Editors and Editorial Board

Contents

▸ ▸ ▸ Editorial

We are very pleased to bring our readers the five compelling articles that comprise the latest version of the Hellenic Journal of Music, Education, and Culture.

The opening article by Aaron Tyler is entitled Sonic and Auditory Cognition in the Byzantine Chant: Historical and Ontological Perceptions of an Intercivilizational "Language of Worship". It aims at exploring the ways that the Byzantine Chant illustrates the connections of sound, tone, and language to Eastern Orthodoxy's inter-civilizational conceptualization and cognition of worship and identity. The outcome of this paper is impressive in its richness of exploration by means of cross-disciplinary platform of geo-historical analysis, musical theory, and linguistic philosophy. It convincingly demonstrates that from within the world construction of the Orthodox Church, the Byzantine Chant emerged as the most authentic human modus operandi for attaining purity in worship. The most important conclusion is that the Byzantine chant is not simply a Greek chant since the intimate relationship between the Orthodox tradition and the cultures and histories in which it has found root complicate and enrich its identity.

The second article, by Slađana Marić, focuses on the possible enrichment of music and art experiences of students by online gaming to learn music and English language in Music and Ballet School Solfeggio Education in Serbia. This very interesting teaching methodology is based on the belief that by online gaming in classroom or at their spare time, students can learn and master their music, English language, and ICT skills in a pleasant and motivating learning environment. In this case, the educational content applied in the free online games on two websites is presented: (1) "Classics for Kids" website of Cincinnati Public Radio and (2) "New York Philharmonic Kidzone" website by New York Philharmonic, New York. These games, as the author argues, should be analyzed in teaching methodology lectures for students studying for educators, teachers, teachers of music subjects, teachers of foreign languages, and also students of educational media design. Furthermore, she recommends that all music educators should consider the changes and wider artistic opportunities that new

information communication technologies (ICT), such as online music educational games can offer students in their formal and informal spheres of music education something that formed the wider aim of this article.

The third article, by Milan Pavlovic, Natalija Vugdelija & Radica Kojic, is entitled The use of social networks for e learning improvement. Their substantial research is held, through an experiment at ICT College in Belgrade, in order to define main social networks that can be used for e-learning improvement, and to show that social media tools are powerful tools that can be used instead of classic e-learning platforms. As they rightly argue, social networks are important because they build relationships and connections in different contexts; moreover, in such environment the process of learning and education go through changes and people adapt to emerging trends. Through a thorough presentation of their experiment, this paper convincingly shows that the social networks are good support for e-learning in terms achievement of positive learning results.

The fourth article is a stimulating interview by Edward Green entitled Aesthetic Realism and the Art of the Flute. An Interview with Barbara Allen in Conversation with Edward Green. As the author explains, Aesthetic Realism, the philosophy founded in 1941 by Eli Siegel (1902-1978), was described by him as "the art of liking the world and oneself at the same time, by seeing the world and oneself as aesthetic opposites." Siegel went even further by showing, in his philosophic masterpiece Self and World that reality has a structure akin to what makes for beauty in the arts--the oneness of opposites; and that the questions men and women face in everyday life are aesthetic. According to Green, in this interview Barbara Allen describes this new and grand education--with a focus on the art of which she is a master: the art of the flute. Allen had the honor to study with Eli Siegel and she explains, in detail, how she applies the principles of Aesthetic Realism both in performance and education. This is a fascinating interview, accompanied by visual and aural material, in which Barbara Allen gives interesting views on such questions.

The final article in this issue (in Greek by Anastasia Siopsi) has a musicological focus and is an insightful examination of the influence of Friedrich Nietzsche (1844-1900) on the work of Richard Strauss (1864-1949). As Siopsi argues, there is no doubt that that Strauss's work was

influenced by this important German philosopher, something mostly apparent in his symphonic poem Also Sprach Zarathustra. The wider question that is explored, mainly through the analysis of this symphonic poem, is to what extent music is able to express philosophical issues. The analysis takes a further step to examine music's referential role by commenting on the way that Strauss's symphonic poem is used in Kubrich's film entitled 2001: A Space Odyssey, of 1968. The conclusion derived from this presentation is that this work can contribute to contemporary hermeneutics of Nietzsche's philosophy at an era that is dominated by the power of image and sound, preserving thus the potential of embracing philosophical signs in its sonic structure.

We are most grateful to the authors of these papers.

GRAHAM WELCH and ANASTASIA SIOPSI

Article

Sonic and Auditory Cognition in the Byzantine Chant: Historical and Ontological Perceptions of an Intercivilizational "Language of Worship"

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ABSTRACT | The sonic and auditory cognitions associated with the sounds and language of the Byzantine Chant are a consequence of the Eastern Orthodox Church's world construction (externalization and objectivation) created through a complex filter of time, place, and identity. Considering varied influences from the European continent, Russia, and the Near East, this paper will explore how geography, culture, cosmogony, and empire conditioned the sonic and auditory developments and perceptions of this sacred chant.

Using a cross-disciplinary platform of geo-historical analysis, musical theory, and linguistic philosophy, this paper will consider the following questions: Why does the Eastern Church perceive the monophonic character of this eight-tone (octoechos) chant as the most authentic modus operandi for expressing the language or liturgy of worship? Where does it come from? How was it created? What are its metaphysical, historical, and linguistic roots? How is one called to listen to its sounds? In what ways are the melodic formula, rhythms, and tonality of this chant inextricably linked to specific liturgical texts, human geography, and metaphysical context?

The Byzantine Chant illustrates well the connections of sound, tone, and language to Eastern Orthodoxy's inter-civilizational conceptualization and cognition of worship and identity.

Keywords: multicultural music, language and liturgy of worship, Orthodox Church history, theology and music, sonic cognition.

1. INTRODUCTION

As the story goes, at the end of the tenth century the princes of Kiev sought agreement on the future faith of Russia. For political as much as theological reasons, they could not decide whether they should adopt the Christianity of Rome or of Constantinople. Emissaries were dispersed to the realms of both traditions to investigate. After attending and experiencing the mystical liturgy at Hagia Sophia, the Russian emissaries returned from Byzantium inspired, claiming they had "witnessed heaven on

earth." Whether legend or fact, this story captures a phenomena often associated with the liturgy of the Orthodox Church. From an outsider peering in, Orthodoxy radiates a sense of ancient anachronism and creative changelessness. Its members often point to its "*living continuity* with the Church of ancient times" as one of its distinguishing features.[1] This living continuity is preserved in the sights and sounds of its ancient liturgy and its ability to aesthetically and spiritually transform the language of worship.

This is most clearly evinced in the sonic and textual character of its sacred chant, which is the principle carrier of the Church's liturgy. Showing remarkable stability over the centuries, the Byzantine chant has been the Orthodox Church's "language of the Angels," seeking through tightly coordinated visual, textual, and sonic expressiveness to unite the congregational voices of the church with the angelic voices of heaven.[2]

The sonic and auditory cognitions associated with the sounds and language of the Byzantine Chant are a consequence of the Eastern Orthodox Church's world construction (externalization and objectivation) created through a complex filter of story, place, and identity. Considering varied influences from the European continent and the Near East, this paper will explore how geography, culture, theology, and empire conditioned the sonic and auditory developments, perceptions, and resilience of this sacred chant.

Using a cross-disciplinary platform of geo-historical analysis, musical theory, and linguistic philosophy, this paper will consider the following questions: Why does the Eastern Church perceive the monophonic character of this eight-tone (*octoechos*) chant as the most authentic modus operandi for expressing the language or liturgy of worship? Where does it come from? How was it created? What are its metaphysical, historical, and linguistic roots? How is one called to listen to its sounds? In what ways are the melodic formula, rhythms, and tonality of this chant inextricably linked to specific liturgical texts, human geography, and metaphysical context?

2. GEO-HISTORICAL ORIGINS

The Byzantine Chant illustrates well the connections of sound, tone, and language to Eastern Orthodoxy's inter-civilizational conceptualization and cognition of worship and identity.

Much like the Byzantine Empire, this chant was all at once Roman, Greek, and Semitic. Constantinople (formerly the Greek town of Byzantium) was the capital of Rome's Empire in the East. Its juridical and political apparatus was Roman, and the language of governance was Latin. Its architecture was transformed in the third-century wake of empire, with its public spaces, palaces, imperial ceremonies and houses of worship echoing that of Rome. Yet, its culture was decidedly Greek. Its "Hellenic inheritance" was clear in the Attic Greek used in the public square, the reliance on Greek classical works in education, and the proliferation and prominence of Greek art and literature throughout the region.[3] The beliefs, rituals, and practices of Byzantium or Eastern Christianity were challenged and enriched from the traditions of the Near East and Rome; yet, it would take on a

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[1] Timothy Ware, *The Orthodox Church* (London: Penguin Books, 1997), 195-96.

[3] Egon Wellesz, *A History of Byzantine Music and Hymnography* (Oxford: Clarendon Press, 1947), 20-23.

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Hellenic Journal of Music, Education and Culture
Ελληνικό Περιοδικό για τη Μουσική, την Εκπαίδευση και τον Πολιτισμό

decidedly unique formation. Beginning with its emperor Constantine and solidified in the dictates of Theodosius several decades later, Christianity had secured its place of imperial influence by the end of the fourth century.

Not only a product of multiple civilizations and empires, the Byzantine chant was also formed and refined in the contexts of desert monasticism and city bureaucracy. As Byzantine musicologist Dimitri Conomos explains it, Orthodoxy's sacred chant found identity and sustenance "in the primitive psalmody of the early Egyptian and Palestinian desert communities that arose in the 4th to 6th centuries, and in urban centres with their cathedral liturgies full of music and ceremony."[4] Indeed, the solo, choral, and melodic characteristics of this chant were shaped through the theological and cultural demographics of both human solitude and urbanization.

From within the externalization and internalization processes of a unique world construction[5], the Byzantine chant took shape. The thoughts and actions of Christians as they developed through Jewish Christianity, desert monasticism, the apostolic and post-apostolic ages, and the age of empire converged to influence the creation of a religious ritual in Eastern Orthodox Christianity that would epitomize the purest mode of *koinonia*. Finding its fullest development in Byzantium—under the auspices of the Roman Empire—from the fourth century forward, the Byzantine chant lay at the center of Orthodoxy's liminal apex of worship, proffering a unique audio-visual ritual of mediated communication to God.

This curated act of worship is steeped in a complex world construction and a sophisticated liturgical phonology. The sound of language is the focus, and the contextual and sensory cues of sight and smell influence an auditory cognition whereby the melodies of heaven and earth and angels and humans endeavor to intersect.

3. THEOLOGICAL FOUNDATIONS

> For when the Holy Spirit saw that mankind was ill-inclined toward virtue and that we were heedless of the righteous life because of our inclination to pleasure, what did he do? He blended the delight of melody with doctrine in order that through the pleasantness and softness of the sound we might unawares receive what was useful in the words, according to the practice of the physicians, who, when they give the more bitter draughts to the sick, often smear the rim of the cup with honey."[6]

So states St. Basil the Great in a homily on chanting the Psalms. The liturgical forms of the Eastern Orthodox tradition, from the fourth century forward, "gradually came to be viewed as a system

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[4] Dimitri E. Conomos, "A Brief Survey of the History of Byzantine and Post-Byzantine Chant," *The Divine Music Project* (October 16, 2012), available at http://www.asbm.goarch.org/category/articles/ (accessed January 24, 2014).

[5] For a detailed description of religion and world construction, see Peter Berger, *The Sacred Canopy: Elements of a Sociological Theory of Religion* (New York: Doubleday, 1969).

[6] St. Basil of Caesarea, "Homily on the First Psalm," in Oliver Strunk, *Source Readings in Music History* (New York: W.W. Norton & CO., 1998), 121; quoted also in *Byzantine Music Theory and Practice*, Aristidis Garinis and Demetrios Kehagias, eds. (New York: Greek Orthodox Archdiocese of America, 2011): iii-v.

HeJMEC
Hellenic Journal of Music, Education and Culture
Ελληνικό Περιοδικό για τη Μουσική, την Εκπαίδευση και τον Πολιτισμό

of symbols manifesting heavenly realities to a reverently watching assembly . . ."[7] Heaven on earth: this is the aspiration of the Orthodox worship experience. As a salvo against the senses, an attempt is made in Orthodox worship to transform a temporal house of worship into a sanctuary for the divine. In participation in an Orthodox service, one is surrounded by religious icons—intended to inspire reflection on and veneration toward what is imaged—and the smells of fragrant smoke burning from the incense of a priest's censer—rising heavenward with the prayers of the congregation. Surrounded by these elements of worship, the language of liturgy merges with a unique range of tones and melodies to produce the sounds of the Byzantine chant.

Critical to its creation and maintenance is a theological understanding and appreciation of chant's intention. Its principle end is not to elicit an emotive response, provide an aesthetically attractive experience, or impress with refined voices. These are common outcomes but not objectives of Byzantine sacred chanting. Its primary purpose is to be Orthodox tradition's vehicle of worship and a medium for realizing self-perfection.[8]

"This day is this scripture fulfilled in your ears."[9] For the Orthodox Church, these prophetic words of Jesus give texture to its intonation hymnography. The scripture or word is central to the melodic and sonic design of the chant. Spiritual and auditory cognition of the word, the tradition contends, is best translated through the medium of vocal song. The word and its expression are sacrosanct, often challenging one's perception of melodic consonance. After only a short period of listening, one notices quickly how cadence and rhythmic speed of a chant are not dictated by the music but are determined by the cadence of the words.[10]

The liturgy, expressed throughout the daily offices, is sung; sometimes the chant is carried by alternating choirs (antiphonic), other times through highly-trained chanters, and almost always through congregational responses. Adoration, reverence, and petition to God percolate the language and sounds of the chant. Its connection with worship is inextricable. Its "other-worldly" sound is deeply purposeful. Intoning voices rise with the language of heaven and salvation and descend with the language of hell and sin.   Educator and Orthodox choir director Stanley J. Takis describes the Byzantine chant as a "musical word painting," whereby melodic formulas help deepen and even reveal meaning of language. Ascribing a "higher pitch, an extra beat or more, extra notes, or a heavier stress" to certain syllables accentuates the role of a word or series of words in a text. For instance, "the name of Christ or a saint being celebrated is often elongated and ornamented, making it a musical highlight of the hymn."[11]

The intention is to integrate cognitively and sonically the language of liturgy and music. The tonal system of the chant is not constructed for symbiosis with the liturgy alone; the relationship between

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[7] John Meyendorff, Imperial Unity and Christian Divisions (Crestwood, NY: St. Vladimir's Seminary Press, 1989), 75.
[8] Constantine Cavarnos, Byzantine Sacred Music: The Traditional Music of the Orthodox Church, Its Nature, Purpose, and Execution (Belmont, MA: Institute for Byzantine and Modern Greek Studies, Inc, 1974), 9-10.
[9] Jesus, quoted in the Gospel of Luke (4:16-22), after reading from Isaiah 61:1-2 in the synagogue of Nazareth.
[10] See Orthodoxia Radio, available at http://www.kelfar.net/orthodoxiaradio/byzantine.html (accessed February 11, 2014).
[11] Stanley J. Takis, "Beginning to Learn the Byzantine Musical System Using Western Notation and Theory, " available at http://www.newbyz.org/byzantine_music_for_western_musicians.pdf (accessed December 30, 2013).

HeJMEC
Hellenic Journal of Music, Education and Culture
Ελληνικό Περιοδικό για τη Μουσική, την Εκπαίδευση και τον Πολιτισμό

tone and language is more than coexisting for the same purpose of worship. Rather, in the context of Orthodox worship, the language of liturgy is embodied fully and holistically in the sounds of the Byzantine chant. Sound is at the service of the written text. Yet, at the same time, the written text, according to the Orthodox tradition, cannot find its fullest meaning apart from the melody in which it is manifest. It is a language that finds wholeness only in its expression through this relational construct of intonation. The melody is shaped as a function of the text.[12] Each is ascribed a divine origin not fully understood apart from one another. From this perspective, appreciation of the sounds of the chant as natural cannot fully occur apart from an awareness of the meaning of the liturgical language or text that accompanies each tone. Consequently, the autocephalous leadership of the Orthodox Church has encouraged setting the musical forms of its many chants in the vernacular, highly responsive to maintaining an unusual level of uniformity in its liturgical forms while equally receptive (for both altruistic and nationalistic reasons) to inculturating local linguistic forms and cultural idiosyncrasies.

In addition to veneration and worship, self-perfection is an enduring intention of this sonic ritual. This idea of self-perfection is rooted in the Orthodox theology of *theosis,* whereby a mystical union between God and humankind is sought through the Orthodox understanding of creation in the *imago dei* and one's salvific and deifying encounter with the Holy Spirit.[13] St. Athanasius of Alexandria, a fourth-century Archbishop of Alexandria and "father" of the Church, is now venerated within the Catholic, Coptic, and Eastern Orthodox traditions. His writings are referenced often within the Eastern Orthodox canons to describe this transformative process of *theosis*. "The Son of God became man, that we might become god," states Athanasius. He explains further that this process of deification is all about becoming by grace (a child of God) what Jesus is by nature.[14] From this vantage point, to become more like God is to love what and whom God loves. For Orthodoxy, this is a collective task of the individual Christian and the corporate Church.

The character and reverence of the liturgy are designed to encourage a collective search for inner purity and participation in the divine nature. The objective behind chanting the liturgy is to increase the expressive intensity and precision of each word, even of each syllable, in order to refine the individual and collective focus on partaking of the divine nature. As St. John Chrysostom (d. 407) explains in his exegesis of Psalm 41, "Nothing, nothing uplifts the soul so much, and gives it wings, and liberates it from the earth, and releases it from the fetters of the body, and makes it aspire after wisdom and deride all the cares of this life, as the melody of unison and rhythm-possessing sacred songs."[15]

4. SONIC AND AUDITORY CONSISTENCIES

The Byzantine chant is both natural and foreign to the ear. One contemporary *protopsaltis,* John Boyer[16], describes its phonetic characteristics:

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[12] Oliver Strunk, "The Tonal System of Byzantine Music," *The Musical Quarterly*, vo. 28, no. 2 (1942):196.

[13] Ware, 231-38.

[14] In De Synod, Athanasius articulates our identity as children of God as a consequence of grace and does not equate deification to taking on the essence of Jesus, but as participation in his "sonship." See Athanasius's *De Synod 53*.

