author emphasizes the following with great determination: don't be afraid to create artistic visions of music in movement and space, marked with individual character. The author's conclusion is that it is exactly the movement interpretations of music that offer a perfect way of perception of a music work, which opens both the performers and
the recipients the world of music. In addition, the author's movement interpretations of music can be seen in Accelerando: BJMD Issue 2.

References


Interpretation of Motorial Music in the Rhythmic Method of Emil Jaques-Dalcroze

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Abstract
The method of learning and experiencing music through movement is proposed by Emil Jaques-Dalcroze at the beginning of the 20th century as a very complex, holistic method of artistic education, that leads to harmonious development of man through the movement. Connected with it integrally interpretation of movement/rhythm and music determines the legible and interesting proposal of the cognition of music. The essence of "motorial music" interpretation - the synthesis of music and of planned movement in space - appeals to contemporary determinants of the contemplation of art. The perception of music in general is often associated with activity in the supplementary motor cortex, as is shown in the D. S. Levitin research ("This is your brain in music: the science of a human obsession" (quoted in Bader 2013, 398, published by Dulton, NY in 2006), pointing to a strong influence of movement and perception in music. Moreover, an author desires to emphasize these words with large determination: Let us not be afraid of to be created artistic visions of music in the movement and space, marked by the features of individuals, because, exactly motorial music is the perfect manner of the perception of a musical work, which makes both performers and receivers part of the whole, involving them in the world of music.

Keywords: motorial music, rhythmic, rhythm, perception of music, Eurhythmics.

Wprowadzenie
Dalcrozowska metoda edukacji muzycznej zakłada wszechstronny rozwój człowieka w wielu jego sferach. Ruch stanowiący podstawę Rytmiki prowadzi do harmonijnego progresu całego organizmu człowieka. Emil Jaques – Dalcroze nawiązując do słynnej definicji Platona "(…)

Dalcroze uczynił ruch podstawą swojego kreatywnego systemu nauczania muzycznego. Wszystkie jego elementy: rytmika, solfeż i improwizacja prowadzą do artystycznej odsłony dalcrozowskiej metody, którą stanowią interpretacje ruchowe muzyki. Ta doskonała forma urzeczywistniania muzyki w ruchu ludzkiego ciała, zaplanowanego w przestrzeni sceny, stała się tematem niniejszego artykułu. Omawiana problematyka przedstawiona zostanie w kontekście osobistych doświadczeń autorki, związanych z tworzeniem interpretacji ruchowych muzyki prezentowanych na scenie, jak również odnosi się do opublikowanego dzieła artystycznego: płyty DVD, książki i albumu fotograficznego, wydanego jako dzieło zintegrowane, pod wspólnym tytułem Brzmienie w interpretacjach ruchowych utworu muzycznego Debussy, Cage, Penderecki, Szalonek, Dobrowolski, Olczak, Kaiser (Galikowska-Gajewska 2012).

I
Aspekt historyczny

Słowa, które zawsze warto przypominać współczesnym, słowa, które nigdy nie tracą na swojej wartości – artystyczne credo Emila Jaques-Dalcroze’a: "Marzy mi się taki system kształcenia muzycznego, w którym ciało ludzkie samo przez się będzie grało bezpośrednią rolę między dźwiękiem a myślą, stanie się po prostu instrumentem do wyrażania naszych wrażeń" (Brzozowska-Kuczkiewicz 1991, 13).

Twórca Rytmiki był przekonany, że ciało ludzkie może coś wyrazić i przekazywać treści nie wypowiedziane słowami, lecz za pomocą ruchu. Dlatego też twierdził, że to właśnie "[…] ciało ludzkie, ten doskonały instrument ruchu, należy kształcić przez specjalne studia artystyczne, mające na celu obudzenie temperamentu, przezwyciężenie oporów nerwowych, stworzenie korelacji między wyobraźnią a środkami realizacji, rozwinięcie, zdyscyplinowanie i zharmonizowanie środków wypowiedzi" (Gerhardt – Punicka 1963, 79).

Zauważył on również, że odpowiednio przygotowane i kształcone ludzkie ciało jest w stanie wyrazić wszystkie niuance muzyki. Dalcrozowska edukacja ruchowa pomaga w osiągnięciu pełnej swobody, ekspresyjności i zdolności przeżywania i odczuwania muzyki własnym ciałem. Ekspresyjność muzyki, jej cały ładunek emocjonalny, znalazły swoje odzwierciedlenie w estetycznym i naturalnym ruchu wykonawców. W swoich
poszukiwaniach naturalnej i spontanicznej formy ruchu wyrażającej muzykę, sięgnął Emil Jaques-Dalcroze do spuścizny kultury greckiej, której szczytne idee wychowania i kształtowania ludzkich serc, ciała i umysłów stały się niedoścignionym wzorem dla wielu pokoleń twórców. Zainspirowany starożytnymi rzeźbami greckimi, stworzył dwadzieścia gestów, które zastosował w swojej metodzie. Jednocześnie twórcza Rytmiki poszukiwał takiego rodzaju ruchu, który nie był celem sam w sobie, ale ruchem tak podporządkowanym muzyce i tak wynikającym z niej, aby "[…] aby ciało stawało się muzyką" (Porte 1974).

Dalcroze odkrył, że ciało ludzkie może wyrazić ekspresję utworu muzycznego. Ten fakt stał się podstawą jego edukacji. Dalcroze stworzył metodę składającą się z 3 połączonych ze sobą elementów: rytmiki wraz z plastyką ruchu, solfeżui improwizacji.

Rytmika stanowi podstawę metody: "Jest formą kształcenia muzycznego, opartą przede wszystkim na słuchaniu i kształceniu ruchowym […]" (Ibidem.) "Rytmika uczy koncepcji rytmu, struktury i ekspresji muzycznej poprzez ruch" (Galikowska-Gajewska 2012, 45). John R. Stevenson pisze: "W rytmice ruch ciała jest dominującym doświadczeniem (...)" (Galikowska-Gajewska, ibidem.).