[15] Quoted in Cavarnos, 14.

[16] Protopsaltis for the Greek Orthodox Metropolis of San Francisco.

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It involves moving the larynx in a way that is not customary for Western singers.

> This style of singing produces a slightly nasal tone, somewhat like a drone, with a full, round vibrato. It shouldn't be a thin nasal voice, but a richer tone with a lot of space behind it. It's a vocal technique that allows for flexibility to sing in the cracks, microtonal intervals or ornaments that you can achieve by moving the larynx. It also allows you to sing for long periods of time without tiring, and that helps with Greek Orthodox services, which often last a long time.[17]

An auditory embrace of the sound is not automatic. Rather, it seems the intention is for one to grow accustomed to the sound, to transition from an initial focus on its sonic dissonance to a gradual appreciation of its purity, precision, and integration with the text.

The language of Orthodox ecclesial liturgy—its scriptural pericopes and poetry—is translated through a unique musical system. The melodic formulas that embody its liturgy use a limited scale, are vocal only, and—in its purest form—are monophonic. These characteristics should not imply a lack of sophistication in development.   On the contrary, the sonic creativity permeating Byzantine hymnography over the centuries is quite remarkable. As musicologist Oliver Strunk explains it, the melodies of the Byzantine chant(s) are "a sort of mosaic in which conventional melodic formulas are combined, now in one order, now in another, producing design which, despite their general similarity, are never twice the same."[18]

The medieval Byzantine chant, which provides an enduring foundation for contemporary compositions, is diatonic and the chant's starting point parallels the octave scale of d to d.[19] The *oktoechos*, or eight ecclesiastical echoes or modes, represent an important characteristic of the chant's liturgical and functional arrangement. Systematized by St. John of Damascus in the eighth century, these eight modes constitute the tonal parameters of the Byzantine musical system.   Each echo provides the "compositional framework," whereby "[e]ach mode is characterized by a deployment of a restricted set of melodic formulas peculiar to that mode," and uniquely crafted for the psalmody and hymnody intoned.[20] The *Oktoechos* is also used within the Eastern Orthodox tradition to describe the formal collection and cataloging of these tones into the church's eight-week liturgical cycle.   In the *Oktoechos,* or "Book of Eight Tones," each mode is assigned a particular week as part of the Paschal cycle and associated with daily and thematic liturgical texts. First published in 1491 by the Franconian, Schweipolt Fiol, the *Oktoechos* was the first book using the Cyrillic typeface found in print.[21]

The eight modes of the Byzantine chant are described as First Tone, Second Tone, Third Tone, Fourth Tone, Plagal First Tone, Plagal Second Tone, Grave Tone, and Plagal Fourth Tone. These eight

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[17] *San Francisco Chronicle* (July 26, 2006), available at http://www.sfgate.com/entertainment/article/John-Boyer-sang-before-he-spoke-Not-much-has-2515389.php (accessed February 27, 2014).

[18] Oliver Strunk, "The Tonal System of Byzantine Music," *The Musical Quarterly*, vol. 28, no. 2 (1942): 196.

[19] Strunk, 190, 201. The names of the scale steps are pa, vou, gha, dhe, ke, zo, and ni and correspond with the musical notes of D, E, F, G, A, B, and C.

[20] Conomos, 33.

[21] Found in the Apostoliki Diakonia of Greece's, "OCTOECHOS - HISTORICAL DEVELOPMENT - USE – THEMES, available at http://www.apostoliki-diakonia.gr/byzantine_music/en/ymnografoi/ymnografoi.asp?main=octahxos.htm (accessed on February 19, 2014).

modes contain within them "a lexicon of melodic formulas," with each formula inextricably linked to the written and sonic configuration of a specific liturgical text's syllabic meters and rhythms.[22]

Byzantine hymnody consists of three rhythmic categories. Hiermologic hymns are the most common and refer to those chants consisting of syllabic melodies or one musical note per syllable. Stichera hymns are those using two or more musical notes for each syllable. Doxastikon is part of the stichera hymn genre. Its refrain, "Glory to the Father, and to the Son, and to the Holy Spirit," is sung using a musical formula where most syllables are elongated with two or more musical notes. The purpose of this approach is to celebrate and highlight important words and phrases of a hymn through a more ornamented (and often slower tempo) melody line.

The modal characteristics of the *papadikon* style of hymns are its much slower tempo and melismatic and enhanced style of melody. The papadika, meaning "the priestly or fatherly ones," are those hymns with prolonged, melismatic musical lines often used, not only to celebrate or emphasize important phrases of the text, but to provide "musical cover" as the priest prepares and carries out liturgical rituals.[23] Orthodox priest and church historian Gerasimos Koutsouras offers the *Koinonikon* or Communion chant and its intimate connection with the pinnacle Eucharist liturgy as an example of the papadika style chant. Rightly conceived, the *Koinonikon* is intoned by a soloist who is capable of extending no more than a verse from the Psalter through an ornamented, elongated and melismatic melody line lasting up to ten minutes.[24] The sophistication of the chant—and maintaining its integrity with the sacred rite of the Eucharist—requires a soloist who is highly trained and knowledgeable in this ancient practice.[25]

Over the centuries, the *oktoechos* of the Byzantine chant developed and evolved around three poetical forms. The earliest form is the Troparion, which is a monostrophic hymn consisting of short prayers or a compilation of short prayers interposed between verses from the Psalter. From a musical perspective, the metrically simple Troparia are often considered most significant, "because their texture is richer than that of the melodies which are sung" to the longer, more complex poetical forms of the later Kanons.[26] Prior to the most recent poetic form of the Kanons was the Kontakion. Emerging in the early sixth century, this form of ecclesiastical poetry rose in prominence alongside the growing Orthodox piety of the Justinian period.[27] The Kontakion, which means "scroll," is a chanted poetic homily drawing from Biblical narrative. It is much more extensive than the Toparia, consisting of up to thirty stanzas or *oikoi.* "Rhetorical embellishment" is an important characteristic of these intricate metric sermons.[28] Many scholars argue that this poetic form is of Syrian origin, with the sixth century Syrian Jewish convert to Christianity, St. Romanos the Melodist, also known as the "Pindar of Rhythmic Poetry,"

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[22] Takis, "Beginning to Learn the Byzantine Musical System Using Western Notation and Theory," 2.

[23] Geraimos Koutsouras, "Koinonikon: The Hymnological Context of Holy Communion," *Phironema,* Vol. XXI (2006): 62; See also, Stanley Takis, 2.

[24] Koutsouras, 62.

[25] Ibid., 61-82.

[26] Wellesz, 144.

[27] Ibid., 152.

[28] Conomos, 15; see also, http://www.apostoliki-diakonia.gr/byzantine_music/en/ymnografoi/ymnografoi.asp?main=hxoi.htm, sponsored by the Apostoliki Diakonia of Greece, (accessed on February 19, 2014).

HeJMEC
Hellenic Journal of Music, Education and Culture
Ελληνικό Περιοδικό για τη Μουσική, την Εκπαίδευση και τον Πολιτισμό

recognized as perhaps its earliest progenitor. The Kontakion, as a poetic homily, was the centerpiece of the liturgy for over three centuries.

The Kanon represents the youngest typology of Byzantine hymnography. This poetic form was introduced toward the end of the seventh century, eventually displacing the Kontakion as the primary poetical form of the Byzantine chant. Consisting of nine odes, which are closely associated with the Nine Canticles of Scripture[29], the rhythm and melody of each ode within a Kanon is different, determined by the meter of the *Irmos* (*Heirmos*) or opening troparion. The subsequent toparia of each ode are "exact metrical reproductions of the heirmos."[30] Meaning to "tie or link," the *Irmos* provides the metrical pattern the remaining triparion in the ode will follow. Unlike, the Kontakion, which used only one *Irmus* to establish the melody of all stanzas, the Kanon utilizes nine "metrically dissimilar" *Irmo,* and thus, nine unique melodies constitute an entire Kanon.[31] Wellesz suggests the multiple melodic pattern of Kanon hymnography corresponded with the ritual enlargement of Orthodox liturgy over time and a gradual shift of emphasis from the word to the music. Wellesz elaborates on this evolving sonic-textual relationship:

> The tendency of the Orthodox Church to transfer the emphasis from the words to the music, which had its origin in the increasing splendor of the service, may explain why the study of the Kanon is less attractive from the literary point of view than that of the Kontakia. From the liturgical point of view, however, words and music form an indissoluble whole, and the examination of the music will show that the melodies cannot be studied and appreciated without the texts from which they receive their expression and rhythmical nuances.[32]

Though maintaining the integrity of this ancient relationship between word and music, Wellesz describes the inauguration of the Kanon formula for chanting as a direct consequence of the Church's liturgical shift from the poetic homily to the compulsory spoken sermon of the priest or celebrant. Justinian II's Quinisext Council of 696[33], held in Constantinople, redacted the importance of daily preaching and teaching in liturgy to reinforce orthodox piety and the Church's orthodox perspective on "right religion."[34] This renewed emphasis on the daily sermon replaced the poetic homily of the Kontakion. Still requiring the adornment of chanted hymns in the liturgy, however, the Orthodox

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[29] The nine canticles of the Bible are 1) First Song of Moses (Exodus 15:1-9; 2) Second Song of Moses (Deuteronomy 32: 1-43); 3) Prayer of Hannah (1 Kings 2:1-10); 4) Prayer of Habakkuk (Habakkuk 3:1-19); 5) Prayer of Isaiah (Isaiah 26:9-20); 6) Prayer of Jonah (Jonah 2:3-10); 7) Prayer of the Three Children (Daniel 3:26-56); 8) Song of the Three Children (Daniel 3:57-88); 9) The Magnificat and Benedictus (Luke 1:46-55, 68-79).

[30] Dimitri Conomos, "Orthodox Byzantine Music" (November 15, 2012), available at the Greek Orthodox Archdiocese of America

[31] Ibid.; See also, Wellesz, 168-73.

[32] Wellesz, 173; See also Dimitri Conomos, *Byzantine Hymnography and Byzantine Chant* (Brookline, MA: Hellenic College Press, 1984), 22-24.

[33] Not recognized as authoritative by the Catholic Church.

[34] Quinisext Council (Council of Trullo) of 692, Canon 19. It reads, in part: "It behooves those who preside over the churches, every day but especially on Lord's days, to teach all the clergy and people words of piety and of right religion, gathering out of holy Scripture meditations and determinations of the truth, and not going beyond the limits now fixed, nor varying from the tradition of the God-bearing fathers."

HeJMEC
Hellenic Journal of Music, Education and Culture
Ελληνικό Περιοδικό για τη Μουσική, την Εκπαίδευση και τον Πολιτισμό

tradition developed the Kanons to play that key role in the daily liturgy and the Church calendar.[35] The Kanon remains a primary catalyst of worship in the contemporary Orthodox Church.

5. VOCAL / MELODIC / NOTATIONAL TRADITIONS OF BYZANTINE HYMNOGRAPHY

All of the hymn typologies and poetical forms discussed above constitute the singular art of Byzantine chanting. Though diverse in poetic style and melodic variety, the Byzantine chant maintains a clear physiognomy. Its limitation to only the human voice, its insistence on a monophonic or homophonic melodic framework, and its idiosyncratic form of musical notation illustrate three enduring characteristics worth mention.

The Byzantine chant relies exclusively on the human voice. Considered the purest of instruments, only the voice of a well-trained acapella chanter or choir is countenanced to lead the liturgy. Reflecting on interpretation of the Orthodox Church Fathers' position on a strictly vocal nature of Byzantine music, G. I. Papadopoulos wrote in 1904 that the

> [E]xecution of Byzantine church music by instruments, or even the accompaniment of sacred chanting by instruments, was ruled out by the Eastern Fathers as being incompatible with the pure, solemn, spiritual character of the religion of Christ. The Fathers of the church in accordance with the example of the psalmodizing of our Savior and the holy Apostles, established that only vocal music be used in the churches and severely forbade instrumental music as being secular and hedonic, and in general as evoking pleasure without spiritual value."[36]

Centuries earlier, in reference to the Psalmist's declaration of thanks to God through musical instruments[37], St. John Chrysostom remarks: "That is, I shall give thanks to Thee. But then there were musical instruments through which they executed their sacred songs; but now, instead of instruments we employ the body."[38] The sweet singer of Israel, David, "had a lyre with lifeless strings, the church has a lyre with living strings. Our tongues are the strings of the lyre with a different tone indeed but much more in accordance with piety."[39] From the late fourth century forward, for Byzantine hymnography, instrumental accompaniment was considered a distraction from the prayerful atmosphere the vocal chant is designed to inspire and help create.

Byzantine chant is monophonic, relying on a single unaccompanied melodic line. Whether from one chanter or an antiphonic (two choir) arrangement, one melody is followed. According to the tradition, to integrate a polyphonic arrangement, where harmony is used, would contradict the mystical character and spiritually transformative rhythm associated with the ancient practice of the monodic chant.[40] The pedal note or drone, known as the *ison,* is the one exception to this monophonic rule.

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[35] Wellesz, 174.

[36] G.I. Papadopopulus, *A Historical Survey of Byzantine Ecclesiastical Music* (Athens, 1904), 10-11; translated and quoted in Cavarnos, 18.

[37] St. John Chrysostom referenced Psalm 143 and Psalm 150.

[38] St. John Chrysostom, Exposition on Psalms 143; quoted in Cavaros, 18.

[39] Oliver Strunk, ed., *Source Readings in Music History* (New York: W.W. Norton & Co., 1950), 70.

[40] Cavarnos, 20.

Written as ⌐, the Byzantine notation of the *ison* indicates a repetitive tone, representing the consistent droning underlying the hymn's melodic line.[41] Professor of Byzantine Music, Grammenos Karanos, defines this drone note as "a constant humming of a single note (the root note of the main tetrachord in which the melody is moving)."[42] Accompanying the chanter or *psaltai* (practitioner of the *psaltic art*) is the *isokratis* or "holder of the *ison*."[43] While the *psaltai* chants the melody, the *isokratis* holds the horizontal pitch of the keynote or tonic of the mode. The musical notation of a hymn's melody ascends and descends across the tones of the *oktoechos* and the syllables of the text. Yet the *ison* retains a notational and melodic character of equality, providing, as one *psaltai* imagined it, "a floor upon which the melody dances."[44] The melody of the final phrase or mode will usually conclude on pitch with the *ison*.[45] While some musicologists may consider the *ison* polyphonic or homphonic, purists of the tradition see it primarily as a facilitator of tonal stability, providing a hymn's modal color. Though its usage increased significantly from the sixteenth century forward, the *ison* is not necessarily integral to retaining the ancient character of the chant.[46]

While the modal tones may correspond to notes on a Western five-line scale, the Byzantine chant relies on a notational system capable of capturing unique tonal embellishments, micro-intervals, and melodic patterns.[47] The earliest system of notation is labeled *ecphonetic*. The structure of the *ecphonetic* system indicates significant symbiotic influences from and continuity with the Hellenistic system of prosodic signs or accents and the Hellenized Jewish tradition of cantillation of scripture and psalmody in the synagogues.[48] This system consists of a few rudimentary signs or symbols. One of these symbols was posted at the beginning of a phrase in the liturgy and a second stationed at the end of that phrase. These bookending signs served as an indicator of musical punctuation, accent, and emphasis for those voices chanting the text. It is believed the *ecphonetic* and earliest *neumatic* forms of notation were largely mnemonic, offering the chanter or choir only notational indicators and reminders. According to Conomos, because it was a system of limited notational intrusion, the *ecphonetic* notation was useful "for the singer who used it only as a memory aid."[49]

It was an intonation system that relied heavily on a storied tradition and the oral transmission of performance guidelines.[50] In place by the fifth century, *ecphonetic* notation would acme in the eight

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[41] Savas I. Savas, *Byzantine Music: Theory and Practice*, Translated by N. Dufault (Brookline, MA: Holy Cross Orthodox Press, 1975), 3.

[42] Gremmenos Karanos, "A Brief Overview of the Psaltic Art," in *Byzantine Music Theory and Practice*, Aristidis Garinis and Demetrios Kehagias, eds. (New York: Greek Orthodox Archdiocese of America, 2011): iii-v.

[43] Cavarnos, 21. Also referred to as the *Vastaktai,* which means holder or supporter.

[44] Quoted in ibid.

[45] Takis, 4.

[46] Karanos, iii-v.

[47] See, for instance, http://www.apostoliki-diakonia.gr/byzantine_music/en/ymnografoi/ymnografoi.asp?main=hxoi.htm, sponsored by the Apostoliki Diakonia of Greece, (accessed on February 13, 2014).

[48] Maria Alexandru, The Palaeography of Byzantine Music: A Brief Introduction with some Preliminary Remarks on Musical Palimpsests," *El palimpsesto grecolatino como fenómeno librario y textua*l, Angel Escobar, ed. (Zaragoza: Institución Fernando el Católico, 2006): 119

[49] Conomos, *Byzantine Hymnography*, 32.

[50] Wellesz, 216.

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century and complete its gradual decline (and eventual disappearance) in the fourteenth century. As a consequence of its minimal notational intrusion and eventual cultural and ritual obscurity, the complete melodic formulas for these earlier Byzantine hymns remain elusive.[51] As Oliver Strunk writes, "throughout the early Christian world an impenetrable barrier of oral tradition lies between all but the latest melodies and the earliest attempts to reduce them to writing."[52]

Neumatic notation, which overlapped and eventually superseded the *ecphonetic* system, can be divided into four cultural-historic stages: 1) Palaeobyzantine notation (10th-12th century); 2) Hagiopolite notation (11th-15th century); 3) Koukouzelean (15th-19th century); and 4) the "New Method" (1814 to present). Each period traces its lineage to the prosodic pitch accents of ancient Greece. However, comingled with its deep Hellenistic roots, each period is also an expressive part of the ecclesial, cultural, historic, and geographical nuances of its age. Palaeobyzantine or Early Byzantine notation began in Constantinople, where Greek, Roman, and Near Eastern cultures and rituals intersected. A clear relationship between Greek, Syriac, and Hebrew poetry and liturgical ritual is evident in this early period of Byzantine hymnody. Considering the cultural and geographic context of this earlier system, Conomos is right, "Jewish psalmody was bound to become the model fundamental to Christian ecclesiastical chanting in which ethnic forces shaped local modifications over a rather wide range."[53] But not only Jewish cantillation should be considered; indeed, Latin and Arab cantillation would contribute much to the evolving style and intonations of this Byzantine ritual.[54] Scholars acknowledge a limited understanding of Early Byzantine notation. Similar to the *ecphonetic* system, manuscripts from this earliest neumatic period reveal the use of qualitative musical symbols to indicate certain inflections and tones, and to connect familiar melodic lines and rhythmic modes to the words of different texts, but without exacting links to each syllable or word of the text.