W pierwszych interpretacjach ruchowych twórcza Rytmiki ożywiał 20 gestów. Wydarzenie z 1912 roku - wystawienie w Hellerau. (Instytut w Hellerau został ufundowany przez niemieckich braci Dorn. Tam w mieście – ogrodzie Dalcroze rozwijaj swoją metodę. Obecnie jest to europejskie centrum dalcrozowskie.) II aktu Orfeusza Glücka, jeden
z krytyków określił następująco: "To, co się tam działo, różniło się od zwykłego teatru, jak prawda różni się od kłamstwa. Było to niezwykłe widowisko. W jednym czasie i w jednym miejscu rozbrzmiewała muzyka (orkiestrą dyrygował sam Dalcroze), ruchowy obraz muzyki w przestrzeni (choreografię) przedstawiał wielki zespół wykonawców (na wzór teatru greckiego odzianych w tuniki), ruch i światło ściśle ze sobą były zespoione, w nowy sposób wykorzystano scenę przez zastosowanie schodów i praktykabli. To wszystko sprawiało kolosalne wrażenie i budziło zachwyt widzów" (Mieczyńska-Lewakowska 1993, 43).

Skróconą wersję opery wystawiono w 1913 roku.

II

Polskie spojrzenie na interpretację ruchową

Zaproponowany przez Dalcroze’a w postaci interpretacji ruchowych prosty a zarazem czytelny sposób przedstawienia muzyki w ruchu i przestrzeni, ewaluował tak, jak zmieniała się muzyka, czasy i ludzie. Niezmienna pozostaje istota tej artystycznej formy, którą tak doskonale tłumaczą słowa Friedricha Schillera: "Kiedy muzyka osiąga najszlachetniejszą moc, staje się kształtem w przestrzeni" (Appia 1974, 95).

Bo czymże jest interpretacja muzyki, jak nie właśnie ruchowym kształtem muzyki przedstawionym w ekspresyjnym ruchu wykonawców w przestrzeni. W tej kreacji twórczej, konkretny wymiar muzyki urzeczywistnia w ruchu ciało człowieka. Sztuka tworzenia interpretacji ruchowej muzyki to permanentne budowanie relacji między muzyką, ludzkim ciałem, ruchem i przestrzenią.


Z kolei dla autorki artykułu "Interpretacje ruchowe są najpełniejszym i najdoskonalszym sposobem odzwierciedlenia muzyki za pomocą środków przestrzenno-ruchowych. Stanowią syntezę muzyki i ruchu, przez co pozwalają na głębsze przeżycie i doświadczenie muzyki upostaciowanej w ruchu ludzkiego ciała" (Galikowska-Gajewska 2012, 49).
Interpretacje ruchowe muzyki stanowią podsumowanie wszystkich działań prowadzonych w ramach dalcrozowskiego kształcenia. Są wyrazem integracji muzyki i ruchu. Osobiste doświadczanie i odczuwanie muzyki ruchem ludzkiego ciała, będące podstawą wszystkich działań muzyczno-ruchowych prowadzi do zrozumienia muzyki, do lepszej i łatwiejszej perceivinga dzieła muzycznego, aż wreszcie (w kontekście wykonawców interpretacji ruchowych) do ekspresyjnego wyrażania ekspresji samej muzyki poprzez realizację ruchową. Jedność muzyki z ruchem jest wyrazem pełnego zespożenia dzieła muzycznego z jego wizualizacją przestrzenną-ruchową, która przebiega synchronicznie w czasie i przestrzeni.

Taki sposób obcowania z muzyką najsilniej oddziałuje w procesie kształcenia profesjonalistów: muzyków, tancerzy, aktorów i wokalistów [W Polsce Rytmika jest obowiązkowym przedmiotem realizowanym w szkolnictwie muzycznym I i II stopnia, w szkołach baletowych, w szkołach ogólnokształcących, w ogniskach muzycznych, w Akademiach Muzycznych, Pedagogicznym, Wyższych Szkolek Teatralnych i Filmowych]. Studia w zakresie Rytmiki oferuje 6 polskich uczelni muzycznych, zarówno na poziomie licencjackim, jak i magisterskim [Rytmikę studiować można na studiach I i II stopnia w Akademii Muzycznej w Gdańsku, Poznaniu, Łodzi, Krakowie, Katowicach oraz na Uniwersytecie Muzycznym w Warszawie]. Jednakże doświadczacą i przeżywać muzykę w ruchu mogą dzieci, młodzież i dorośli, biorący udział w ruchu amatorskim. Zajęcia rytmiki prowadzone są w domach i pałacach kultury, w ośrodkach szkolno-wychowawczych i terapeutycznych, w placówkach kulturalno-oświatowych, w ogniskach pracy pozaszkolnej.

Ten polski współczesny obraz zarówno profesjonalnego kształcenia metodą Rytmiki jak i oferowanie jej szerszemu gronu odbiorców, ukazuje skalę oddziaływań dalcrozowskiej metody, a niej niezwykle ważną rolę, jaką pełnią interpretacje ruchowe. Ścisłe podporządkowania ruchu – muzyce, ta czytelna relacja, "(...) prowadzi wszystkich uczestniczących w interpretacjach ruchowych muzyki do intensywnego przeżywania muzyki w ruchu, jak również do utożsamiania się wykonawców z realizowaną muzyką. Ciało ludzkie staje się tu przekaźnikiem emocji, uczuć i ekspresji samej muzyki." (Galikowska-Gajewska 2015, 226).