It is the Hagiopolite (Middle Byzantine), Koukouzeles (Late Byzantine), and "New Method" periods of musical notation that offer musicologists and ethnomusicologists the most definitive manuscript clarity on the evolving notational system of Byzantine hymnody. Perhaps the most distinguishing characteristic of these three later periods is the connection of notational symbols to the syllables of the written liturgy. The signs were given interval value, indicating a note's tonal quality and its ascending, descending, repetitive, and rhythmical characteristics. The transformation of signs and symbols during these periods is attributable largely to the numerical growth and embellishment of melodic typologies within Byzantine hymnography.[55] For over a thousand years, neumatic notation evolved and developed alongside the melodic and textual floridity of the liturgy, gradually transitioning "from simple forms, consisting of strokes, hooks, and dots, to elaborate and compound signs" that closely mimic "the movement of the melody produced by the human voice."[56]

The musical significance of the Byzantine chant is found not only in its vocal, melodic, notational, and phonetic characteristics noted above, but also in its physical and visual contribution to ecclesial

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[51] Ibid.; Wellesz, 217.

[52] Oliver Strunk, *Essays on Music in the Byzantine World* (New York, 1977), 61; quoted in Conomos, *Byzantine Hymnography,* 35.

[53] Conomos, *Byzantine Hymnography*, 37.

[54] Alexandru, 120.

[55] Wellesz, 216, 226; Savas 1-5.

[56] Ibid., 217, 234.

worship in the Orthodox tradition. *Cheironomia,* which some date back to the age of John Damascene (d. 749), is a technique whereby *precentors* guide antiphonal choirs through the intonations of the liturgy using deliberate corporeal gestures. A combination of two classical Greek words meaning "hand" (*cheir*) and "name" (*onoma*)[57], *Cheironomia* is a gestic technique using flexions of the fingers and hands imitating the shape of the written script and the inflections and movement of the vocal melody.[58] In this experience of sight and sound, the liturgy is given a sonic, auditory, and visual depth and cognition unique to Byzantine chant.

Contradicting the argument of simplicity and limitation in Byzantine hymnography, because the tradition's notational heritage is largely descriptive (versus prescriptive) in character and highly reliant on the oral traditions, Byzantine notation allows well-trained *precentors* and *protopsalis* to ornament and adorn a melody according to his or her cultural and musical training. Indeed, "the same score may also be executed slightly differently by another experienced chanter who hails from a different 'school' of Byzantine music."[59]

6. INTERCIVILIZATIONAL INFLUENCES

The Byzantine chant maintains a sonic and poetic value, remarkably consistent in terms of vocal and melodic range, but it is highly diverse—as a consequence of the historical and geographic expansion of Orthodox liturgy—in its litany of feasts and vernacular and national varieties. The historiography of the historical, cultural, and tonal roots of the Byzantine chant reveals a complex debate over "Orientalizaing" and "Westernizing" influences and the actual constancy of is sonic character.[60] One can easily locate within the Byzantine chant melismatic, rhythmic, improvisational, and chromatic contributions from Syiro-Palestinian, Ottoman, Serbian and Romanian influences.[61] The effects of Ottoman conquest over Constantinople and Anatolia are clear in the sounds of certain hymns. The impact of Westphalian nationalism as the Orthodox denomination accompanied the movement of peoples and the politics of identity, is also notable, as the liturgical language was vernacularized and the chant influenced by the sounds and rhythms of local culture. The Byzantine chant has developed into, not only an Orthodox icon, but a national icon, where the search for origins, authenticity, and identity is intensely navigated.[62] From Russia and Romania to Lebanon and Egypt, "its use and context range well beyond whatever historical circumstances may have brought the repertoire to those places."[63]

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[57] *Oxford Reference,* available at http://www.oxfordreference.com/view/10.1093/acref/9780195173697.001.0001/acref-9780195173697-e-0366 (accessed February 25, 2014).

[58] See Dimitri Conomos, *Byzantine Trisagia and Cheroubika of the Fourteenth and Fifteenth Centuries: A Study of Late Byzantine Liturgical Chant* (Thessaloniki: Patriarchal Institute for Patristic Studies, 1974): 326-67; and Wellesz, 234-35.

[59] St. Anthony's Monastery, *The Divine Music Project*, available at http://www.stanthonysmonastery.org/music/NotationBM.htm (accessed January 30, 2014).

[60] See Richard Barrett, "Byzantine Chant, Authenticity, and Identity: Musicological Historiography through the Eyes of Folklore," *Greek Orthodox Theological Review* Vol. 55, no. 1-4 (2010): 181-98.

[61] Wellesz, "Words and Music in Byzantine Liturgy," 306-307; Barrett, 181-85.

[62] Barrett, 187.

[63] Ibid., 187-89.

In addition to cultural externalization, objectivation is another key ingredient to a community or tradition's world construction. Objectivation, according to sociologist Lester Kurtz, "means that after we project our creations onto the world, they confront us, their original creators, as facts external to and separate from us." Consequently, projected institutional rituals experience indigenization, whereby they experience independence and develop idiosyncrasies unintended by its progenitors from another region or time.[64] Arguably, such objectivation processes did not dilute the character of the Byzantine chant, but served to enrich it through the varied intersections of the human experience and the timeless human search for spiritual transcendence. Over the centuries, pivotal cantors and composers, like Romanos the Melode, St. John Damascene, Xenos Korones, St. John Kukuzelis, Thrasyvoulos Stanitsas, and Ivan Moody, have brought different vocations, cultures, cities, geographies, and histories to bear on the chant's pursuit of veneration and self-perfection.

7. CONCLUSION

This non-exhaustive investigation into the nature and purpose of the Byzantine chant was not intended to encapsulate the tradition in its entirety. A complete historiographic study of its cultural, theological, and musical origins and evolution is well beyond the scope of this paper and left in the good hands of musicologists and ethnomusicologists who's vocations are deeply rooted in the field of Byzantine hymnography. Its intention was to introduce and examine the fascinating character of the Byzantine chant and its complex intercivilizational roots.

From within the world construction of the Orthodox Church, the Byzantine Chant emerged as the most authentic human *modus operandi* for attaining purity in worship. According to Wellesz, "Byzantine hymnography is the poetical expression of Orthodox theology," mirroring the evolution of the dogmatic ideas and doctrines of the Orthodox Church from the early days of the Eastern Empire to the full splendor of the service at the height of its development."[65] Considering the evolution of its world construction, the Byzantine chant is not simply a Greek chant. Its depth and breadth of origin and influence should not be underestimated. The intimate relationship between the Orthodox tradition and the cultures and histories in which it has found root complicate and enrich its identity. Its world construction was not immune from the powers of place and politics. From the fourth century to the present, the Orthodox tradition resisted and succumbed to the pressures of empire and nationalism. Its tonal and liturgical origins may lie in Near Eastern Jewish ritual, Hellenistic language, and Roman Empire, but its roots are now global, nurtured through many languages, cultures, and histories. Much like the Orthodox position on the patriarch of Rome, Byzantium is the "first among equals" in terms of this sacred chant's influence and identity. Its melodic and textual continuity are remarkable, as are its vernacular and national varieties and influences.

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[64] Lester Kurtz, *Gods in the Global Village: The World's Religions in Sociological Perspective*, 3rd edition (Thousand Oaks, CA: Sage, 2012), 15.
[65] Wellesz, 130-31.

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Online Gaming to Learn Music and English Language in Music and Ballet School Solfeggio Education

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ABSTRACT | This article focuses on the possible enrichment of music and art experiences of students by online gaming to learn music and English language in Music and Ballet School Solfeggio Education in Serbia. Although Solfeggio lessons are mostly in Serbian and in some schools in Hungarian language, there are indications that in the nearest future bilingual classes (e.g. Serbian – English) for music education will be organized. Today students have the opportunity to apply, take lessons and exams of international organizations, such as The Associated Board of Royal Schools of Music (ABRSM) in "Isidor Bajić" Music School in Novi Sad, etc. Thus, by online gaming in classroom or at their spare time, students can learn and master their music, English language, and ICT skills in a pleasant and motivating learning environment. From the teaching methodology aspect the educational content applied in the free online games on two websites is presented: (1) "Classics for Kids" website of Cincinnati Public Radio ("Compose your very own music!", "Match the Rhythm", "Note Names" and "Composer Time Machine"), and (2) "New York Philharmonic Kidzone" website by New York Philharmonic, New York ("Minuet Mixer", "Instrument Frenzy", "Percussion Showdown", "Piccolo Pete Noterunner", "Orchestration Station", "Music Match Composer", "Music Match Instruments").

Keywords: English language learning, online music games, music and ballet school, music technology, solfeggio.

1. INTRODUCTION

Digital television and radio, broadband Internet connections, for example, are part of day-to-day life for a significant amount of people, at least in the Western World, and this phenomenon has only just begun. In the field of music, synthesizers and MIDI keyboards, computer-assisted composition, editing music scores, sequencing and sound editing are readily available for contemporary musicians and these technologies have opened up a wide range of new possibilities (Aróstegui, 2010:17).

In spite of several differences in formation and function, language and music are connected and interrelated within the human communication. Art music, music which is produced for aesthetic pleasure and entertainment, is present in a variety of cultures across the globe. As a genre, it has a tendency to be much more self-aware and refined than music intended for communication (Mannon et al., 2012).

By examining the role of technology in music education along with expanding the aims of music curricula and the possibilities for cross disciplinary practice, in his paper we will examine the possible enriching music and art experiences of students by online gaming to learn music and English language in Music and Ballet School Solfeggio Education in Serbia. Although Solfeggio lessons are mostly in Serbian and in some schools in Hungarian language, there are indications that there will be organized bilingual classes (e.g. Serbian – English) for music education in nearest future. Still, from the year 2007 students have the opportunity to apply, take lessons and exams of international organizations, such as The Associated Board of Royal Schools of Music (ABRSM) in "Isidor Bajić" Music School in Novi Sad, etc. Although the teaching solfeggio and theory of music is primarily based on using classical teaching technologies such as piano and music blackboard, and student's book and music notebook as primary obvious teaching tools, by applying certain digital applications, teachers can innovate and improve the quality of their teaching process (Manojlović-Kovačević, 2010:695). Thus, we believe that by online gaming in classroom or at their spare time, students can learn and master their music, English language, and ICT skills in a pleasant and motivating learning environment that will help them to perform better in music exams in foreign language, in this case in English.

After the introduction into the problematic of the solfeggio and connections between music and foreign language learning, the greatest part of this paper deals with the basic characteristics of the named application and the possibilities of its usage in teaching process. We will present the educational content applied in 11 different free online games on two websites: (1) "Classics for Kids" website of Cincinnati Public Radio ("Compose your very own music!", "Match the Rhythm", "Note Names" and "Composer Time Machine"), and (2) "New York Philharmonic Kidzone" website by New York Philharmonic, New York ("Minuet Mixer", "Instrument Frenzy", "Percussion Showdown", "Piccolo Pete Noterunner", "Orchestration Station", "Music Match Composer", "Music Match Instruments").

2. MUSIC AND FOREIGN LANGUAGE EDUCATION IN THE 21ST CENTURY

Nowadays, music is used as an important pedagogical tool, especially in English as a Second Language (ESL) in both young learners' and adult classrooms. It is useful for creating enjoyable environments as well as for building listening comprehension, speaking, reading, and writing skills; it is also useful to increase vocabulary and to expand cultural knowledge (Pérez Niño, 2010).

From the psychological point of view (Hargreaves, et al., 2003) problems in music education in the new millennium are based on three main themes: 'aims and objectives', 'contents and methods', and 'student issues'. Firstly, 'curriculum issues', are the most central issue of which is the distinction between 'general' and 'specialist' music education. The second important issue is that of aims and objectives: *What are arts and music education for? Is music an end in itself, such that music education presumably ought to promote musical and artistic skills, or does it have broader personal and cultural*

aims? The third issue is the balance between musical learning in and out of school. Alongside the distinction between 'home' and 'school' music, an idea achieving increasing prominence is that of the 'third environment' or self-directed musical learning in the absence of parents or teachers, with high levels of motivation and commitment.

According to Speh & Ahramijan (2010), common qualities shared by music and language add to the challenges facing teachers and learners. Each is more than the sum of its parts – individual words make up language, but communication is much more than a series of phonemes, just as the impact of a piece of music far exceeds the individual notes of which it is composed. Language and music share important features. Both are based on symbolism and symbolic systems, such as letters and musical notes. Further, they introduce new vocabulary and provide opportunities to learn key concepts. They offer various forms of communication and naturally encourage oral language development and listening skills.

3. SOLFEGGIO LESSONS IN MUSIC AND BALLET STATE SCHOOLS

Two of the main goals of music education are the cultivation of musical taste and broadening students' musical preferences. Musical preferences are influenced by many different factors, such as characteristics of music, personality traits, the listening context and music functions, such as cognitive, emotional, cultural or psychological functions. Knowing the musical preferences of students and the factors that affect their formation certainly contributes to designing curricula that are consistent with the goal of music education - the cultivation of musical taste and broadening of the student's musical preferences (Dobrota & Reić Ercegovac, 2014).

Learning solfeggio consists of acquiring certain skill in the interconnected non-autonomous fields of melodics, music rhythm, music dictation, music creativity and listening to music. In primary music state school students can learn solfeggio for two, four or six years, depending on the instrument chosen, to name just few, for example: for students learning piano the primary music school lasts six years, for those learning flute it lasts four years, and for those studying solo-singing it lasts two years. All students of music and ballet school have to attend the basic primary state schools for eight grades (age 7-14) in which they have basic lessons in music education and culture. Students in primary ballet state schools learn solfeggio for two years in the third and fourth grade of primary school, and classical ballet for four years in primary school (age 11-14) and they can later enter the secondary school that lasts four years (form age 15-18). Before the primary school students can always apply to the pre-primary ballet school at age 9-11. Those students who attend both music and ballet schools, and have passed the exams in solfeggio in music school for two grades are not obliged to follow the regular classes in ballet school and their marks are acknowledged by the school councils and commissions.

The aim of learning solfeggio in the primary music school is to acquire basic music literacy, which as a teaching process starts by introducing the first written symbols for melodic and rhythmic phenomena and lasts until the complete mastery of musical alphabet as a graphic reflection of the "musical language". However, the notion of musical literacy involves a much broader content and therefore requires close connection of solfeggio with music theory. Work on the implementation of this extensive and diverse subject matter is carried out through three main musical activities: listening, performing and making music. Basically musical creativity lies in productive musical thinking that is

different from the reproductive, namely, it does not repeat ready-made models, but by free combination creates a new logical and meaningful music content. Listening to music on solfeggio classes aims not only to awaken the students' interest and cause some emotional relationship to music, but also to familiarize them with the basic musical types, to take them into the architecture of melodies and musical forms, to sharpen the ability to perceive some musical phenomena (Manojlović – Kovačević, 2010).

The aim of learning solfeggio in the primary ballet school is to acquire basic music literacy and listening skills need to better understand the rhythmic patterns, the architecture of melodies and musical forms, all for better do their dance performance to classical music pieces.

In summary, traditional notions of music literacy focus primarily on listening to music, performing music by singing or on real instruments, writing music through standard notation, while, digital technologies such as video games allow for new multimodal forms of text and ways of listening to, reading, writing and performing music (Tobias, 2012). For teachers who want to apply music pedagogy and foreign languages teaching with digital technologies, these basic facets of connecting music, languages and ICT, can be very inspiring in managing classroom activities.

4. THE USE OF COMPUTERS IN THE MUSIC CLASSROOM

There is a clear dominance of popular music over classical music influence by modern music channels broadcast on cable and satellite television, and on radio stations, whether they use a conventional format or broadcast through a digital or internet format. Training pupils in the use of ICT as an end in itself is absolutely necessary. Furthermore, we as teachers and educators need to reflect on what we understand by music education and consider the usual assumptions implicit in the messages transmitted with the ICT (Information and Communication Technology) (Aróstegui, 2010:29).

It is of most importance that teachers adapt specific computer programs to their method of music education and not vice versa, and develop and apply the curriculum in context instead of merely copying that proposed by the authors of the textbook or the software manufacturer which do not take into account the specific details of each teaching context. Information and Communication Technology have two aspects, computers and audiovisual media, which must be used in the classroom as objectives in themselves and as an educational medium.

In practice, the availability and integration of computers in music education is very limited in terms of resources and teacher education. The teaching of audiovisual media, particularly in terms of sound, has been exploited even less (Aróstegui, 2010:28). ICT in the music classroom should mean not only knowledge and use of new technologies, but also teaching students to comprehend the meaning of audiovisual language from the assumption that knowledge is a social construction. In his work Aróstegui (2010:19) made a brief classification of computer applications for music education structured according to the use in the music classroom into seven categories:

- *Score editors* - allow us to write scores with a computer (Finale, Sibelius);

- *Sequencers* - programmes that work as virtual mixing desks;

- *Sound editors*;

- *Music arrangers* (useful in order to provide accompaniment while students play or sing or practical for teachers to create their own arrangements for school orchestras);

- *Educational programmes* - programmes created with educational objectives: sound recognition and discrimination, intervals, scales, etc., and different aspects of musical language, instrument encyclopedias, composers;

- *Internet* - web educational resources and materials of interest for music education (downloading of MIDI files or compressed MP3 files, web searches for information related to a specific educational methodology, musical style, composer, Musical Education Virtual Library);

- *Author tools*. They allow teachers to create their own materials (PowerPoint, Hot potatoes, Moodle).

Supported by today's online technology, from the perspective of education, the Internet is shifting from an information transmission-and-reception medium between teachers and students, to a constructivist teaching and learning environment, especially to COGBLe or Constructivist Online Game-Based Learning, distinguishing two paradigms (Jong & Shang, 2015):

1. *education in games* (EIG) - adopting existing recreational games in the commercial market for educational use, and

2. *games in education* (GIE) – games developed by researchers as "educational games" based upon their pedagogical propositions and articulated with explicit learning contents.