Interpretacje ruchowe muzyki prowadzą również uczestników do harmonijnego rozwoju, niezależnie od wieku. A przecież twórcza Rytmika tak bardzo zabiegał w swojej metodzie właśnie o ten zrównoważony rozwój, zalecając ćwiczenia rozwijające i podnoszące
świadomość poczucia własnego ciała, rozumianą jako nasze wyobrażenie o całym organizmie, ale też o poszczególnych jego częściach (Brzozowska-Kuczkiewicz op. cit., 47). Psycholog Henri Wallon tak tłumaczy: " […] świadomość poczucia ciała jest zasadniczym elementem niezbędnym do budowania własnej osobowości, jest to mnie lub więcej całościowe, specyficzne i zróżnicowane wrażenie, jakie ma jednostka w odniesieniu do własnego ciała" (M. Brzozowska-Kuczkiewicz op. cit., 47, według L. Picq i P. Vayer 1970). Niezależnie od spojrzenia na tę problematykę, świadomość poczucia ciała zakłada ścisłą relację pomiędzy ciałem a umysłem. Związki te akcentuje m. in. Mabel Todd (Amerykanka, jedna z twórców nauki zajmującej się związkami między obrazami mentalnymi i ruchem, idea kinezjologii (wyobrażeń odnoszących się do ruchu) w swojej metodzie Structural hygiene, podkreślając: "[…] jak wspaniale jest zbudowane ludzkie ciało i że ma ono zdolność zmieniania się zgodnie z naszą wolą" (Franklin 2007, 25, cyt. za: M. Todd).

Interpretacje ruchowe - dalcrozowski sposób kontemplowania i wyrażania muzyki za pomocą ruchów i gestów dedykowany jest każdemu. Ten uniwersalizm, jak wspomniano już wyżej, odwołuje się do naturalnego i estetycznego ruchu człowieka. Dlatego też w Polsce proste interpretacje ruchowe muzyki są już stałym elementem procesu umuzykalniania dzieci w przedszkolu. Stanowią szalenie ważny element profesjonalnej edukacji muzycznej, a w niej dalcrozowskiej rytmiki, począwszy od podstawowej szkoły muzycznej, poprzez szkołę średnią, a na studiach muzycznych kończąc.

Dzieci w szkole muzycznej I stopnia poznań muzykę i wyrażają ją ruchem w prostych interpretacjach ruchowych. Ten rodzaj aktywności ruchowej wywołuje w nich wiele spontaniczności i radości. Trudniejszy repertuar muzyczny towarzyszy uczniom w ramach przedmiotów: Rytmika i Zespoły rytmiki na poziomie II stopnia kształcenia muzycznego. W najpełniejszym wymiarze doświadczają bliskich a zarazem bardzo dojrzałych relacji z muzyką, studenci specjalności Rytmika w ramach przedmiotów realizowanych w toku studiów, takich jak: Rytmika, Kompozycje ruchowe utworów muzycznych, Zespoły rytmiki.

Uczestnicy zajęć w twórczym procesie powstawania kompozycji przestrzenno-ruchowej zapoznają się z utworem, z genezą jego powstania, poznają formę dzieła muzycznego, dokonując analizy formalnej utworu, poznają zapis nutowy – partyturę. Jednakże to spontaniczne reakcje ruchowe towarzyszące improvizacji ruchowej do pierwszej odsłony wybranego utworu, stanowią najcenniejsze - osobiste doświadczenie zmysłowe.
Takie sposób obcowania z muzyką (w trakcie pracy nad kompozycją przestrzenno-ruchową) jest gwarantem lepszego jej zrozumienia i poznania.

**Muzyka w interpretacjach ruchowych**

Wybór muzyki do interpretacji ruchowej uzależniony jest od wielu czynników. Jednym z nich jest grupa, z którą pracuje nauczyciel i rodzaj placówki, w której prowadzone są zajęcia Rytmiki. Inny repertuar muzyczny przeznaczony jest dla dzieci, inny dla młodzieży i osób dorosłych. Podział ten związany jest z możliwościami percepcyjnymi i ruchowymi osób w różnym wieku. Kolejnym kryterium wyboru utworów do interpretacji ruchowych są indywidualne zainteresowania twórców choreografii związane z konkretnym stylem w muzyce czy wybranym kompozytorem i t. In opinii autorki to właśnie ten czynnik wpływa najbardziej inspirująco na podejmowanie wyzwań w zakresie powstawania interpretacji ruchowych.

Dzieło muzyczne rozumiane jako synteza wielu elementów w interpretacji ruchowej "podlega wizualizacji w postaci obrazu ruchowego zakomponowanego w przestrzeni" (Galikowska-Gajewska 2010, 46). Muzyka stanowiąca inspirację dla działań artystycznych, nasuwa rozwiązania w zakresie użycia środków ruchowych, jak i formy przestrzennej. Tworzenie koncepcji ruchowej związane jest z improvizacją ruchową. Podczas improvizacji ruchowej wykonawca odczuwa muzykę całym swoim ciałem, pozwala się jej ponieść, poddając się działaniu muzyki tworząc z nią ruchową jedność.

Utwór muzyczny stanowiący inspirację do pracy twórczej, powinien pobudzać sfêrę ruchową wykonawców i prowadzić ich do wyrażenia pełnej ekspresji muzyki w ruchu. Stopień wyrazistości i ekspresyjności języka ruchowego w dużym stopniu uzależniony jest od możliwości percepcyjnych i ruchowych samych wykonawców. W procesie tworzenia interpretacji ruchowych muzyki powinniśmy dotrzeć do informacji związanych z genezą powstania utworu – do źródeł inspiracji dla kompozytora. Ważna jest również estetyka muzyczna epoki, w której powstał utwór. Jednakże najważniejsze są poszukiwania odpowiednich ruchów ludzkiego ciała, które są w stanie oddać wszystkie odcienie emocji i ekspresji samego dzieła muzycznego.

Dla autorki artykułu muzyka współczesna jest największym natchnieniem. Wszechstronność dzieł współczesnych, wynikająca przede wszystkim z bogactwa muzycznego brzmienia, stwarza olbrzymie możliwości kreacji i odkrywania oryginalnych
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rozwiązania przestrzenno-ruchowych. Muzyka współczesna bardzo silnie oddziałująca na ludzką wyobraźnię jest doskonałym bodźcem do ciągłych poszukiwań ruchowych, których ograniczenia mogą wynikać jedynie z możliwości anatomicznych ludzkiego ciała.