From the pedagogical aspect, student's engagement in game-based learning can be mostly viewed through three dimensions: (1) affective, (2) behavioural (non-verbal and verbal behaviour), and (3) cognitive. Game-based learning may help learners engage with learning by offering different contents (fantasy, academic and/or artistic) and providing sufficient challenges, immediate and clear feedback.

We acknowledge that most video games are not methodology-oriented (apart from those educational games), rather entertainment-oriented, and if properly chosen and applied in learning, can be seen not only as an entertainment tool, but rather as a new tool helping foreign language acquisition (or subconsciously acquiring/learning words in a foreign language), as well as in music education (especially those based on classical music).

5. ONLINE MUSIC GAMES

Although to date there has been little use of computer music technology in the early years of schooling, recent developments in the scope and quality of software are providing new opportunities for children's learning. Through such programs, children engage in complex musical processes using new forms of literacy which link sounds and visual symbols. (McDowall, 2003).

According to Thwaites (2014) music technologies are reshaping concepts of time and space, and digital mastery now appears to be the valued musical knowledge. There is no shortage of research into the use of digital technologies in music education, much of it demonstrating how specific computer-based programmes might be used effectively in the music lesson. While many of these programmes

might be of interest, some simply replace the use of 'real' instruments or other practical activities with digital technology. The author notices that most of this research promotes *educating technologically* rather than *educating musically*.

In this paper, please note that games chosen will be presented for the educational purposes only, and not for commercial ones. Furthermore, we acknowledge that the following games should be analysed in teaching methodology lectures for students studying for educators, teachers, teachers of music subjects, teachers of foreign languages, and also students of educational media design. Researches interested in developing their own *games in education* (GIE) or "educational games" may find the following games as a starting point for their further analysis of the possible impact on game-based learning music, integrated with other subjects from an early educational stage of specific arts education.

5.1. Classics for Kids - Games

"Classics for Kids" website of Cincinnati Public Radio contains lesson plans and teaching resources that give teachers practical, effective plans and activities that use classical music to help children learn. According to the information on their website the materials are based on National Standards for the Arts and state Academic Content Standards for Music, as well as on Theory of Multiple Intelligences. The materials also incorporate various philosophies, including those of Orff, Dalcrose, and Kodaly. In the following part we will briefly review these free online games titled: "Compose your very own music!", "Match the Rhythm", "Note Names" and "Composer Time Machine" available at http://www.classicsforkids.com/games.asp.

In the *Compose your very own music!* game students can learn the basic note durations in four quarters bar (beginner level: whole note, half note, quarter note, half rest, quarter rest, and advanced level mode: whole note, dotted half note, half note, dotted quarter note, eight note, half rest, quarter rest and eight rest) and their sound ranging form c^1 to f^2 improving their knowledge of notation and skill in reading notation at an early stage of learning music. A four bar melody created by the player can be send to a friend or listened to performed on piano. This game encourages the creativity by improving the improvisations skills of the students at an early stage of learning music.

In the game *Match the Rhythm* is a great game for practicing short term memory of the rhythm played by an another person. Rhythmic patterns are divided in three levels of difficulty, by complexity of rhythmic motive connected to the coordination of left and right hand of player on the screen, although, the player uses only the space key on their computer keyboard, which means that a player is expected to listen and repeat the rhythm only. This game with basic games and basic music vocabulary in English can be very useful for the beginners in classes of general and primary music and ballet school in lessons in their first language.

Note Names game is a simple game in which a player drags a correct letter name to the space below each note to spell a word. Thus, in this games students are not only practicing naming alphabetically music notes a,b,c,d,e,f,g (solmization is: la, ti, do, re, mi, fa, sol) but also in that way spelling out words in English.

Composer Time Machine is a game for learners with already developed reading skills in English language. In this game players use the mouse to scroll through the music time periods (Baroque, Classical, Romantic, and Modern) where composers are automatically displayed. Then, students can click on the image of a composer and then review the information about the composer on the right, and information about the works that can be listened to by clicking play on the left side list of works.

5.2. "New York Philharmonic Kidzone" online games

According to the The New York Philharmonic Kidzone private policy written by Education Department of New York Philharmonic (New York), this software does not collect any personal information from users of their website. Games we chose, from those offered for free to play at http://www.nyphilkids.org/games/main.phtml, are titled:

- Minuet Mixer

- Instrument Frenzy

- Percussion Showdown

- Piccolo Pete Noterunner

- Orchestration Station

- Music Match Composer

- Music Match Instruments

The game *Minuet Mixer* is a music game in which the player composes or arranges the music bars or measures offered as a piano score for two hands (violin and bass cleft) viewed on the screen as blocks that can be also heard when a player clicks with his pointer. There are sixteen measure selection panels (and two modes of playing: a minuet mode and a free compose mode. In both modes a player is composing a sixteen-measure minuet for piano, which he can replay, and if downloaded for free as a full version it can be printed, saved or sent, and has some additions such as eight more instruments, etc. Thus, this game is based on music listening and reading text instructions in English.

Instrument Frenzy game is a game that involves knowledge of instrument families and groups, where a player needs to help "Maestro 2000" to sort the instruments before the concert starts, thus a player needs to "recognize", guide the "Maestro 2000" to "catch" and "put" the instrument in the wright instrument box group. There are three levels (easy, medium, and hard), four instrument boxes (woodwind, brass, percussion and strings) and every time scores a point a sound of that particular instrument is heard. In this game knowledge, action and speed in handling digital devices is much needed. In this game there is a long instruction guide in English before the start of playing.

Instructions in English for *Percussion Showdown* game are also given in English. In this game a player needs to listen to what a character "Polly" plays and add a note of your own each time, and use the arrows of the keyboard to play the percussion instruments (triangle, cymbals, drum, timpani, and bass drum). There are three levels in this game: *Cowpoke* (4 rounds, 4 instruments), *Greenhorn* (6 rounds, instruments) and *Buckaroo* (8 rounds, instruments).

This is a very demanding game because of the fact that on the second level players need to tap for some instruments two keys at the same time with the same strength to get the right answer, and not to forget to add one note more at the end of each repeated rhythmic phrase. Players also need to remember the ordering of instruments for every note. This game is very interesting to use in classes of music culture and solfeggio lessons at all levels of study, because some learners might be professionals on their instruments, but digitally not so competent to perform these games with perfection.

The game *Piccolo Pete Noterunner* is a game similar to "Super Mario", a piccolo flute character collects all the notes, avoids enemies, and passes to a next level. At the begging there is a cartoon like introduction text instructions in English. Throughout the games when a player is loosing points there are pop-out balloons with instructions.

One of the games most interesting from the aspect of learning music and orchestration is the game *Orchestration Station* in which players or students explore ways a piece of music can sound when played by different instruments. The composition to work on is the theme form "The Old Castle from Pictures at an Exhibition" by Mussorgsky, with the possibility to orchestrate the piece like Ravel. In this particular game students can explore different combinations of performance of the same piece thus experimenting with the sound of instruments and instrument groups (*strings*: violin and cello, *woodwind*: clarinet and bassoon, *brass*: trumpet and trombone).

Music Match Composers game is a flash card visual and music memory game in which some cards have pictures of Composers with their last names written bellow (Bach, Bernstein, Prokofiev, etc.) or a music piece students hear represented by a music note, thus making the game more difficult adding music memory practice to the visual memory. There are three levels: first level (10 cards), second level (14 cards) and third level (18 cards).

Music Match Instruments is also a flash card visual an music memory game in three levels (10, 14 and 18 cards) where each card has a picture of an instrument and its name written down in English, but when a player chooses a card he also hears the sound of that instrument so he/she can check if the sounds match also.

6. CONCLUSION

In the first part of the 21st Century information and technology are driving the pace of change and discovery at an unprecedented rate. This knowledge should affect the way that we as humans interact with the world including how we engage with music, and more importantly the teaching and learning of it (Randles, 2015). As Savage (2005:12) acknowledges, new technologies are radically transforming "the arts" in ways that we are beginning to understand and apply within education. Thus, a cross-disciplinary or multimedia approach to music education may well engage and motivate pupils more successfully, as well as facilitate the development of their broader creative skills.

In this article we focused on the possible enriching music and art experiences of students by online gaming to learn music and English language in Music and Ballet School Solfeggio Education in Serbia. The educational content applied in the free online games on two websites was presented: (1) "Classics for Kids" website of Cincinnati Public Radio ("Compose your very own music!", "Match the Rhythm", "Note Names" and "Composer Time Machine"), and (2) "New York Philharmonic Kidzone"

("Minuet Mixer", "Instrument Frenzy", "Percussion Showdown", "Piccolo Pete Noterunner", "Orchestration Station", "Music Match Composer", "Music Match Instruments"). In conclusion, we recommend that all music educators consider the changes and wider artistic opportunities that new information communication technologies (ICT), such as online music educational games can offer students in their formal and informal spheres of music education.

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Article

The Use of Social Networks for Elearning Improvement

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ABSTRACT | One of the most advanced current technology that is increasingly used in e education, is social networking. We want to point out that e learning platforms tend to be closed and inflexible for users. Its use is limited to the settings defined by the administrator. The role of the student is passive. Passing a content often does not provide consulting teachers in response to the materials under study. This leads to the creation of an environment, which is not interesting for students. Important characteristics of online social networks, such as content sharing, collaboration and criticism catalyze the formation of active and stimulated environment for students. Our research is held, through an experiment at ICT College, in order to define main social networks that can be used for e learning improvement, and to show that social media tools (wikis, blogs, video sharing, image, video meetings and video conferences) are a powerful tools that can be used instead of classic e-learning platforms.

Keywords: social networks, e-learning, innovations, Twitter.

1. INTRODUCTION

Learning is an activity with the aim of improving knowledge, skills and abilities. It is a synthesis of formal, non-formal and informal knowledge (unplanned teaching and learning through everyday activities). Formal education implies the existence of an educational system that is organized and managed by the state / government institutions, regardless of whether the state is the founder or founders are private individuals. Under the informal education we mean the kind of learning that is develop and cultivated outside the formal, and obligatory institutional education, and within alternative structures where youth organizations are the main holders.

Taking part in these activities, young people acquire knowledge and develop different kinds of skills such as: communication skills, leadership and menagement skills, intellectual understanding, as well as successfully addressing various types of problems.

Humans are social beings by nature. So it was before the creation of the Internet, when they hung out in the communes, build contacts and friendships on the streets, public places, markets, showrooms. Today, nothing has changed except that most of us have a virtual place that represents our identity from the analog world, and in the network with others their communication dynamics creates virtual sphere.

The rapid technological development, as well as the expansion of the Internet in the last 20 years have influenced almost every aspect of human society. Easy and quick exchange of information, and the availability of large amount of data on the global network have made the Internet an indispensable factor for development of each segment of society (Nakamura, & Chow-White, 2013). Under the influence of new technologies and the opportunities offered by the global networks, there has been a change in communication between people. Existing forms of communication have received their electronic equivalents. Social media is a general term that covers a large number of platforms and applications that allow users to communicate, collaborate and share information. Implies the existence of web tools that can be easily accessed, which are simple to use, which can be used or generate specific information like on-line response or reaction to what is happening in the life of an individual (Tarik & Karim, 2012).

Social networks are important because they build relationships and connections in different contexts. People engage socially, share information, ask for validation and recognition of themselves in the group, the approval of their own status and it happens in a very easy way. The present form of social networks provide numerous options, concerning the choice of communication practices, community involvement in the network space, privacy and information control. Most social networks permit the formation of groups of specific interests. Some can be used for professional development, some for educational purposes, and some for both (Garrison, 2011). In such environment the process of learning and education go through changes and they adapt to emerging trends (Bates, 2005).

Along with the development of new web services and tools are examined opportunities and ways in which to implement social media into a system of knowledge transfer. There are some questions which kind of media would be most effective and gave the best results in the learning process, how to adjust and get closer to end users (Clark & Mayer, 2011), (Dalsgaard, 2006).

This paper presents the analysis of the social networks functioning in the capacity of e-learning environment. The aim of this paper is to show that the social networks are good support for e-learning in terms achievement of positive learning results.

2. POSSIBILITIES OF SOCIAL MEDIA IN TEACHING PROCESS

New trends in education indicate a significantly changed role of teachers and students in relation to the existing one in our schools. The teachers should play the role of coordinator of activities and not just the speaker, while students should be active participants in the classroom and not just observers. This means that students need to acquire certain skills themselves, under expert supervision and guidance of teachers. Thus developing creativity, ability to solve problems independently and respect

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the individuality of students. The group as well as individual work should be forced, which is very conducive to the application of information technology (Vugdelija & Milanović, 2009).

Human - Computer interaction is not just a mechanical relationship. In this relationship hypothetical interface mediates, "interface between computer technology and cognitive psychology," which is a complex interaction between human cognition and computing environment (Kumar, Helgeson & White, 1994). The student develops skills that can be applied in solving the real problem situations (Helgeson & Kumar, 1993).

Pedagogical basis for the application of the tools of information and communication technologies (ICTs) until now were already established pedagogical theories, most of them famous constructivist theory of learning, because many other theories were based on them taking the good examples of learning on the Net, which combines the powers of the Internet to provide a wealth of information from various sources, to be the medium for the publication of opinions and information of every person and the ability to use the Internet as a communication channel to create a collaborative learning groups. Many educators, however, find that these pedagogical theories were emerged before the advent of the "digital age" and that they don't correspond to the changed profile of the student in terms of learning and communication technology (Prensky, 2001). They consider the question of socialization and individualization of learning conservatively, without substantial understanding of how the process of socialization changed through the use of the Internet as a means of communication.

Learning is possible through constant construction of "network " society, capacity to learn is more important than actual knowledge, the starting point of learning is not the content but the contact with people, groups, nodes in learning, knowledge given by a group rather than an individual - this is the basis of which a new educational theory called konektivizam is built (Siemens, 2005).

The reasons and ways to use social networks in e-learning education are manifold. Social media encompass a variety of tools, applications and platforms that can provide a wealth of resources and materials to support all courses (Janjic, Milicic, & Spariosu, 2012).

It is possible to use all the resources offered by social networks: discussion forums, discussion, comparison, collaboration, exchange of views and networking (Oki, Rojas-Cessa, Tatipamula, & Vogt, 2012).

The systems of interactive learning can be achieved through the use of following media:

- auditory (interactive technology using telephone lines, audio conferencing and shortwave radio signals, tape recorders, and radios that belong to passive audio devices because feedback is missing or is received in the designated time)

- visual (still and moving images combined with interactive auditory communication, one-way or two-way video with audio communication)

- printed materials and electronic mail which can provide feedback in real and most often in the designated time

- computer interactive communication (electronic communication channels for interactive communication in different locations around the world that are used to monitor the lectures, students practice for scientific meetings, and promotions).

Twitter as a social network service for a short and efficient exchange of information can have a positive impact of education stakeholders because of some good features. Firstly, using Twitter's can engage education in terms of sharing best practices that teachers used as a tool of analysis and object analysis. It changes the dynamics of the learning is done to connect people who would not have otherwise met. Learning is great fun and the students have a better idea of what is really going on in courses. This service allows a quick announcement and its settings are limited to only 140 characters, which really focuses the attention. Also, a student's record is kept in conversations on a particular topic.

Virtual aspects of education are well represented in Twitter messages. This can be useful for professional development and construction of educational community. Teachers themselves can determine how students will be available, and can write lecture notes.

If a teacher wants students who were with him on the course track to continue the conversation, or that this issue is at the top, he can use the hashtag # with the name of the course topics. Let's say you talk about wireless access networks. Hashtag might be # WiFi. Then everyone can follow the hashtag and stay on the latest information. When there is a hashtag, a teacher can use Twitter to provide additional content after the course. It can be used to get answers from their students as well as feedback. They may add some thoughts or tips they have learned. Alternatively, teachers can create an account or Twitter specific for certain course that students can follow, which makes it easy to find each other on Twitter.

There are some extras of social network Twitter that increase the functionality of the network so as to make the microblogging can add media content, questionnaires, longer texts, and the like. Twournal is one of them. Fans and Twitter users with this plugin can create journal of their tweets or Facebook messages. Journal or diary is to be figured out parole because of tweets can make the right e-book in PDF format. It is logical that this service registration is done by connecting tvit- accounts, but cannot create a brand new account. With tweets answers, images ... can be used. If you want a large number of pages of the diary, then you must take one of the paid version of this tool.

If Twitter is used in professional development or teaching, work process can be documented by selected tweets. Then, there is Twiends to connect people by interests. Online, anyone who wants, can advertise his Twitter lists or other offers. The ultimate goal of this promotion is the increase in communities for special services for highlighted promotions. If Twitter is an important part of a private educational network, then certainly there is no reason not to increase the digital community and to use this network as a way of promotion.

Twibbon is the addition, where Twitter allows campaigns and expansion of community through automatic retrieval off the similarities or any other parameter that determines the service. If the educational institution has Twitter- account, in this way it can easily find potential partners in a project, influence some ideas, spread the news about an action, etc.

Twitcam is a great tool for live video via Twitter for video communication with friends on Twitter. In education, this supplement is useful for giving short instructions, quick agreement with the group. A similar tool is the Twitpic to share pictures and videos in real time. This feature is when he wants to be with a group of students or colleagues quickly share original media content from the site. For example, someone wants to convey colleagues' atmosphere with a professional meeting.

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TweetChat is a tool designed for a chat via Twitter, but can be used independently, creating a stand-alone account, rather than linking it to Twitter.

Twiducate network is more educational in its nature, where teachers can post a task or share ideas. Only teachers and students can access posts in virtual classrooms and create a safe learning environment. Twiducate is a social network of closed type, similar to the classic Facebook, with control of the professor-administrator, created in 2009. In addition, it is free and its use does not require any installation.

3. THE USE OF TWITTER IN ICT COLLEGE IN BELGRADE

In ICT College in Belgrade, during the third trimester of the school year 2013-2014, were used social networks in Access networks course, on Internet technology (IT) and Telecommunications (TK) programs of study. There were 96 students who attended the course on that year. They could be part of the pre-exam requirements through voluntary reporting of seminar work, if they wanted to.

Topics seminar papers were prepared in advance and included various aspects of Access networks. Students on this occasion divided into smaller groups of up to a maximum of 5 students per group, with each group assigned a special topic seminar paper. Students have chosen social network Twitter as a platform for the exchange of the necessary materials to create essays on a given topic, such as pdf files, videos and pictures and it was an innovation in the development of coursework. On that occasion, professor created a special account that was closed in character, exclusively for students who have chosen this subject.