Najprostsze formy ilustrowania muzyki w ruchu i przestrzeni przez najmłodsze dzieci odnoszą się przede wszystkim do wizualizacji podstawowych elementów dzieła muzycznego, o których pisze Dalcroze: "Rytm, podobnie jak dynamika, zależy całkowicie od ruchu i znajduje swój prototyp w naszym układzie mięśniowym. Wszystkie niuanse agogiczne - allegro, andante, accelerando, ritenuto - wszystkie niuanse dynamiczne - forte, piano, crescendo, diminuendo mogą być realizowane przez nasze ciała, a ostrość naszego muzycznego uczucia zależeć będzie od ostrości naszych cielesnych wrażeń." (Dalcroze 2000, 60).


Użycie rekwizytów w interpretacjach ruchowych może być wielorakie. Można traktować je jako rodzaj scenografii, dekoracji na scenie. Do rekwizytów zaliczyć należy również kostium sceniczny czy różnorakie przedmioty użyte w celu wyrażenia emocjonalności i ekspresyjności muzyki w ruchu. Nieodzownym elementem prezentacji scenicznych jest również oświetlenie. Już na scenie w Hellerau eksperymentował ze światłem Adolph Appia, zdając sobie sprawę z niesamowicie ważnej, ekspresyjnej oraz scalającej roli, tegoż elementu dla całości perypowanego dzieła scenicznego. Współcześnie oświetlenie traktowane jest w działaniach scenicznych w dwojakim sposób. Jako element scalający sceniczną prezentację bądź jako samodzielnym sposób wypowiedzi. Do palety najnowszych środków scenicznych, z których korzystamy współcześnie, prezentując interpretacje ruchowe na scenie, zaliczyć należy prezentacje multimedialne czy bardziej zaawansowane - animacje i wizualizacje. Mając do wyboru coraz to bogatszą paletę środków technicznych, wzmocniających ekspresję scenicznej wypowiedzi (autorka odnosi się tu do interpretacji ruchowych), nie można zapominać o przewodniej roli muzyki, którą podkreśla i manifestuje w słowach Emil Jaques-Dalcroze; "Cały mój system zbudowałem na muzyce dlatego, że muzyka jest potężną siłą psychiczną, wynikłą z naszego działania duchowego i wyrazowego,
która dzięki swej możliwości pobudzania i regulowania może porządkować nasze czynności życiowe." (Brzozowska – Kuczkiewicz op. cit., 31).


Zdjęcia 1-2.
W. Kilar, Bitwa. (Autor: Przemysław Gabryel)

Zdjęcie 3.
W. Kilar, Mrówki. (Autor: Przemysław Gabryel)
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Zdjęcie 4.
Betelehemu, kolęda z Nigerii.
(Autor: Przemysław Gabryel)

Zdjęcie 5.
J.S. Bach, Badinerie z II suity orkiestrowej h –moll. Użyte rekwizyty - krzesła stanowią stały element scenografii i dynamizują relacje między wykonawcami.
(Autor: Przemysław Gabryel.)

Zdjęcie 6.
J. Cage, Our Spring Will Come. "Zastosowany w kompozycji rekwizyt — trampolina, podkreśla specyfikę brzmieniowości utworu. W interpretacji ruchowej 'Our Spring Will Come' bierze udział pięć wykonawczyń ubranych w czarne kostiumy. Wspólny kolor strojów symbolizuje tu jedność dźwiękową fortepianu" (Galikowska-Gajewska 2012, 71). (Autor: Piotr Rodak.)
K. Penderecki, Anaklasis. "Osiem białych materiałów użytych przez wykonawców w interpretacji ruchowej utworu Anaklasis, podkreśla szerokie spektrum brzmieniowe przebiegu muzycznego" (Galikowska-Gajewska Ibidem, 94). (Autor: Piotr Rodak)

Zdjęcie 9.
K. Olczak, Trio hommage à Karol Szymanowski. (Autor: Piotr Rodak)

Zdjęcie 10.
(Autor: Piotr Rodak)

Zdjęcia 11-12.
(Autor: Sylwia Holeksa-Wilkowska)
Zdjęcie 13.

P. Mykietyn, "Whoever hath her wish, thou hast thy will" to the words of Shakespeare's Sonnet. Wykorzystane w interpretacji ruchowej kostiumy nawiązują do quasi-barokowej maniery, w której kompozytor napisał utwór. Natomiast krzesła stanowią ruchomy element scenografii.

(Autor: Krzysztof Warzała)

III

Rola interpretacji ruchowych w procesie upowszechniania muzyki

Nieocenionym narzędziem w procesie popularyzacji muzyki są Koncerty Interpretacji Ruchowych Muzyki, Koncerty Choreografii Muzyki, Koncerty z cyklu Muzyka – Ruch – Przestrzeń, koncerty zatytułowane Zobaczyć muzykę, Usłyszeć obraz itd. Różnorodność nazw koncertów nie wyklucza jednej głównej idei tego typu wydarzeń artystycznych. W tym samym czasie na scenie rozbrzmiewa muzyka, a jej wizualizację przestawiają na żywo ekspresyjnym ruchem wykonawcy. Coraz śmielej od wielu lat promowana jest w ten sposób muzyka współczesna ze swoim bogactwem brzmieniowym. Koncerty środowiskowe dla dzieci, młodzieży, seniorów, koncerty w ramach akademii dziecięcych, koncerty w ramach festiwali nauki, koncerty w salach koncertowych dla melomanów, koncerty w ramach sesji naukowych, kongresów, seminariów, odbywających się w Polsce i za granicą, dają ogromną szansę poznania publiczności szerokiego spektrum dzieł muzycznych w wymiarze ruchowym.
Podsumowanie

Zaproponowana przez Emila Jaques-Dalcroz’a na początku XX wieku wszechstronna metoda edukacji artystycznej – prowadzi do harmonijnego rozwoju człowieka poprzez ruch. Związane z nią integralnie interpretacje ruchowe muzyki stanowią czytelną i ciekawą propozycję poznawania muzyki. Istota interpretacji ruchowej - synteza muzyki i ruchu zaplanowanego w przestrzeni odwołuje się do współczesnych wyznaczników kontemplacji sztuki. Dlatego też – autorka pragnie podkreślić te słowa z wielką determinacją: Nie bójmy się tworzyć artystycznych wizji muzyki w ruchu i przestrzeni, naznaczonych cechą indywidualności, ponieważ to właśnie interpretacje ruchowe muzyki są doskonałym sposobem percepcji dzieła muzycznego, który prowadzi zarówno wykonawców, jak i odbiorców do świata muzyki.

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Function and Structure of Yoruba Songs on Dental Health among the Nursing Mothers in Southwestern Nigeria

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Abstract
Music serves different purposes on different occasions. One of its functions is to educate or enlighten on health related issues. There are different studies on the use of music in health literacy. This paper, therefore, focuses on the use of Yoruba songs among the nursing mothers in pediatric ward in Obafemi Awolowo University Teaching Hospital Complex (OAUTHC) Ile-Ife. Interviews, participant observation, cultural history, and lyrical analysis were used for this paper. Based on health beliefs and transformative musicology theories, the paper suggests that Yoruba songs on dental health for nursing mothers are very functional as they are rooted in the socio-cultural life of the people. Yoruba songs serve as education, caution, entertainment, encouragement, and psychological therapy for the nursing mothers whose children were admitted to a pediatric observation unit at the OAUTHC.

Keywords: transformative musicology theories, music structure, yoruba songs, dental health, nursing mothers

Introduction
Music plays different roles in the well-being of humans which includes standard of living, level of living and quality of life. Medical ethnomusicology is a growing area of study interest among applied and advocacy ethnomusicologists. This is rooted in the integrative,
complementary and alternative medicine approach to health and healing. Medical ethnomusicology examines how music can be used to access "biological, psychological, social, emotional and spiritual domains of life" (Koen et al. 2008, 4). Effectively, music may become "the bridge by which the physical and spiritual are connected and can be the most vital component of a healing ceremony or practice" (Koen 2009, 4). In Bleibinger's (2007) review of Barz's (2006) book titled Singing for Life, he notes that Barz’s work on AIDS reveals the importance of medical ethnomusicology, but it definitely doesn’t mark an end. Rather, it stands at the beginning of new studies to come. This paper is another angle of looking at medical ethnomusicology from dental health perspective. In contrast to music therapy, which more often draws on Western music practices, medical ethnomusicology explores world cultures and "music medicine" healing traditions as a means to address disease care and prevention. Barz defines medical ethnomusicology as:

[...] medical intervention or treatment, or even as medicine itself in indigenous or cultural understanding. Whether music may cure or just support the process of healing, it is linked with strategies and practices developed by communities in order to respond to different types of disease, illness, health and healing, which are themselves culturally conceptualized. Medical ethnomusicology takes into account those conceptualizations, cultural understandings, and interpretations of disease, discussing them from differing transdisciplinary points of view. Focusing on the performative nature of treatment and healing, medical ethnomusicology seeks to gain a better understanding of how disease is made meaningful. (Barz 2006, 62.)

Methodology
This paper aims to find out the effects, functions and structures of dental related songs among the nursing mothers who are attending to their children in the Pediatrics Clinic/Ward of OAUTHC. This paper therefore answers the following questions: what are the categories of Yoruba dental health songs used among the nursing women in OAUTHC? What are the functions of theses Yoruba dental songs among the Nursing mothers? What are the cultural musical structures in the selected music?

Interviews were conducted with 15 people. This entails 2 dentists, 2 nurses, and 10 nursing mothers who have participated in the dental health talks. Likewise the researcher participated in the morning health education training on health and specifically dental health of parents as it affects their children in the Pediatric ward. He recorded some of the Yoruba songs sang during the training. The songs were analysed and transcribed to English language. The objectives of this paper are: to identify and categorize dental related songs, examine the
roles of the songs on dental health and analyse the effects of the selected songs on dental health.

This paper is based on the Health Belief Model and transformative musicology theories. Health Belief Model theory is one of the longest established theoretical models designed to explain health behavior by better understanding beliefs about health (Harrison et al. 1992; Harrison et al. 2010; Nutbeam and Harris 2004). At its core, according to Nutbeam and Harris (2004, 10), it suggests that the likelihood of an individual taking action related to a given health problem is based on the interaction between four different types of beliefs. The model predicts that individuals will take action to protect or promote health if

They perceive themselves to be susceptible to a condition or problem. If they believe it will have potentially serious consequences. If they believe a course of action is available that will reduce their susceptibility, or minimize the consequences. And finally if they believe that the benefits of taking action will outweigh the costs or barriers. (Nutbeam and Harris 2004, 10.)

This theory is germane to the discourse of medical ethnomusicology on dental health among nursing mothers. Nursing mother’s susceptibility made the nursing mothers to listen and even sing the dental health songs and also analyse the meanings with the health educator during the training. Also, the nursing mothers with various health issues with their kids will not want further health challenges for themselves or for their kids, thereby participating in the dental health education songs.

The theory is aptly applicable to the women as they acted in singing, believing that it is less costly and taking part will not be a barrier to their or their kids’ health. They also believe in practically taking care of their dental health, for their good and the good of others. Still on the model and dental health, the model further explains that refinement has acknowledged the important modifying factors, particularly those associated with personal characteristics and social circumstances as well as the impact on personal experience. Added to this analysis of the model is the concept of self efficacy, that is, the belief in one’s competency to take appropriate action as a factor influencing the strength of the model in predicting behavior change. This is still applicable to dental health as the song texts will lead them to taking daily actions of brushing their teeth and that of their children believing that it will reduce the effect of teeth decay (caries), pains and other oral health issues.
Transformative musicology aims at the transformation of individual and our world at large. It encompasses all musical activities that focus on transformative purposes (Adedeji, 2006a). The ambivalent nature of the power of music was demonstrated in Adedeji (1999), where he enumerated the anabolic and catabolic roles of music. The theory is applicable to dental health songs among nursing mothers in paediatric hospitals. The songs have power to transform those who have been very careless about their dental health to take positive action and sometimes may need to visit dental clinic for regular checkups.