Students had the opportunity to use all available tools that Twitter offers. First they themselves within each group organize and share tasks with each other, in order to successfully do this essay. Students are themselves inflict the pace of seminar work depending on other commitments that were in this trimester. They periodically as necessary to include the Twitter on a daily basis or less frequently, asking pieces of work that have been done up to that point, leave comments, put like on successfully made parts of the work of other students, ask questions, give suggestions to each other and exhibited the existing problems.

The role of the professor was to the three pre-defined terms throughout the week (Monday, Wednesday and Friday from 18h to 20h) advertised on Twitter and to guide students toward successful completion. Professor could with appropriate comments in a timely revised each group, put additional materials if needed and include on chat or through video streaming to communicate with students in order to resolve any problems.

In order to realize the objectives more successfully, utilizing the benefits of social networks, which are important when working in groups that have the same goal (Vugdelija, Savic & Knežević, 2012). The task of the students was to design a presentation with appropriate video presentation of about 10 minutes in which to explain to their colleagues whatever they were doing and what they learned. Their individual exposure consisted of a whole, which means that the students in the group depend on each other. Their presentations were supposed to be connected so that other colleagues can eventually gain a complete overview of the subject with which a particular group dealt with.

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In the last week of trimester, when seminars were completed, students were able to see, comment on and grade essays other groups that are involved in this. Upon completion of the course survey was carried out among the students registered on the Access network, which is supposed to show the extent to which this innovation assist students in the learning process and the successful overcoming of the original problem.

The idea was to develop students' ability to manage information through teaching them the seminar paper. In the process of realization of the task, students should find the relevant resources and based on them to process a given topic.

The goals of using social networks in the teaching process were as follows:

- develop students' ability to move as quickly and easily find the necessary and useful information

- developing the habit of the students to use the Internet as an information source

- mastering the skills of working in a group that has the same interest objective

- to enable students to work improve existing skills and acquire new independent

- motivation of students to follow the technological innovations in the field.

Teamwork is very important for the later successfully perform tasks on the job, and the students during their studies very little luck with this kind of work.

One of the important goals is also the training of students to a clear and simple way of presenting knowledge. Public display in front of fellow students are also motivated to obtain information that will actually be used in the understanding of a given topic. Of course, the whole process was conducted under the auspices of the professor as a mentor group. You should have all of the participants groups working to help each other with make it clearer that the whole will be presented to their colleagues. Oral presentation of term paper should help students in subsequent public displays, such as the presentation of final exam, given that the knowledge test is performed mainly by writing to the colloquiums and exams.

Students during the preparation of seminar papers, found various sources of information and decided whether it was worth and appropriate material. Students in the group familiar with the material, evaluate the accuracy and relevance of Web resources, and trying to adequately describe the categorization and writing additional notes, which is in some way a qualitative analysis of resources, forcing students to analyze, classify and map the facts. Sharing this information with other students in the group is a constructive process (Grosseck, 2008). Students use a variety of tools to make the appropriate video material, which should be accompanied by their presentation of seminar paper, which other students can see and comment on.

4. RESULTS

96 students who attended the course Access networks, 56 of them (58.3%) came from the department of Internet technology and 40 students (41.7%) came from the department of Telecommunications. Upon completion of the course, survey was realized among students that was supposed to show the extent to which the use of the social network Twitter helps mastering the

seminar work. 89% of students aged 20-25 years. 90 (93.75%) of surveyed students are actively using the Internet connection.

On a daily base each student spent between 3 or 4 hours working on a computer (59%) and mostly in the evening after 9pm (64%). Most students used Internet for getting information (93%), as a means of communication (63%), and for entertainment and fun (55%).

Among students surveyed, 81 of them (84.37%) had previously opened an account on social networking sites, 76 (79.16%) on Facebook, 55 (57.3%) on Twitter, while 50 of them (52.02%) has opened an account on Facebook and on Twitter. 11 (11.46%) students had opened an account on another social networking site that is not Facebook or Twitter. 4 (4.16%) of the students had never used any social network.

64 (66.67%) students took the seminar work, where is 42 students from the study program Telecommunications (TK) and 22 students from Internet technology (IT). A total of 12 groups formed by five students and one group of 4 students. 45 students said they had no previous experience of collaborative learning.

It should be noted that 4 groups were formed exclusively by students from TK, 4 groups exclusively of students from IT and 5 group was formed by students from both study programs. All of them were assigned to different topics.

When asked how often students were active on social networking site Twitter in order to prepare their seminar works, 12 of them said 1 hour each day, 4 students said every day for 2 hours, 13 students were active every other day for 1 hour, 18 students participated three times each week for 2 hours in the same terms when it included a presence of professor, 17 students were actively once a week for 1 hour, see figure 1.

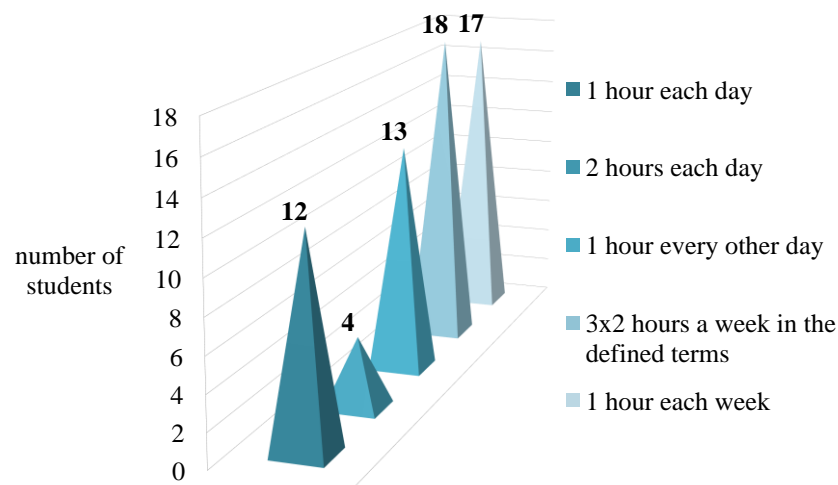Figure 1: Student activity on the social network Twitter
during the preparation of seminar papers

The next question was to what purpose students used social network Twitter in the seminar work. Student answers are shown in Figure 2. 21 student used the social network exclusively for the exchange of material, whether it was pdf files, images or video materials, 12 students in addition to the exchange

of materials, actively tagged and leaved comments on the pieces of work that their colleagues within the group had made and raised on the site.
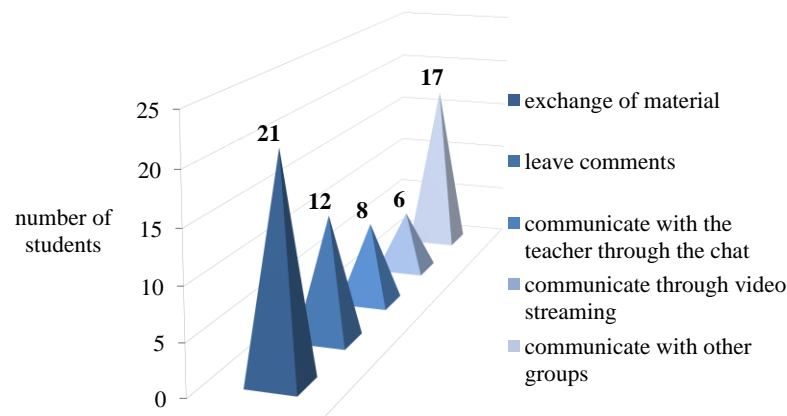

Figure 2: Student activities on Twitter

8 students has regularly communicated with the professor over TweetChat, 6 students used the live video streaming communication by Twitcam. 17 students have commented and actively communicate with students from other groups with whom they shared experiences.

Students have used the basic and additional tools that Twitter social network provides.

Students were then circled one of the following statements:

- 24 of them agreed that learning is possible through the continuous development of a social network

- 5 students circled that the capacity of learning is more important than actual knowledge;

- 18 students agreed that the starting point of learning is not the content but the contact with people, groups, connections between learning content;

- 17 students believed that the group possesses knowledge rather than an individual.

When asked how long students need to complete their seminar work, 3 groups (2 groups from IT and 1 group from TK) have completed in a term of 4 weeks, 2 groups (1 group from IT and 1 mixed group) for 5 weeks, and finally 8 groups (1 group from IT, 3 groups from TK and 4 mixed groups) completed their seminar works for 6 weeks, ses Figure 3.
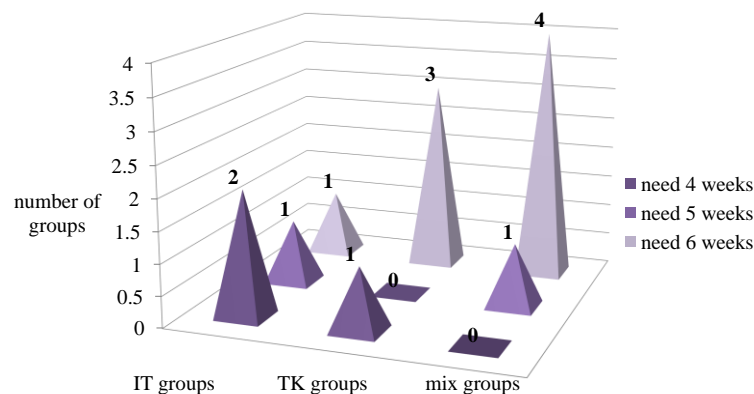

Figure 3: Time required to complete a seminar work

The final question was whether students were satisfied with using social network Twitter in educational environment for acquiring necessary knowledge: 55 students said yes, 3 students were not satisfied, while 6 students were partially satisfied.

5. DISCUSSION

To gain realistic insight into the effects caused by use of social networks in learning process, the results of the survey were analyzed, then checked the knowledge gained from the particular topics as well as topics that other groups exhibited and the subjective impression of quality exposure students did.

It has been shown that social networks can be useful to use in the classroom, although not easy to measure profits arising from the use thereof. Our students are still not digital natives, they are talking about the data that were not used virtual learning networks as they rarely use the computer for instructional purposes unless they have a specific task. They have little experience with collaborative learning, and learning on the Internet before the High School, but they are aware of how important it is continuous learning throughout life, although pay insufficient attention to the importance of the successful functioning of the group.

Let us mention some disadvantages in the use of social networks:

- The need for a constant connection to the Internet

- In our conditions, a big commitment of professors as mentors groups is required to coordinate their work.

- Lack of knowledge of foreign languages makes it difficult for students found understanding of Web content.

- There is a number of students who own Odrade part of the work without getting much of what he does the rest of the group

- In non-homogeneous groups can appear useless information distracting; which hashtag is more general and a larger group it is this phenomenon more common do.

One of the main advantages of this type of work is visibly greater motivation and active participation of students in the learning process. Almost all the students who participated in this project were positively enthusiastic about the use of social media in the classroom, as Twitter's, and Facebook, which has already been used and is still used for instructional purposes in ICT College in Belgrade. (Radosavljevic & Vugdelija, 2013).

Benefit of individuals who use computers for work at various locations (at home, at work, at school ...), because they are loaded label content accessible from any computer connected to the Internet.

It can be realized that the client receives the information in a message every time someone make a specific tagging for which the user logs on to the interested.

It is possible to form a library of useful information related to an object or program of study that will always be available to current students, and former which pritreba some information. Library to be

constantly updated and enriched with new and useful information that would allow students to and after graduation stay informed about relevant news in a particular area it is easy to lifelong learning for those who need it.

Based on the survey conducted after the course of the Access network it is clear that the use of the social network Twitter had a positive impact on the implementation of teaching. An interesting fact is that the students choose for Twitter, despite the growing popularity of Facebook. Their comment was that Facebook is seen as a network for entertainment, and Twitter them more suitable for professional use. It has been noticed and satisfaction of students who used Twitter for the first time, and the fact that they have tried almost all the basic and additional tools quickly and efficiently. The groups were composed of students with the same direction as quickly ended essay in relation to mixed groups, which is logical because students the same direction more easily communicate and share similar interests. It was noted that out of 64 students how many were essay with the help of social networking sites, 60 of them passed the exam in the first test period, the remaining four passed the exam immediately in the next period. GPA was at the same 8.76 which speaks of the great motivation of students.

It was deduced that students have got a positive attitude towards the usage of the social network in a teaching process. The stress was set on communication and exchange of information among students and their professors. This conclusion is encouraging and gives further guidelines on how to use and develop future capacities for using social networks.

6. CONCLUSIONS

The advantage of using social media in education is that it can provide surprisingly useful educational tool, giving students and teachers a simple way to communicate that goes beyond working hours and classrooms. Using simple tags, students in a simple manner can track information associated with a particular generation and specific training module.

Educational institutions must be in step with the rapid development of information and communication technologies in order to understand the way in which social networks affect children and young people, recognize their strengths and weaknesses, and thus educate students about safe participation in an online environment.

E-learning is not a replacement for traditional learning, but rather complement, the upgrade of the traditional learning. It should complement and facilitate the learning and information gathering. Promotes the progress of students so that they develop a need to learn something new, to explore the different areas, learn to handle large volumes of information that are available to them later on, at some point in your business or private life usage, to improve and to find their place in the business world that will suit their abilities, interests and needs.

On the other hand, this type of learning enable teachers to improve their way of transferring knowledge. In e-learning teacher's insight into the interests of students and it can use to improve their teaching with regard to the specific subject matter and as far as the mode of presentation of the same. This dynamic form of learning allows both students, and teachers training and canceling the failure so that in this way professors and students help each other in a certain way.

Example of use of the social network Twitter to continue showing good results, both in increasing students' motivation to actively participate in the learning process, as well as the quality of the knowledge acquired. Students positively accept participation on Twitter for educational purposes only and similar innovations and want it to become common practice.

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Article

Aesthetic Realism and the Art of the Flute

An Interview with Barbara Allen

In conversation with

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This interview with the noted flutist and music educator Barbara Allen took place on April 21, 2014. Ms. Allen is my colleague at the Aesthetic Realism Foundation, a not-for-profit cultural and educational foundation in New York City. Together with Anne Fielding, director of the Aesthetic Realism Theatre Company, we teach the class "The Opposites in Music" at the Foundation. Ms. Allen is music director of the Theatre Company, and as its conductor and flutist, she has taken part in performances across the country--including New Orleans, Atlanta, and Baltimore.

Aesthetic Realism, the philosophy founded in 1941 by Eli Siegel (1902-1978), was described by him as "the art of liking the world and oneself at the same time, by seeing the world and oneself as aesthetic opposites." Mr. Siegel first gained renown in America as a poet, when, in 1925, he won the prestigious Nation magazine poetry prize for his "Hot Afternoons Have Been in Montana." About this poem, William Carlos Williams was to write in 1951: "I say definitely that that single poem, out of a thousand others written in the past quarter century, secures our place in the cultural world....We are compelled to pursue his lead."

Early in the 1940s, Mr. Siegel wrote the philosophic masterpiece Self and World (Definition Press). In it, he shows that reality has a structure akin to what makes for beauty in the arts--the oneness of opposites; and that the questions men and women face in everyday life are aesthetic.

In the interview which now follows, Barbara Allen describes this new and grand education--with a focus on the art of which she is a master: the art of the flute.

Edward Green: You are known, both as a performer and as a music educator, for your advocacy of the Aesthetic Realism viewpoint and method. Can you tell us about its main principles?

Barbara Allen: Yes, certainly. I had the honor to study with its founder, the great poet and educator, Eli Siegel. What I learned is the thing which distinguishes my teaching of the flute and what I say as I perform publicly. Aesthetic Realism has three major principles, each terrifically relevant to flute players and how we approach the delightful, amazing instrument we've chosen. I should add that while I'm speaking here about the flute, I feel it stands for all instruments people have played since ancient times and are playing now.

The first principle is that every person's deepest desire is to like the world on an honest basis. This, I've seen, is the impulsion behind a person playing an instrument—say, bringing a wind instrument to his or her lips and blowing across a reed or mouthpiece. One way of defining the world, according to Aesthetic Realism, is *everything which begins where our fingertips end.*

The flute certainly begins where our fingertips end; it stands for the outside world. And how we see that outside world affects very deeply the way we hold the flute and produce the sound that it and we make together. I'll say more about this later.

The second principle is: "There is a disposition in every person to think we will be for ourselves by making less of the outside world." This is a description of contempt, which is the great opposition in ourselves to art.   In fact, contempt is the cause of all cruelty—between people and among nations. I've seen through my own life that if we look on the world, which very much includes people, with a scornful, self-aggrandizing attitude, we hurt our relation to everything, including the flute.

EG: You'll talk about this more later?

BA: Definitely. And the third principle which I see as the most important single statement about aesthetics and its relation to our lives is this sentence by Eli Siegel—*"All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves."* I love this principle—and it is the basis of all of my teaching and my study of flute literature.

EG: I know that early in your study with him, you wrote a paper titled "The Flute—Lyrical and Pungent." Somewhat later I had the privilege to be your accompanist when it was presented to the public. How did the paper come to be? And were there surprises as you wrote it—new insights into the meaning of the flute you hadn't had before?

This Is What I Learned

BA: In order to answer those questions, I'm going to speak somewhat autobiographically. Though I grew up playing the flute—(I'm from the Chicago area) and had some of my biggest emotions doing so, continued my study at the University of Illinois and developed technically, something began to happen which troubled me very much. As time went on, the tone which I'd been praised for, became harder and I developed a constriction in my throat which made for a guttural sound as I played. I remember vividly one day standing in a room in Spain, trying to play the opening passage of Mozart's Concerto in D, going up that first run and trying to hold that long D. The sound was angry and tight. I couldn't bear making this sound, and so just two years after college, where I'd been rather successful in the music department, I stopped playing altogether.

I tried to resign myself to the feeling that the flute would no longer be part of my life. It was, as you can imagine, a terrible thing to feel. Fortunately, it was at that time I returned to the United States and began to study Aesthetic Realism. It was then I learned that I had developed an *attitude to the world*—using things I'd seen early in my life to harden myself against things. It was this *attitude to the world,* which was interfering with my life and playing and I learned it could change!

A key question Eli Siegel asked me in one of the first Aesthetic Realism classes I attended—and to say it was a privilege to study with him is a huge understatement—was, did I see other people as having inner lives as deep and rich as my own? I had not; I saw myself as sensitive, much more

sensitive than other people. And I was really not interested in what my father, mother, or the men I knew felt. And it was this attitude of separation from people—not respectfully asking what did they feel, what were they hoping for—that was making me cold and stopping me from what I most wanted—to play the flute and be a kind person.

EG: I'm glad you spoke about this. So, if I understand you right, you're saying that your flute tone grew harder because your way of seeing the world had become harder?

BA: Yes, I am. The relation of yielding and force needed to a produce a beautiful tone, I could not have. *There is definitely a connection between technique and our attitude to the world*. Every technical aspect of approaching the flute—from the angle of the embouchure, to the breath support, to how we use our fingers—is affected by whether we see the world as something to care for, respect, even love, or as something to have contempt for, be cold to, hide from.

And what happened next in my study was a very big thing. It was shortly after that class with Eli Siegel, in which he asked me questions about how I saw people, that I read a paper written by Martha Baird, poet, critic of music, a paper with Aesthetic Realism at its basis. It was later published in *Allegro,* the newspaper of local 802, New York City's Musicians Union. The paper was titled "Junction and Separation in the Elements of Music."

In it, Ms. Baird showed that these opposites—separation and junction, the same opposites I was learning about in myself—are the very heart of music. In fact, she showed they need to be one for a note or sound to exist at all! For example, all sounds result from matter meeting matter—two separate things meet—that's separation and junction. When moving air passes through, say, the brittle winter branches of a tree, we hear whistling.

I'll never forget that early Saturday morning in Spring, when I was walking down the street and I thought to myself, "I wonder how separation and junction are in flute playing?" I couldn't get home fast enough. I took out my flute after almost two years of barely touching it, and I played the first note—I was amazed! It sounded good! It was me plus the flute—that's junction! And it was the fast moving air against the solid flute that caused the sound, making a richer and more open tone than I had ever heard before. I began fumblingly to play things mainly in the low register and asked why...why such a change in the tone?

The answer came to me—you care more for the world, you know that through Aesthetic Realism, you can see the world more as it truly is—as wide, filled with sounds, sights and people you can see meaning in. The restriction in the throat thousands of flute players and singers worry about was gone!

As my attitude toward the world changed, and I liked reality more, this made for physical changes, position changes, a more tender and fuller relation of my embouchure and the silver Haynes flute I had had since high school.

I imagine you can understand by now why I'm so grateful to Eli Siegel and to the philosophy he founded. Seeing my relation—through the opposites—to reality freed me to play again and this has continued all the years since.

EG: Yes, I certainly do see it. This is some story!

Music and the Oneness of Opposites

BA: This leads me directly to the next point, since you asked me what surprised me most as I worked on that paper on the flute. I learned that music itself shows in Mr. Siegel's words "what the world is like." Music is not in a separate and better world. The world, Aesthetic Realism explains, is made aesthetically, it is a oneness of opposites. For instance, a tree is One and Many—it has a thick trunk with many branches able to move in the wind. Niagara Falls is a oneness of Power and Grace: There is power as water plunges from its edge, and also ever-so-delicate mists radiant in the sun. They are the same opposites that are one in beautiful music, and they need to be one as we play an instrument. They are—and I want to emphasize this—the same opposites we are trying to put together in ourselves.

Here I'll mention another principle which in a way I'm illustrating: "The world, art, and self explain each other: each is the aesthetic oneness of opposites." I was excited to see that I was not just blowing across a tube for hours while practicing, I was learning about the structure of the world and also myself at the very time I was studying my long tones—isn't a note one and many at the same time; a single A is 440 vibrations per second? And aren't force and delicacy together as one in the opening flute passage from Mozart's D Concerto?

Click Here for Opening Flute Passage

EG: That's us playing, yes?

BA: Yes. The big thing is, I want to stress again that music is not in a separate world. Musicians have hurt ourselves thinking we could do well on stage, and have a different purpose off the stage—not listen to people, or leave reality in some fashion—through drink, drugs, and other ways.

Music Is about This World

Music is about this world—it is about the world with its pleasure and pain, gentleness and harshness, order and chaos, joy and sadness, love and hate. Bach, Mozart, Duke Ellington were real people who felt reality deeply and as we play their music on our instruments, we have the honor to try to be close to them, to see and feel how they made beauty of these very opposites.

In one Aesthetic Realism class, Eli Siegel described something particular that made for new thought in me—he said that two of the major opposites important to wind instrumentalists (especially) are *advance and retreat*.

Yes, I said to myself, to blow out in order to produce the various tones *is* advance; to take air in is retreat. It's one of the largest difficulties all wind instrumentalists have—when is a good time to take a breath? How is the breath to be as deep and full as possible? How can I give the impression that I'm not desperate to breathe while playing, and that there is enough, but not too much, for each note?

One of the biggest changes that I noticed right away in my playing is that I cared more for the air. In order for one to breathe air in and give it back, it is necessary to care for the world actively and through thought.

EG: I've heard you talk about that as you've critiqued students in your classes. Making students aware of that connection seemed to help the tone of these students right away.

BA: It has, and it did so for me. When a person becomes conscious of the need to care, honestly, for the world, it inevitably makes for a more beautiful—a richer and also more focused—tone. It also makes for a deeper welcoming of air, and better breathing.

The more I thought about this matter of the oneness of advance and retreat, the more I saw how crucial it is for good flute playing: *within* each note there is a oneness of advance and retreat. The low notes are quieter, recessive, but to play them one must give more air. The high notes have more of the advance or aggressive quality, but to play them well, one has to yield deeply while giving them the exact velocity of air they deserve. Musicians who study Aesthetic Realism are fortunate to be able to ask: What does this note deserve? It is not unlike the question Mr. Siegel asked me about how I saw people—do I grant people what they deserve? Do I want to see their inner lives? Both people and notes have inner lives.

EG: You mentioned earlier Chicago and the University of Illinois. Who were your teachers, and what were the most valuable things you learned from them?

BA: I was fortunate to grow up in Elmhurst, Illinois, where music was very much respected as it is in many suburbs surrounding Chicago. My first teacher was Glennis Stout, who introduced me to Handel's *Sonata in G minor* and there began a long relation to Handel. Then, I began to study with Hobart Grimes. His strictness and warmth affected me very much. I always felt he wanted me to be exact, to practice my scales, exercises, but he wanted my tone to be warm, and full. I remember once as I was learning "The Flight of the Bumble Bee," he called my father in and asked that he help me practice *slowly* so that I would be exact and free at once. And it worked! Under Mr. Grimes's supervision, I tried out and made the Chicago Youth Orchestra during my junior and senior years in high school. Also, he taught me about vibrato. He said, "Never let your vibrato get out of control. Let it serve the music." I see now in light of what I'm telling you about Aesthetic Realism that he wanted me to put opposites together. This means the expansion and contraction of the sound needs to serve the meaning of the melody, not be automatic. This is what makes control and freedom one in vibrato.

When I reached college age, I went to the University of Illinois, because I wanted to study with Charles Delaney—I loved his tone: it was a beautiful relation of depth and brightness. This is in keeping with what Theobald Boehm, whose writing on the flute I respect very much, said: that the tone we look for in a flutist is at once "brilliant," and "sonorous." And I found in Mr. Delaney, a generous and very demanding teacher. Though I did not major in music, he insisted that I do a junior and senior recital. I'm grateful to this day for what I learned from him for it affected my own understanding of the tone of the flute.

Then after college, I studied briefly with Joanne Bennett of the Chicago Symphony, but by that time, I had become, as I said before, increasingly distressed about my tone, and I had to discontinue.

It was then I had the good fortune to study with Eli Siegel. He was the kindest person I ever met. Mr. Siegel had a relation of great scholarship and warmth I had never seen before. His knowledge was enormous, and he always used it to bring out what was good in every person who studied with him. In my instance, he restored something I thought I'd lost, the ability to play the flute; but even more

importantly, I learned from him a new way of seeing the whole world, for which I could respect myself and which made me happy.

The Meaning of Instruments

EG: I've heard you speak movingly and powerfully about the meaning of instruments, per se—not just the flute. Can you talk about this?

BA: It is a wonder to me that human beings have been impelled to make and play musical instruments for over 30,000 years. Recently, in fact, a flute was discovered what is now Germany that they've dated back 42,000 years. And in the caves of France and over a thousand miles to the east in what is now Russia, two kinds of musical instruments were found—the flute with 7 holes and a series of drums, perhaps capable of different pitches. Why were people, who must have had to do very much simply to survive, so impelled? It's a question that I love, and so does my husband, Arnold Perey, who is an anthropologist, and who teaches the subject at the Foundation. We've had many conversations about it.

What Aesthetic Realism says about the deepest desire of a person being to like the world is the reason humanity was impelled, so very early in its history, to create instruments. These instruments, from prehistory to the present, are made from materials to be found in the world—wood, bone, ivory, silver, brass, gold. And every instrument must be played by a person. So when we hear a *note*, what we hear is a successful oneness of a person and the world: opposites we're trying to do a good job with from birth. The first musician and the musician today have this in common: the instrument is a means of joining oneself to the whole world.

EG: I think that's why musicians can have such a deep feelings about their instruments. Love, really.

BA: I agree! And it's the same principle when it comes to love between two people: a feeling *you* bring me closer to the whole world.

EG: That's an exciting relation.

BA: Yes, it is. And while this is an interview about the flute, and how I teach it, you know that I also am a consultant to women in my work at the Aesthetic Realism Foundation. Marriages do depend on it: the need to use a person to feel, as Eli Siegel once put it, "closely one with things as a whole." Love of music, love of an instrument, and love of a person have that in common. The world has to be honored.

EG: On your website, you've posted papers on music, education, and love. Some combination!

BA: Yes; also on economics, and what it means—in that field—for people to see each other with respect rather than contempt.

EG: What's the URL?

BA: *www.barbaraallen.org*. No dot between my first and last names.

EG: Good. And since readers will likely be interested, what is the URL of the Aesthetic Realism Foundation?

BA: It's *www.aestheticrealism.org*. The website is rich, and there is information there about the many classes, in different subjects, that are taught at the Foundation. I mentioned the classes on music and anthropology; among the other classes are ones in education, poetry, acting, cinema, the visual arts, and a class I teach with my colleagues Anne Fielding and Pauline Meglino--a class for women entitled "Understanding Marriage!"

EG: Thank you. A great curriculum.

BA: Yes it is. And now back directly to the question you asked about instruments. There are, historically and anthropologically speaking, essentially three kinds. You can see them in every culture. There are instruments which are hit—percussion; instruments which are plucked and bowed—stringed instruments; and instruments which are blown.

Each family, I've come to see, is a different way of putting together opposites—fundamentally the opposites of continuity and discontinuity, or surprise. Every instrument shows what reality can do:

- The drum has an explosive, abrupt, discontinuous sound. At the same time it can be suggestive.

- The plucked-string begins sharply, lingers a little, and dies away. The bowed string accents more continuity, though discontinuity occurs and the bow goes back and forth.

- And the wind instruments are more continuous, though, of course, one can play staccato passages.

These opposites aren't just "acoustical." They aren't just "impersonal" and scientific. They are also big in people's lives. Sometimes *we* feel explosive. Sometimes *we* have sharp thoughts which may linger. And sometimes we feel more continuous. We are all three. We are, in effect, like an orchestra, which also has the three basic families together.

But the *way* we feel explosive and the *way* we feel things are continuous very often is not beautiful. Boredom—too much continuity—and agitation—too much discontinuity—are painful forms of the opposites all musical instruments put together well —continuity and surprise, junction and separation.

EG: The connections you're making, through the opposites, between art and life are wonderful. You spoke earlier about love and marriage. That's a duet. In our work together we've spoken of how the flute and the right hand of a Bach Sonata have what love needs to have—and both need to care for the bass line in order to really get along. Can you say something more about the meaning of ensemble playing—and what makes it good?

The Ethics of an Ensemble

BA: In every ensemble two or more instruments join, and when the music is beautiful, they join in such a way that they add to each other. This is so important. People in orchestras all over the world feel something as they play together which is necessary for us to feel in our everyday lives. The drum and flute are different, and played well, they bring out the strength of each other. *A successful ensemble is ethics as beauty.* The flute is not saying, "I'm more refined and superior to you." The drum

is not saying, "I can play more loudly and drown you out." They are different, as people are different, and they need each other.

In all ensemble playing there is an implicit call for each instrumentalist to be faithful and fair to his own part and to have good will—that is, hope and work to have the other parts stronger. The beauty that results when the 90 people and their instruments are playing, say the Brahms First Symphony, stand for the ethics we need as we think about each other, how women should see men, and men, women; how we should see people of different nations, or skin tones.

EG: Are you saying that we can learn from music about one of the big things troubling America now—racism?

BA: Definitely, I brought to this interview a passage from the periodical *The Right of Aesthetic Realism to Be Known* written by Ellen Reiss, Aesthetic Realism Chairman of Education, which I care for very much and which stands for what people in America can learn from music about one of the toughest and most urgent matters facing us. She writes in issue 1264:

"What needs to replace racism is not the feeling that the difference of another person is somehow tolerable. What is necessary is the seeing and feeling that the relation of sameness and difference between ourselves and that other person is *beautiful.* People need to feel, with feeling both intimately personal and large, that the difference of race is like the difference to be found in music: two notes are different but they are in behalf of the same melody; they complete each other; each needs the other to be expressed richly, to be fully itself."

EG: We've performed the Mozart concerti together in many concerts, and one thing I particularly loved was working together to provide commentary about the music—talking and illustrating the music first, and then performing the concerti. Could you say something about how you see concerto form, as such, and then also some specific things about these two concerti—still the most frequently played in all of flute literature?

BA: Yes, I'm grateful that we've studied and played together these two concerti. Perhaps in future interviews we can speak about the opposites in each in detail. For now, I'll say something of the first one you mention.

Mozart's Work Shows How We Want to Be

When we wrote about this concerto, we gave our presentation the title "Mozart's Flute Concerto in G; or, the Victory of Self-Questioning."

EG: Right. I like the title because it brought ethics and music together.

BA: As we looked at that concerto we saw that within its structure the flute stands for a self, always accompanied, criticized, and encouraged by the many-pieced orchestra, standing for the world, which you were able to convey with the piano. That relation—of Self and World—really is at the heart of concerto form. And in this particular concerto, the character of the melody Mozart gave to the flute at its first entrance is both triumphant, bold, even trumpet-like as it plays the tonic and dominant notes of the scale, leaps an octave, but then instead of remaining there, it falls one step, which makes for a feeling of questioning or doubt. So it's got that combination of triumph and self-questioning, and it's a beautiful, honest combination.

Click Here for Opening Flute Melody of 8 Notes (Flute Alone)

As we worked on this concerto, we were fortunate to have a discussion with Ellen Reiss, who teaches the professional classes for persons studying to teach Aesthetic Realism. She said as she heard this music and our description of it:

"It seems that you want to speak about the self as triumphant, strutting, brilliant, trying to be one with the self humble, self-questioning, even regretful."

And we saw and heard regret magnificently expressed in the second movement where Mozart has the orchestra repeat the same note seven times until the flute welcomes it, takes it up and continues with a melody that is such a oneness of pride and humility, fullness and modesty—it is truly one of the most beautiful ever made.

Click Here for Example from Second Movement

Mozart himself wrote a letter which affected us very much as we looked at this work. In this letter which he wrote to his wife Constanze in 1790, the year before he died, he said:

"If people could see into my heart, I should almost feel ashamed. To me everything is cold—cold as ice. Perhaps if you were with me, I might possibly take more pleasure in the kindness of those I meet here."

And it is this feeling of regret he gave form to in the second movement of his concerto. Studying this music encouraged both of us to criticize our own ways of being cold and aloof.

EG: Yes, it did. Can you expand on what you mentioned earlier: that a person's attitude toward the world affects the sound he or she makes on the flute?

BA   It does, and I don't think the importance of this can be overstated. Aesthetic Realism makes very clear that every person is in a fight all the time between the desire to like the world, see value in things and people; and another desire—the hope to feel superior, more accomplished, better than other people. This is the fight between respect for the world and contempt. It takes thousands of forms. If we look at a fellow flutist and say to ourselves, "I hope she or he makes a mistake during the tryout," what do we do to ourselves? Do we make ourselves stronger or weaker—do we appreciate beauty more or less? As I know from my own life, the desire to find flaws in people, be superior and scornful, with men in particular in my case, is life-sapping. It makes love impossible. And it caused me to have a very deep dislike of myself. This unfortunately is representative of how most people, musicians or not musicians, men or women, see one's own importance. And it hurts art.

I saw my mother, who played the piano very well and was my first teacher, have a different purpose with the keyboard in front of her, than she had as she talked about the neighbors with suspicion and scorn. She didn't know, because Aesthetic Realism was not known in Elmhurst, though it could have been in the 1950s, that the deep sounds in the bass and the brighter sounds in the treble as she played "Für Elise" stood for a hope in her to put low and high together, modesty and pride. Instead, her contempt for the world and people caused her to suffer. Years later she learned from Aesthetic Realism the cause of her depression, and her life changed! She told me she wanted me to tell her story because it could be of use to everyone. I want musicians to know this.

EG: Thank you, we'll make sure they do. How does your understanding that contempt and respect are purposes which are in everyone affect your teaching of the flute?

Teaching the Flute

BA: It's an important question. Let me approach it by first mentioning a passage from Theobald Boehm's book *The Flute and Flute Playing in Acoustical, Technical, and Artistic Aspects,* and then place Boehm's scientific finding with what I've observed in myself and my students.

The place a flute player most intimately meets the instrument is with the mouth—the embouchure. The way the lips are formed has a great deal to do with how precisely and how richly the air meets the instrument. When we are in a debate between having contempt for the outside world—sneering at it, which is done with the lips—and having respect for it, even wonder—this debate will affect the sounds we make. And I think the effect of contempt for the world is what Theobald Boehm is documenting when he wrote this in 1872:

"Experience shows that all wood-wind instruments are affected by the manner of blowing so that they become either better or worse with regard to the tones and their production....The reasons for this have never yet been satisfactorily explained....The best flute loses an easy speech by overblowing and its bright clear quality of tone by a bad embouchure, and conversely gains in speech and tone by a correct handling and a good embouchure."