Songs and singing is part of daily activities of Yoruba people as a form of transformative music. Beier (1956, 23) rightly notes that "The Yorubas are indeed a poetic nation, because every person has his own praise songs, by which he will be greeted on all important occasions". Beier in his research recognises the transformative power of music in the daily routine of Yoruba people with their oriki praise name. Olajubu (1978, 676) echoes on verbal arts and artists in Yorubaland that:

Youba verbal artists include oral poets, singers, dramatists, storytellers, public orators, priests and diviners, and others who perform by word of mouth in the presence of an audience or even without an audience. They include those who sing or chant at work to reduce the tedium of labor, those who intone the advertisement of their merchandise, and those who have to chant incantations privately to them to ensure the efficacy of a drug or as a form of prayer.

While Olajubu recognises the transformative functionality of music, he however excludes the way music is used in dental health related issues, a lacuna this paper is out to fill. Orimoogunje (2016, 857) explains that the verbal arts in general and those used in Yoruba indigenous healthcare practices in particular are products of society, and they are used by, and for the people in the Yorùbá society. He further asserts that:

 [...] the members of the Yoruba society are active users of verbal arts. They include the knowledgeable elders, both male and female in their capacity as fathers, mothers, heads of the families, heads of communities, priests, artistes, etc. The heath-related genres are in the society to address situations when someone, a member of the society is sick, when performing general greetings at meetings, during other rituals in the community, and when mothers are caring for their baby. (Orimoogunje 2016, 93)

This paper agrees with, and extends Orimoogunje’s assertion of the verbal arts, especially in indigenous health care centers among the Yoruba; the researcher notes that the western health center is an area of research that he negligibly did nothing about.
Orimoogunje (2003, 3) notes that "among the Yoruba musicians and chanters, the verbal arts related to Yoruba indigenous healthcare delivery system constitute a source of information on Yoruba life". They use verbal arts for dual purposes – to amuse people and to inculcate in them the views of the Yoruba on certain phenomena. These genres are used in such a way as to have an impact on the psyche of their targets. Still on Yoruba songs and traditional healthcare as a means of transformation, Orimoogunje (2005) examines the various Yoruba verbal arts used in the Yoruba indigenous health care center and notes that the Yorùbá verbal arts in indigenous healthcare practices have strong informative functions that urge mankind to be aware of the appropriate step to be taken towards ensuring cure within the indigenous healthcare delivery system. He further highlights the different Yoruba verbal arts used in traditional health care to include:

[...] orin-ìbọ (Liturgical songs), ibá (homage). Ìfọ (incantations), ãyájó (myth-like incantations), iwùre (supplicatory blessings), épé (curse), èbè (propitiation) and orin-ìbejì (twin babies' songs) oríkì (verbal Salutes), orin-ìrẹ̀mọlẹ̀ (lullabies), orin-erésù (orin aló-òlitàn/moonlight songs) and orin-ìpàdé ọlọmọwọ́ (natal songs) used in the indigenous healthcare delivery system are a bit more secular than the ones earlier mentioned above. (Orimoogunje 2005, 3.)

Furthermore, Orimoogunje (2005) expatiates on some of the verbal arts used in the indigenous Yoruba health centers and their users. He notes that

Through the Yorùbá verbal arts (in indigenous health management), the users are well informed of the beliefs, convictions, fears of the unknown and the aspiration of the Yorùbá traditional setting. The orin-ìbọ (liturgical songs) extracted from orin-àgbọn during Òṣàràn festival at Ìlè-Ife discusses the belief of the Yorùbá on how their society views the possession of children. (Orimoogunje 2005, 3.)

While the reviewed studies showed the efficacy of music in general and its usage in the Yoruba indigenous health centers, none of the studies reviewed examine the use of Yoruba songs in Dental Health education in Obafemi Awolowo University Teaching Hospital Complex.

Ogli (2010) defines song as the combination of music and words to provide a universally accepted platform for expressing joy, sorrow, love, and appreciation that can deeply impact on the audience. Song is a short lyric or narrative text set to music. The music often reproduces the mood of and lends a heightened emotional expression to the song's text, which is often a poem.
Nketia (1974) notes that African traditions deliberately treat songs as though they were speech utterances. Arom (1991) explains that music and language are closely interconnected and that the phonemic structure of language has powerful constraining effect on the melodic structure of the songs. African songs contain lyrics that are composed in a narrative style. Nzewi (1988) opines that the knowledge of the African cultural value systems provides the understanding to interpret African songs and deduce full meaning from the communication experience. Agbese (1989) argues that music has always been the most visible attempt employed by ourselves to listen to ourselves. African music is a powerful medium of communication, through which human actions and reactions are expressed by Africans. It provides a forum to mirror the society so that members could understand things better and learn more about life. African music focuses on the teaching of morality and building restraints into the psyche of the public. Aluede’s (2012) study is based on the use of music therapy in healing homes. Which include the Iyayi society in Edo state of Nigeria, and the biblical example of healing to Nigeria music healers. The reviews above have shown the relationship of Music and health. However, none have addressed the use of religion, faith and songs among the pregnant women attending the antenatal clinic in southwestern Nigeria. While discussing the context of verbal arts Orimoogunje (2005) asserts that:

The use of verbal arts in the Yoruba indigenous healthcare practices extends beyond the domestic context. At the communal level, various groups of performers from different homes of the same community are involved. These various groups use verbal arts for different goals in the community. The groups involved in this context are traditional artists, and nursing mothers in both the indigenous and orthodox health centres. (Orimoogunje 2005, 93.)