The purpose of every lesson I give, either to classes or to an individual, is to encourage my students to use learning about the instrument to know and like reality. In an early lesson I've quoted these sentences to my students from Eli Siegel's *Self and World.* It's from the chapter 3, "The Aesthetic Method in Self-Conflict." These are the sentences:

"There is a deep and 'dialectic' duality facing every human being, which can be put this way: How is he to be entirely himself, and yet be fair to that world which he does not see as himself? The definition of aesthetics is to be found in a proper appreciation of this duality.

"We all of us start with a *here,* ever so snug and ever so immediate. And this *here* is surrounded strangely, endlessly, by a *there.* We are always meeting this *there:* in other words, we are always meeting what is not ourselves, and we have to do something about it. We have to be ourselves, and give to this great and diversified *there,* which is not ourselves, what it deserves."

There are various technical things which these sentences address and which make for sound which is good or not. For instance, as we hold the flute—our right hand goes towards the world as *there,* and our left hand faces ourselves *here.* Our attitude towards what is *there* affects how we position these hands. Sometimes I've seen students pull back the right hand and as soon as this happens, the tone is stifled. The triangle of right, left hands and embouchure needs to be beautiful, in such a way that the flute is the thing that stands forth, not one's mouth, or oneself.

Likewise there are errors in turning the flute head joint too far in or too far out. We can ask: How much does the desire to manage what is not ourselves on the one hand, and be aloof or distant, on the other affect our placement? There is either a stifled quality or an airy, unfocused quality. What we want is to be ever-so-close to the instrument and at the same time honor, care for the fact that it joins

us to what is outside—the notes that Bach wrote in 1732 perhaps. It is a great feeling when this happens.

So I've talked about these opposites: Here and There; Turning in and Out; and Force and Gentleness. And of course there are other pairs I could mention—including Firmness and Flexibility. But the main thing is, it is the oneness of opposites we're looking for every moment in life— and good flute playing comes from this aesthetic imperative: utter yielding, and giving oneself to the music without any ego-distortion, at the same moment as we are showing who we are in our fullness, engaging the music with all of ourselves: our best mind and our deepest and most sincere feelings.

EG: Thank you. As this interview begins to round to a close, I want to make sure to ask: what flutists, in the past and now, do you most admire?

BA: Rampal, for sure. William Kincaid, Julius Baker, Doriot Anthony Dwyer, and more recently Emmanuel Pahud—they all come right to mind. The key thing I like about each is the richness and warmth of tone, directness and suggestion.

EG: Thanks for this really engaging hour of conversation. Is there anything you would like to say in conclusion?

BA: Yes, and thank you, too, for this interview. I would like to close by quoting sentences about the flute by Mr. Siegel which I love. When I first heard them, I felt how beautiful they were, as though he were speaking for the flute and its purpose. I also felt very honored that he included me.

So here it is. I don't know of anything more wonderful ever written on the meaning and beauty of the flute—let alone in such a compact manner.

"There are as many as forty pairs of opposites that, if one hears diligently, one can find in the music of the flute. Even the Magic Flute of Mozart had expansion and restraint at once; had energy and delicacy; had resonance and piercingness; had high and low; was straight and casual. Furthermore, when Barbara Allen plays the flute, she is herself and simultaneously, perhaps, at one with a composer of the 17th century or of 1850 or of a few years ago.

"And the flute is such a wonderful mingling, amazing oneness, of sadness and cheerfulness. The flute is springy, and can sound like the everlasting complaint of one bird in one wilderness coping with the justice of God. If we looked at the literature of the flute, we would reach forty—and more, too— instances of the flute being a various mode, accompanied by an intellectual and human pleasure, of showing how the world we have and which others once had, is present in the possibilities of the graceful instrument which begins and ceases with such fetching and powerful subtlety."

EDWARD GREEN
Manhattan School of Music

Edward Green is a professor of composition and music history at Manhattan School of Music. For several years he served as a Senior Scholar in American Music for the Fulbright Foundation, and under their auspices and that of CIES taught a doctoral course at the Pontifical University of Argentina in Buenos Aires. His own doctorate is from New York University, with a thesis on the late vocal music of Haydn and Mozart. A musicologist of diverse interests, who is on the editorial board of several journals, including the International Review of the Aesthetics and Sociology of Music, Dr. Green is likewise editor both of China and the West: The Birth of a New Music (Shanghai Conservatory Press) and of the recently released Cambridge Companion to Duke Ellington. Edward Green is an award-winning composer, and in 2010 his Concertino for Piano and Chamber Orchestra was nominated for a Grammy in the category "Best Classical Contemporary Composition."

BARBARA ALLEN
Aesthetic Realism Theatre Company

Barbara Allen graduated from the University of Illinois, Champaign-Urbana where she studied flute with Charles Delaney. She has taught in the public schools of Chicago and West Orange, New Jersey. Ms. Allen began her study of the education Aesthetic Realism with its founder Eli Siegel in 1970, and is an Aesthetic Realism Consultant. With her colleagues at the Aesthetic Realism Foundation in New York City, she conducts classes in various subjects, including: "The Opposites in Music" and "The Aesthetic Realism Teaching Method." Her husband, the pioneering and highly esteemed anthropologist Dr. Arnold Perey, is also on the faculty of the Foundation. With Dr. Green, who conducted this interview for HJMEC, Ms. Allen has given many public presentations of important works from flute literature—performances with critical commentary. Among these were: "Dignity and Abandon in Handel's Sonata in G Major;" "Mozart's Concerto in G Shows the Victory of Self-Questioning," and "What Can We Learn about Love from Johann Sebastian Bach's Sonata in E-Flat?" Barbara Allen likewise is musical director of the Aesthetic Realism Theatre Company, and performs with it as flute soloist and as choral conductor.

Article

Η επιρροή του Φρίντριχ Νίτσε (1844-1900) στο έργο του Ρίχαρντ Στράους (1864-1949)

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ABSTRACT | Το κεντρικό αίτημα του παρόντος άρθρου ασχολείται με τις πιθανές ρίζες της μουσικής του Ρίχαρντ Στράους στη φιλοσοφία του Νίτσε ιδιαίτερα όπως φαίνονται στο συμφωνικό του ποίημα Τάδε έφη Ζαρατούστρα (Also Sprach Zarathustra).

Ο Στράους στις αρχές της δεκαετίας του 1890 διάβασε πολύ προσεκτικά το έργο του Φρίντριχ Νίτσε. Αργότερα στη ζωή του παρέπεμπε με ευκολία σε ιδέες του. Υπάρχουν, επίσης, πολλές ενδείξεις ότι ο Στράους επηρεάστηκε σε έργα του από τον σημαντικό αυτό Γερμανό φιλόσοφο. Το ερώτημα βέβαια είναι, γενικότερα, σε ποιο βαθμό η μουσική μπορεί να εκφράσει φιλοσοφικά προβλήματα, και, αν πράγματι το κάνει με επιτυχία, δηλαδή έχοντας βαθιές δομικές ομοιότητες με αυτό που εκφράζει, μήπως τότε παραδόξως διατηρεί το χαρακτήρα της; Αυτό θα το δούμε στο παράδειγμα του συμφωνικού ποιήματος *Τάδε έφη Ζαρατούστρα.* Λόγω της δομικής αντιστοιχίας μουσικής και κειμένου σε αυτό το έργο, μπορούμε να εστιάσουμε στη σημειολογική χρήση της μουσικής αυτής, δηλαδή τη χρήση της ως 'σημαίνον' για να σηματοδοτήσει τη βασική ιδέα της εξέλιξης όπως περιγράφεται στο κείμενο του Νίτσε (σημαινόμενο). Αναφέρομαι στη χρήση της εισαγωγής του έργου *Τάδε έφη Ζαρατούστρα* από τον Stanley Kubrick στην πολύ γνωστή ταινία του «2001: Η Οδύσσεια του Διαστήματος» (2001: A Space Odyssey) του 1968, για ένα βασικό θέμα του που είναι, σε ερμηνευτική αντιστοιχία με αυτό στο έργο του Στράους, «η ιδέα της εξέλιξης του ανθρώπινου είδους». Η μουσική σε αυτές τις περιπτώσεις, επομένως, λειτουργεί ως «σημαίνον» με το «σημαινόμενο» να περιέχει, εκτός από το κείμενο του Νίτσε, την εικόνα της ταινίας του Kubrick. Γεγονός είναι ότι αυτό το σημαντικό παράδειγμα δείχνει ότι το έργο του Ρίχαρντ Στράους *Τάδε Έφη Ζαρατούστρα* μπορεί να συμβάλλει σε σύγχρονες ερμηνευτικές της φιλοσοφίας του Νίτσε, σε μια εποχή άλλωστε όπου κυριαρχεί η εικόνα και ο ήχος, κάτι που το καθιστά εν δυνάμει ικανό να περιέχει φιλοσοφικά σημαινόμενα στην ηχητική δομή του.

Λέξεις-κλειδιά: προγραμματική μουσική/συμφωνικό ποίημα, 'υπεράνθρωπος', 'ιδέα της εξέλιξης του ανθρώπινου είδους', σημαίνον/σημαινόμενο, δομική αντιστοιχία μουσικής-κειμένου.

1. Η ΕΠΙΡΡΟΗ ΤΟΥ ΦΡΙΝΤΡΙΧ ΝΙΤΣΕ (1844-1900) ΣΤΟ ΕΡΓΟ ΤΟΥ ΡΙΧΑΡΝΤ ΣΤΡΑΟΥΣ (1864-1949)

Θα ξεκινήσω με μια σύντομη αναφορά στον συνθέτη πριν επιχειρήσω να απαντήσω στο ερώτημα που θέτει ο τίτλος του άρθρου μου.

Ο Ρίχαρντ Στράους, γεννημένος το 1864 στο Μόναχο, είναι συνθέτης της ύστερης ρομαντικής περιόδου.

Παράλληλα με τη μουσική, ο Στράους σπούδασε Φιλοσοφία και Ιστορία Τέχνης στο Μόναχο. Εγκαινίασε τη μουσική καριέρα του με τη σύνθεση κάποιων συμβατικών συμφωνικών ποιημάτων αλλά σύντομα προχώρησε σε πιο καινοτομικούς συνθετικούς δρόμους. Αφετηρία αυτών των τολμηρών καινοτομιών υπήρξε το έργο «Δον Χουάν», η παρουσίαση του οποίου το 1889 προκάλεσε έντονες αντιδράσεις από το κοινό. Οι όπερες «Σαλώμη» του 1905 και «Ηλέκτρα» προκάλεσαν εξίσου έντονες αντιδράσεις στο κοινό. Με την «Ηλέκτρα» έκλεισε η ανατρεπτική δημιουργική περίοδος του Στράους. Ακολούθησε μια σειρά από όπερες, γραμμένες από το 1911 έως το 1933 («Ιππότης με το Ρόδο», «Αριάδνη στη Νάξο», «Γυναίκα δίχως σκιά», «Αιγύπτια Ελένη» και «Αραμπέλα») οι οποίες χάρισαν στον συνθέτη την αναγνώριση μέσα από την θερμή υποδοχή τους από το κοινό και τους κριτικούς.

Το Νοέμβριο του 1933, μερικούς μήνες μετά την άνοδο του Χίτλερ στην εξουσία, ο Στράους αποδέχτηκε το διορισμό του στη θέση του προέδρου του Κρατικού Γραφείου Μουσικής ύστερα από πρόταση του Γκέμπελς. Θα πρέπει να τονίσω ότι ο Στράους ποτέ δεν έγινε μέλος του Εθνικοσοσιαλιστικού κόμματος. Κάποιοι αποδίδουν την αποδοχή αυτής της πρότασης στην πρόθεση του συνθέτη να προστατέψει την οικογένειά του (ο εγγονός του είχε παντρευτεί μια γυναίκα εβραϊκής καταγωγής), άλλοι στην ελπίδα του ότι ο Χίτλερ, φανατικός θαυμαστής του Ρίχαρντ Βάγκνερ αλλά και του ίδιου, από την εποχή της σύνθεσης της «Σαλώμης», θα προωθούσε τον γερμανικό πολιτισμό, άλλοι στο ότι απλά ήθελε να συνεχίσουν να παίζονται τα έργα του. Σίγουρα δεν υιοθέτησε τη ναζιστική ιδεολογία.

Το πιο πιθανό, βέβαια, είναι ότι ο Στράους ήταν συνειδητά απολίτικος.

Σύμφωνα με τον σημαντικό μουσικολόγο Leon Botstein, υπήρχε μια τρομακτική συνέπεια στην σχέση του Στράους με την πολιτική σε όλη τη διάρκεια της ζωής του. ..ο παθητικός αλλά ακλόνητα σταθερός Γερμανικός σωβινισμός διακρινόταν από μια έλλειψη βάθους σκέψης. Ο Στράους κατείχε μια διαρκή αντιπάθεια για την πολιτική και τους πολιτικούς και όλες τις τακτικές της επίσημης εξουσίας. Ήταν, ως εγωιστής στην πραγματικότητα, αναρχικός. Η απολίτικη αυτή διάσταση, είχε ως συνέπεια ο Στράους να μην εκλαμβάνει σοβαρά την κάθε πολιτική και ιδεολογία.[66]

Ο Στράους πέθανε το 1949, σε ηλικία 85 ετών. Θεωρείται ο σημαντικότερος συνθέτης του πρώτου μισού του εικοστού αιώνα ο οποίος συνέβαλε όσο κανένας άλλος από την εποχή του Βάγκνερ στην ιστορία της όπερας.

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[66] Βλ. Leon Botstein, "The Enigmas of Richard Strauss: A Revisionist View", *Richard Strauss and his World,* επιμ. Bryan Gilliam, Princeton, Princeton University Press, 1992, 3-32, κυρίως 7-9.

Γενικότερα, βέβαια, γνωρίζοντας κανείς τη ζωή και το έργο του, διερωτάται ποιος ήταν ο πραγματικός Ρίχαρντ Στράους. Εξαιτίας διαφόρων αντιφατικών και ηθικά αμφιλεγόμενων πράξεων κατά τη διάρκεια της καριέρας του, όπως ήταν η συνεργασία του με το Γ' Ράιχ, υπήρξε πολύ δύσκολο για τους μελετητές να βγάλουν κάποια συμπεράσματα για τη σπουδαιότητα του συνθέτη. Αν και η θέση του στο στερέωμα του ορχηστρικού και οπερατικού ρεπερτορίου είναι ασφαλής, δεν είναι το ίδιο και ο ρόλος του στην ιστορία της μουσικής. Ήταν πράγματι ένας διανοούμενος ή ένας υποκριτής με αξιώσεις; Ένας αληθινός ριζοσπάστης ή ένας οπορτουνιστής; Κατέχει η μουσική του βαθιά σημασία ή δεν είναι τίποτε άλλο στο σύνολό της παρά μία εκθαμβωτική επιφάνεια;

Αναφέρω αυτά τα ερωτήματα για να δώσω την γενικότερη εικόνα της πρόσληψης του Στράους, όχι μόνο ως συνθέτη αλλά και ως ανθρώπου.

Στη συνέχεια θα ασχοληθώ μόνο με τις πιθανές ρίζες της μουσικής του Ρίχαρντ Στράους στη φιλοσοφία του Νίτσε ιδιαίτερα όπως φαίνονται στο συμφωνικό του ποίημα *Τάδε έφη Ζαρατούστρα (Also Sprach Zarathustra)*.

2. ΣΤΡΑΟΥΣ ΚΑΙ ΝΙΤΣΕ

Ο Στράους στις αρχές της δεκαετίας του 1890 διάβασε πολύ προσεκτικά το έργο του Άρθουρ Σοπενχάουερ και του Φρίντριχ Νίτσε. Αργότερα στη ζωή του παρέπεμπε με ευκολία σε ιδέες του Νίτσε. Επίσης, διάβασε και ξαναδιάβασε πολλές φορές τα άπαντα του Γιόχαν Βόλφγκανγκ φον Γκαίτε (Johann Wolfgang Goethe) τα οποία θεωρούσε οδηγό στη ζωή του. Με υπερηφάνεια μάλιστα αποκαλούσε τον εαυτό του «Γερμανό Έλληνα».[67]

Υπάρχουν πολλές ενδείξεις ότι ο Στράους επηρεάστηκε σε έργα του από τον Νίτσε. Εμφανής βέβαια είναι η επιρροή στο συμφωνικό του ποίημα *Τάδε έφη Ζαρατούστρα*, για το οποίο θα μιλήσω ξεχωριστά. Ένας σημαντικός μελετητής του Στράους, ο Charles Youmans, ισχυρίζεται ότι όλα τα συμφωνικά ποιήματα του συνθέτη, ενσωματώνουν την Νιτσεϊκή αμφιταλάντευση ανάμεσα στο υπαρξιακό *angst* και την επιβεβαιωτική υπέρβαση, κάτι που αντανακλάει την συνεχόμενη φιλοσοφική κρίση του Στράους. Στα συμφωνικά ποιήματα *Sinfonia domestica (1903)* και *Eine Alpensinfonie (1915)*, στα οποία ο Στράους απεικονίζει, αντίστοιχα, την οικογενειακή ζωή και τη φύση, ο συνθέτης, όπως ισχυρίζεται ο Youmans, έφτασε με μια λύση στο φιλοσοφικό πρόβλημα που είχε θέσει και, γι' αυτό το λόγο, ολοκλήρωσε και τη σύνθεση συμφωνικών ποιημάτων. Ποιο ήταν αυτό το φιλοσοφικό πρόβλημα; Σύμφωνα με τον ίδιο το μελετητή, το φιλοσοφικό πρόβλημα που αντιμετώπισε ο Στράους σε αυτές τις Νιτσεϊκές του συνθέσεις είχε να κάνει με την ιδέα του να ξεπεράσει κανείς την κριτική [από τους άλλους] και να κατευθύνει τις ενέργειές του στη δημιουργία μιας θετικά προσδιορισμένης κοσμοθεωρίας.[68]

Το ερώτημα βέβαια είναι, γενικότερα, σε ποιό βαθμό η μουσική μπορεί να εκφράσει φιλοσοφικά προβλήματα, και, αν πράγματι το κάνει με επιτυχία, δηλαδή έχοντας βαθιές δομικές

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[67] Βλ. Charles Youmans, *Richard Strauss's Orchestral Music and the German Intellectual Tradition: The Philosophical Roots of Musical Modernism,* Bloomington and Indianapolis, Indiana University Press, 2005: 21.
[68] Βλ. ο.π.