The researcher extends the discourse of African song by examining the Yoruba dental health songs as used among the nursing mother’s health education talks in Obafemi Awolowo University Ile-Ife.

**Functions of the Yoruba Dental Health Songs**

Dental songs are functional because they give some kind of directives, instructions and education on how to treat the teeth. Some of the identified songs include:
I.

*We ki o mo, ji ko rorin, ge ekanna re, jeun todara lasiko ma jeun ju*

[Have daily bath, brush every day, brush your teeth, cut your finger nails, eat good food and don’t be a glutton (authors' translation)]

The song above encourages nursing mothers to daily have good hygiene. This should include bathing and brushing of the teeth, among others. Here the health educator (Alhaji 2016, in a health talk in OAUTHC) explains to the nursing mothers that "some women in the name of being tired [when] breast feeding baby encourage smelly teeth. Some who are not fully engaged in any job may not see the need to brush their teeth till evenings which is neither good for their heath nor that of their baby they are nursing". The song text ji kororin emphasises the need to brush early in the morning to clear off the bacteria that hang on food remains, there is the need for daily brushing of teeth. Orin is made of wood sliced to small sizes. Some of the trees used for this are believed to be medicinal for reducing tooth decay and pains. Though modern day tooth brush and tooth paste like Close-up among others are equally encouraged.

II.

*Yetunde o, Yetunde mi da Yetunde*
*Aromi mon we, elenu rerun, ota pako*

[Oh Yetunde my Yetunde, where are you? Yetunde is going about with smelly mouth, an enemy of chewing stick]

(authors' translation)

The song above is a satire against ladies that goes about without proper care of teeth. The song mentions Yetunde. Yetunde is a Yoruba female name which means ‘mother has reincarnated’ symbolising (in the song) women and in extension any one that encourages dirt especially mouth odor.
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III.
Imo toto lole segun arun gbogbo-
Imo toto eyin, imo toto ara,
Imo toto lole segun arun gbogbo

[Good hygiene cures sicknesses,
Good hygiene of the teeth,
Good care of the body
Good hygiene cures sicknesses]
(authors' translation)

IV.
Eleyin iru lokalal,
wende weri lokata
Baba won lo r’o giri
Ko be won ko ledun

[You with smelling teeth go and sit down]
(authors' translation)

V.
Jeyin jeyin mabeyin mi je,
jedojejo mama bami ja
VI.

Bí mo bá jí, Bí mo bá jí lo‘wúrò
Ma bomi tómi bójú, Ma bomi sènu
Ma bomi tutu si baluwe, Ma bomi sike ,
Ma sara loge, ki igbe orin maa gbe orere womi
Ki jeyinjeyin maa sa funmi, Mo tì pinya pelu sobia,
Emi ati onibameji ti di ota, Omi to darogun o si nita temi,
yannuyanmu toi sole mi dakotí

[When I wake up, when I wake up in the morning
I take water to wash my face, and wash my mouth
I will shower at the bath room with cold water
I make sure I keep myself neat,
So that cholera and ...do not come near my house
tooth decay should run away from me
I have separated with sobia
Me and cholera have become enemies
Water in waste materials is far from my surroundings
Mosquitos will not make my house a dwelling place]
(authors’ translation)

The selected Yoruba Dental songs are entertaining. According to one of the informants (Ojuola 2016 Personal communication) the health talks here do go with songs since that is part of our cultural inheritance. The songs apart from any other thing make the mothers happy and lively. Even those who are sad because of their child been in the hospital gets entertained. Likewise, one of the nursing mothers (Mummy Erastus, 2016, personal communication) asserts that the songs just enlivened their minds and also entertained them. In support of the entertainment function of Dental Health songs Peterson (1993) writes that the tradition of entertainment is an important one in many African states. Music performs the functions of entertainment to deserving members, in order to encourage such persons who are doing well in the society to continue in their good deeds, as well as stimulate others to emulate them. Even when the songs are satirical, the composers still consider the value of entertainment very important. They ensure that the text of the songs and all other musical and extra-musical elements that are capable of stimulating a good sense of humour are contained in the songs.

The Yoruba Dental Health songs do not just entertain but teach and educate both the singers and listeners. Iyabode (2016, personal communication) argues that though she has been singing the songs before but using the songs during health talks in the wards here give her a deeper meaning and especially the need for regular brushing both for her and for her
family members. Another nursing mother (Ola, 2016) notes that jeyinjeyin could easily come and affect the teeth if it is not constantly washed. Another nursing mother (Abayomi 2016, personal communication) notes that the singing and the training helped her to make a new decision and that she will even start washing the gum of the baby gently before the teeth come out.

Music text gives cautions and warnings. This is seen in the selected Yoruba Dental Health songs. The first and third songs are directly warning the need for constant tooth washing. On caution, Alade (2016, personal communication) notes that "dental health songs warn us to be careful. If we are healthy is it not for our good? So songs have a way of warning people and we are careful now so that we can live in good health".

The selected songs performed therapeutic functions because of their psychological relevancies. Their efficacious effects on nursing mothers cannot be over-emphasized. As Olabode (2016, personal communication) notes that "the song Imo toto sometimes give them some psychological relief while nursing their sick child in the hospital ward. Just mere hearing musical sounds creates relief of depression and worry and brings joy to the mind". This is further supported by Orimoogunje (2016, 857) who observes that some of the Yorùbá verbal arts are tools that can be used to work on the socio-psychological conditions of the people who directly benefit from the performance of the verbal arts.

Yoruba dental songs portray the aesthetic quality of the teeth and the need to care for it. Orimoogunje (2016) in support of this assertion notes that "there is much literary dexterity in the Yorùbá verbal arts used in indigenous healthcare delivery system … the aesthetic function of the verbal arts are on three distinct levels - musical, recitative and dance". The song titled *We ki o mo* help us to realize the need for aesthetics in our teeth and other parts of our body.

**Musical Analysis**

In this section, the musical analyses of dental songs selected were examined. Scales of dental related songs are varied. The composer chooses the scale which suits him best. In doing this, however, his creative act is guided by certain rules like the proper placement of words to achieve intelligibility, ensuring that the intervallc range of notes and the ambit of the melody agree with the speech-tone patterns of the chosen text, and he also ensures that the melody conceived is based on the chosen mode of the text. Akpabot (1998) notes that scale patterns in African music are very important not as a vehicle for a theoretical exercise for Western
scholars, which in the end is counter-productive, but as an important yardstick for looking at traditional melodies and melodic movement. Ogli (2010) notes that Idoma music is conceived and built on the tonal pattern of Idoma language. Likewise, dental health songs are patterned after Yoruba language. Although African music is generally characterised by pentatonic scale, in dental songs, as studied, some of the scales employed include tetradonic and pentatonic scales.

- **Tetradonic Scale** is a scale with its music built on four notes. For instance, see tetradonic example below. The tetradonic scale comprises of four musical notes. A typical example is the song titled *Jeyinjeyin* C, D, E and A notes. At other times the tetradonic scale could comprise C, D, E and G. See example below (all the example are authors' archive):

   ![Tetradonic Scale Example](image1)

- **Pentatonic Scale** comprises music built on five musical notes. For instance the song *Eleyin iru* has five notes which comprises of E, G, F, C, and D, while the song *Imototo* has same pentatonic scale but with notes different from *Eleyin iru*. It consists of G, C, E D and B. See the example below:

   ![Pentatonic Scale Example](image2)

- **Heptatonic Scale** is song built on six notes. For example, the heptatonic scale in song titled *We ki o mo* is constructed with C, D, E, G, A, and B. The other types of heptatonic scale do not make use of leading notes in the build-up:
Different melodic structures are observable in dental songs. One of such is phrase in song melody. Musical phrase is a section of a musical line somewhat comparable to a clause or sentence in prose and is typically defined by arrival at a point of momentary stability such as is created by a cadence. The varieties of melodic phrases observed in the songs sampled include: two melodic phrases (binary), three melodic phrases (ternary). Ogli (2010) explains that an observable element of Idoma funeral songs is the asymmetrical nature of the phrase lengths. This is also similar in dental songs in the example below:

**IMOTOTO**

The melodic intervals in songs are mostly steps and sometimes leap or step-wise. The melodies are further characterized by both conjunct and disjunct movements. Some melodies are more conjunct than others, because there is no strict adherence to balancing the usage of these movements in a given song. Small leaps of 3rds are more common than leaps of 5ths and 6ths, although leaps of 5ths and 4ths occur within melodies. This is observed in the song **Jeyin jeyin**:
According to Ofosu (2000), tonality implies loyalty to a tonic or key system as uncompromisingly practiced and guarded in Western music. African music especially the dental songs exhibits little or no allegiance to tonal rigidity in the Western sense. Rather, they reflect speech tone patterns and inflections as obtainable in given cultures. Nketia (1974) earlier expresses this view when he said that African traditions give similar tonal treatment to both songs and speech. Dental songs are treated along this same general principle underlying African songs. He further observes that African music is organised around a tonal centre rather than the key. He went further to highlight the following as indices for identifying the tonal centre. Although this general principle is applicable to most African cultures, the speech and tonal variations on which African music is based make it imperative that music from different cultures demand tonal arrangement based on its background. Ogli (2010) notes that in Idoma, the tonal centres of most vocal music lie around the centre of the entire range of a given melody. In dental related songs selected centre key revolves around C.

Akpabot (1998) defines rhythm as the organization of music in respect of time, which can be expanded by adding that it is the regular or irregular recurrence of groups and motions in relation to pulse, meter, stress, duration, accent, pitch, contour and design, functioning within the architectural structure of the artistic whole. Rhythm can be free, flexible, measured or metrical. Akpabot notes that the rhythm of a song, which was determined by its poetic context, was divided into long and short corresponding to the six generally accepted rhythmic modes, which are trochaic, iambic, dactylic, anapest, spondee and tribrach. The most commonly used in dental songs is trochaic. Nketa (1974) observes that the rhythm organisation of African music includes various complex structures such as hemiola, cross rhythm, additive, strict and free vocal, multilinear hocket and interlocking. The study of
dental songs also reveals that no single rhythmic mode is used throughout a given piece of music, rather, a combination of rhythmic modes as determined sometimes by Yoruba speech pattern. However, the two common modes that frequently recur are the Trochaic and Iambic meters. It is obvious that the choice of rhythmic mode in dental related songs selected is made with deep consciousness of tonal compatibility and phonic structure of the language, especially for the purpose of variation, emphasis or stress. The iambic meter, as used in one of the songs, has the following rhythm:

\[
\begin{array}{cccccccc}
\frac{2}{4} & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\frac{6}{8} & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\frac{2}{4} & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\frac{4}{4} & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

Tone, diction, intention and meaning are interrelated in the study of dental songs. We observe that the Yoruba language, though tonal, is flexible when the words are set to music. Agawu (1988) examines that in tonal languages the tone must as far as possible agree with the rise and fall of the speech tone. He then argues that tone is operative on the level of syllable, word, phrase and sentence. We find further evidence of the language flexibility to melodic configuration.

**Conclusion**

In this paper the researchers have shown the relationships between music and dental health and specifically the use of Yoruba dental songs during educational trainings in paediatric wards in OAUTHC. They have also demonstrated that the songs are rooted in Yoruba socio-cultural traditions. More so, they have shown the gap which the paper fills in terms of the use
of Yoruba songs for dental health awareness during training. The songs sampled are functional tools including entertainment, education, therapy, and caution in altitude to dental health. Also, the musical structure of the selected songs was analyzed. They include the pentatonic, tetratonic, and hexatonic scale. Other structure includes the melodic phrase, melodic intervals, tonal organization and rhythm. A lot of researches could still be done in the future on music and dental health especially with the fact that only little studies have been done in Nigeria especially with the use of music for dental health awareness.

References