ομοιότητες με αυτό που εκφράζει, μήπως τότε παραδόξως διατηρεί το χαρακτήρα της; Αυτό όμως θα το δούμε στο παράδειγμα του συμφωνικού ποιήματος *Τάδε έφη Ζαρατούστρα.*

Θα κλείσω την σύντομη αναφορά στη συνολική επιρροή του Νίτσε στο έργο του Στράους, παρατηρώντας ότι ο Στράους επανέρχεται έμμεσα αργότερα στη δημιουργική του πορεία, μέσω του ποιητή Friedrich Hölderlin, στην ενσωμάτωση ιδεών του φιλοσόφου.

Ο Στράους συνέθεσε τρεις ύμνους σε κείμενα του Hölderlin (Op.71) στα οποία κυριαρχεί η ιδέα της νοσταλγίας του πνεύματος. Τα συνέθεσε στις αρχές του 1921, στη Βιέννη.

Όπως είναι γνωστό, ο Friedrich Hölderlin (1770-1843), ο οποίος έζησε μετά το 1804 σε κατάσταση δυσλειτουργικής παράνοιας, ανακαλύφθηκε εκ νέου από τον Νίτσε. Πιο συγκεκριμένα, από τον νεαρό Νίτσε, τον Νίτσε της *Γέννησης της Τραγωδίας* (1871). Εκείνη την εποχή, όντας νεαρός καθηγητής της κλασικής φιλολογίας, έψαχνε στην Αττική τραγωδία ένα μοντέλο πολιτισμικής συνοχής για την αναγέννηση της Γερμανικής κουλτούρας. Η εκτέλεση της τραγωδίας είναι στην ουσία της μια τελετουργική πράξη στην οποία επιλύονται πολιτισμικές συγκρούσεις και η κοινότητα που συμμετέχει (ηθοποιοί και ακροατήριο μαζί) εγκαθιδρύει εκ νέου την κοινοτική της ταυτότητα. Το μουσικό δράμα του Βάγκνερ, ως καθρέπτης της αρχαίας τραγωδίας, ήταν φυσικά, κατά τον φιλόσοφο, η σύγχρονη μορφή της αναγέννησής της. Ο Νίτσε ανακάλυψε το ίδιο πνεύμα στον Hölderlin. Ο Martin Heidegger μάλιστα, κατά τη δεκαετία του 1920, θεώρησε τον Hölderlin και τον Νίτσε θεμελιωτές της ιδέας της Ελλάδας ως το μοντέλο για μια αυθεντική Γερμανία.

Ήταν, πιθανότατα, η επιρροή του Νίτσε που οδήγησε τον Στράους στον Hölderlin: δηλαδή η επιρροή του πρώιμου Νίτσε για τον οποίο η Αρχαία Ελλάδα ήταν το μοντέλο για τη Γερμανία. Με την ανάκληση αυτή του νεαρού Νίτσε, ο ηλικιωμένος Στράους ανακαλεί επίσης τη δικιά του νιότη και τις Νιτσεϊκές της εμπνεύσεις, πνευματικές και μουσικές.[69]

3. ΣΥΜΦΩΝΙΚΟ ΠΟΙΗΜΑ: «ΤΑΔΕ ΕΦΗ ΖΑΡΑΤΟΥΣΤΡΑ (ALSO SPRACH ZARATHUSTRA, 1895-96)»

Το συμφωνικό αυτό ποίημα ξεκάθαρα και σκόπιμα επιχειρεί να απεικονίσει μουσικά το ομώνυμο έργο του Νίτσε.

Το συμφωνικό ποίημα, γενικότερα, ανήκει στο είδος της προγραμματικής μουσικής και ήρθε στο προσκήνιο της μουσικής ιστορίας του δέκατου ένατου αιώνα μέσα από βασικές ιδέες της αισθητικής του ρομαντισμού.

Ο σημαντικός φιλόσοφος του ρομαντισμού Φρίντριχ Σλέγκελ μίλησε επανειλημμένα για την ανάγκη ένωσης της ποίησης με τη φιλοσοφία. Όπως γράφει στο *Kritische Fragmente,* αρ.115,

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[69] Οι τίτλοι των τριών ύμνων είναι:
1.   Ύμνος στην αγάπη
2.   Επιστροφή στην Πατρίδα
3.   Η αγάπη.
Έχουμε δηλαδή το μεσαίο κομμάτι για την πατρίδα ανάμεσα σε δύο ύμνους για την αγάπη. Μέσα σε κάθε κομμάτι, η θεματική σχέση ανάμεσα στην αγάπη και την αγάπη προς την πατρίδα διατυπώνεται και οργανώνεται.

όλη η ιστορία της μοντέρνας ποίησης ασχολείται με την κριτική του ακόλουθου σύντομα διατυπωμένου φιλοσοφικού αιτήματος: αυτού της εξομοίωσης της τέχνης με την επιστήμη και της επιστήμης με την τέχνη όπως και της ενοποίησης της ποίησης με τη φιλοσοφία.[70]

Ή, όπως γράφει στο *Ideen*, αρ. 108,

Ό,τι μπορούσε να γίνει, ενώ η ποίηση και η φιλοσοφία ήταν διαχωρισμένες, έχει ήδη γίνει. Έτσι ήρθε ο καιρός να ενωθούν μεταξύ τους.

Το αίτημα του Σλέγκελ για την επαναπροσέγγιση της φιλοσοφίας και της ποίησης έχει άμεση σχέση με το φαινόμενο της προγραμματικής μουσικής, είδος της οποίας, όπως ήδη ανέφερα, είναι και το συμφωνικό ποίημα. Σύμφωνα με τη θεωρία της προγραμματικής μουσικής, ο όρος της οποίας επινοήθηκε από τον Φρανς Λιστ για να περιγράψει τη μουσική που αναπαριστά φιλολογικές ή εικαστικές εικόνες, έχει φτάσει η ιστορική εκείνη στιγμή κατά την οποία θα πρέπει η μουσική να οικειοποιηθεί τα μεγάλα έργα της λογοτεχνίας. Ο Λιστ συνδέει την ιδέα αυτή με το ατράνταχτο πιστεύω ότι οι φόρμες της τέχνης πρέπει να αναπτύσσονται όπως οι ζωντανοί οργανισμοί. Το συμπέρασμα στο οποίο καταλήγει ο συνθέτης είναι ότι η μουσική, στην αναζήτηση νέων μορφών έκφρασης, μπορεί και πρέπει να απορροφήσει τα μνημειώδη έργα της λογοτεχνικής κουλτούρας από τα οποία περιβάλλεται.

Το αίτημα για προγραμματική μουσική, σύμφωνα με το μουσικολόγο Καρλ Νταλχάους, ήταν φαινόμενο μιας εποχής κατά την οποία ο πολιτισμός εκφραζόταν επί το πλείστον από έργα φιλολογικά και φιλοσοφικά. Έτσι το πρόγραμμα που συνόδευε το μουσικό έργο αναβάθμιζε την εκφραστική δύναμη της μουσικής ανεβάζοντάς την από τη σκοτεινή αοριστία του μύθου στην ορθολογιστική ακρίβεια του *λόγου* (*logos*). Κατά τα γραφόμενα του Σλέγκελ, επομένως, η προγραμματική μουσική μπορεί να θεωρηθεί ως ένα μέσο συγχώνευσης της ποίησης και της φιλοσοφίας. Το ερώτημα, σε αυτή την περίπτωση, αφορά το βαθμό αυτής της αλληλοδιείσδυσης.

Είναι δύσκολο να προσδιορίσουμε με ακρίβεια το είδος αυτής της αλληλοδιείσδυσης: είναι μέρος του «βιογραφικού» της σύνθεσης – ένα στοιχείο ιστορικό, το οποίο επιχειρήθηκε να εκφραστεί, αλλά τίποτε παραπάνω από αυτό. Στο βαθμό που ένα πρόγραμμα μπορεί να διεγείρει και να καθοδηγεί την προσοχή των ακροατών, παίζει το ρόλο του «οδηγού» για τον τρόπο ακρόασης της μουσικής. Πλησιάζει το προϊόν της τέχνης, αλλά δεν είναι απαραίτητο να το «αγγίζει» ουσιαστικά. Μόνο όταν το πρόγραμμα και το αντίστοιχο μουσικό κομμάτι έχουν βαθιές δομικές ομοιότητες μεταξύ τους μπορούμε να μιλάμε για γνήσια παραγωγική και αμοιβαία καθοδηγητική αλληλεπίδραση. Σε αυτή την περίπτωση το πρόγραμμα παίζει τον παράδοξο ρόλο της υπενθύμισης ότι η αντίστοιχη μουσική διατηρεί διαρκώς το χαρακτήρα της.

Αυτή ακριβώς είναι και η περίπτωση του συμφωνικού ποιήματος *Τάδε έφη Ζαρατούστρα* του Ρίχαρντ Στράους.[71]

Ο υπότιτλος του έργου είναι:

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[70] *Kritische Friedrich Schlegel Ausgabe*, τόμ. 2, *Charakteristiken und Kritiken I* (1796-1801), επιμ. Hans Eichner, Munich 1967: 161.

[71] Η περιγραφή του έργου που ακολουθεί είναι σε μεγάλη έκταση διατυπωμένη στο Αναστασία Σιώψη, «5. Προγραμματική μουσική (5.4. Συμφωνικό ποίημα. Τάδε έφη Ζαρατούστρα του Ρίχαρντ Στράους)», *Η μουσική στην Ευρώπη του δεκάτου ενάτου αιώνα*, Αθήνα, εκδ. Gutenberg-Δαρδανός, 2005.

«[...] frei nach Friedrich Nietzsche" (ελεύθερη διασκευή [του ομώνυμου έργου] του Νίτσε)

Το συμφωνικό αυτό ποίημα γράφτηκε το 1895-96. Στο έργο αυτό «μουσικοποιείται» το νιτσεϊκό θέμα, μετατρέπεται δηλαδή το ποιητικό περιεχόμενο σε μουσικό.

Πριν αναφερθώ στη μουσική του Στράους, θα αναφερθώ πολύ συνοπτικά στο ομώνυμο έργο του Νίτσε.

Ο Ζωροάστρης, όπως είναι γνωστό, ήταν αρχαίος Πέρσης προφήτης, ο πρώτος που κήρυξε ότι το σύμπαν βρίσκεται σε μια θεμελιώδη πάλη ανάμεσα στο καλό και το διαβολικό. Ο Φρήντριχ Νίτσε προσάρμοσε τον προφήτη αυτό και τις προφητείες του στις δικές του ιδέες, καθώς όπως γράφει στο *Ecce Homo,* διέπραξε το πιο καταστροφικό λάθος: την ηθική. Άρα θα πρέπει να είναι ο πρώτος που θα το αναγνωρίσει.

Προτείνει τον υπεράνθρωπο όχι τόσο για να αντικαταστήσει τον Χριστιανισμό όσο για να καλύψει το κενό που δημιουργήθηκε σε έναν πολιτισμό όπου οι βασικές αξίες και αρχές βρίσκονται σε λανθάνουσα κατάσταση.

Ο «Υπεράνθρωπος», σύμφωνα με τον Νίτσε, είναι το ιδεατό πρότυπο μιας δημιουργικής, ανεξάρτητης και πνευματικής μεγαλοφυΐας. Για να γίνει κανείς υπεράνθρωπος πρέπει να διαχωρίσει τον εαυτό του από τη μάζα. Οι μοναδικοί του σύντροφοι θα πρέπει να είναι φίλοι οι οποίοι όμως δεν θα δημιουργούν σε αυτόν εφησυχαστικές συνθήκες αλλά θα τον προτρέπουν διαρκώς προς την αυτοβελτίωσή του. Στόχος του υπερανθρώπου είναι να δημιουργήσει τις δικές του αξίες. Θα πρέπει να έχει επαρκή δύναμη θέλησης (δηλαδή, για τον Νίτσε, αυτή την βαθύτερη ώθηση που βρίσκεται πίσω από το φαινόμενο της ζωής) για να δημιουργήσει τον δικό του Ζαρατούστρα.[72]

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[72] Υπόθεση: Ο Ζαρατούστρα, σε ηλικία 30 ετών, πήγε στα βουνά όπου έμεινε απομονωμένος για δέκα χρόνια. Κάποιο πρωινό σηκώνεται και απευθύνεται στον Ήλιο, για να τον ευλογήσει, καθώς σκέφτεται να κατέβει για μια ακόμα φορά στους ανθρώπους να τους μεταδώσει τη σοφία του, η οποία δύει όπως δύει ο ήλιος, και για να μεταλαμπαδεύσει στην ανθρωπότητα την αποκτημένου του γνώση και κατανόηση.
Κατά την κάθοδό του στο βουνό, συναντάει έναν άγιο, ο οποίος είχε αφοσιωθεί στο Θεό. Ο Ζαρατούστρα εκπλήσσεται με την άγνοια αυτού του ανθρώπου που δεν γνωρίζει ότι ο Θεός πέθανε (περισσότερο μια κοινωνιολογική παρατήρηση παρά μια μεταφυσική δήλωση). Έπειτα ο Ζαρατούστρα κατεβαίνει στην πόλη και κηρύττει για τον υπεράνθρωπο. Λέει ότι ο άνθρωπος είναι απλά μια γέφυρα ανάμεσα στα ζώα και τον υπεράνθρωπο και ότι θα πρέπει να επιταχύνουνε τον ερχομό του υπεράνθρωπου με το να είναι πιστοί σε αυτό τον κόσμο και σε αυτή τη ζωή και με το να εγκαταλείψουνε τις αξίες που τους οδηγούν στην δυσπιστία απέναντι στη θέληση για ζωή. Ο Ζαρατούστρα προειδοποιεί επίσης για τον «τελευταίο άνθρωπο» ο οποίος φοβάται κάθε τι το ακραίο και επικίνδυνο και ζει μια κοινότυπη και μετριοπαθή ζωή (αντιπροσωπεύει τον θρίαμβο της επιστήμης και του υλισμού). Ο κόσμος της πόλης δεν ήταν και τόσο δεκτικός στα κηρύγματα του Ζαρατούστρα και γι' αυτό αυτός καταλήγει να αναζητεί ομοϊδεάτες του – άτομα που σκέφτονται σαν αυτόν- οι οποίοι μπορούν να απομακρυνθούν από το «κοπάδι» παρά να κηρύττει στο κοπάδι.
Δίνει μια σειρά κηρύγματα σε μια άλλη πόλη. Τονίζει την πάλη και τον πόνο ως αναγκαίες συνθήκες για να δυναμώσει ο άνθρωπος και ενθαρρύνει τον κόσμο να αποδεχθεί την πάλη και να υποφέρει με θετικό τρόπο. Λέει ότι η πρόοδος προς τον υπεράνθρωπο περνάει τρία στάδια. Στο πρώτο στάδιο ο άνθρωπος απορρίπτει τις ανέσεις και μαθαίνει να πειθαρχεί στις αντιξοότητες. Στο δεύτερο επικροτεί την ανεξαρτησία του. Στο τρίτο αποκτάει ένα νέο είδος αθωότητας και δημιουργικότητας. Το πέρασμα στο στάδιο αυτό είναι όπως η ανάβαση στη κορυφή ενός βουνού: μπορεί κανείς να βλέπει χαμηλά όλα αυτά που τον περιτριγυρίζουν και να βρίσκει σε αυτά ελαφρότητα και ευθυμία και όχι σοβαρότητα και πάλη.

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Είναι σημαντικό να αναφέρω ότι ο Νίτσε γράφει στο *Ecce Homo* (1888) γι' αυτό το έργο του τα εξής:

> «Ίσως ολόκληρο το έργο *Ζαρατούστρα* μπορεί να ιδωθεί ως μουσική. Σίγουρα, μία από τις προθέσεις του έργου ήταν η αναγέννηση της τέχνης της ακρόασης».

Επομένως, η επιλογή ενός πεζογραφήματος που, από μια άποψη, ήταν από μόνο του «μουσική» ήταν η πιο κατάλληλη για τη σύνθεση του συμφωνικού ποιήματος από τον Ρίχαρντ Στράους.

Στο έργο αυτό, η αντιπαράθεση της φύσης και της ανθρωπότητας ως δύο εναλλακτικών κόσμων που συγχρόνως αλληλοσυσχετίζονται και αλληλεξαρτώνται αποδίδεται με την ακραία αντίθεση των τονικοτήτων της ντο μείζονος και της σι μείζονος, οι βαθμίδες των οποίων σε συνδυασμό περιλαμβάνουν και τις δώδεκα νότες της χρωματικής κλίμακας. Ολόκληρο το κομμάτι αναπτύσσεται με βάση τις δύο αυτές τονικότητες και την ίση σε σπουδαιότητα συμβολική αντίθεση μοτίβων που δημιουργούνται από τα βασικά διαστήματα τετάρτης, πέμπτης και τρίτης, καθώς και από χρωματικές προόδους, αποκαλύπτοντας κατά την εξέλιξη της μουσικής μια λογική συνεπαγωγή, ένα δίκτυο από αλληλοσυσχετισμούς στα μοτίβα και τα μουσικά ύφη. Κάθε ξεχωριστό μέρος φέρει τον αντίστοιχο τίτλο από το κείμενο του Νίτσε:

1. «Von den Hinterweltlern» (Των ανθρώπων από τον κρυμμένο κόσμο).

2. «Von der grossen Sehnsucht» (Του μεγάλου πόθου).

3. «Von den Freuden und Leidenschaften» (Για τις χαρές και τα πάθη).

4. «Das Grablied» (Το τραγούδι του τάφου).

5. «Von der Wissenschaft» (Της επιστήμης και της μάθησης).

6. «Der Genesende» (Αυτός που αναρρώνει)

7. «Das Tanzlied» (Το τραγούδι-χορός).

8. «Das Nachtwandlerlied» (Το τραγούδι του νυχτερινού περιπλανώμενου).

Το πρόγραμμα αυτό, σύμφωνα με τον Ρίχαρντ Στράους, είναι μόνο η «αφετηρία» «που δίνει το πρόπλασμα για την έκφραση και την καθαρά μουσική ανάπτυξη των συναισθημάτων».[73]

Ο ίδιος ο Στράους διατύπωσε την ακολουθία των συναισθημάτων που αντιστοιχούν σε αυτή τη σύνθεση ως εξής:

> «αφοσίωση-αμφιβολία-απελπισία-ελευθερία».

Για να γίνει κανείς υπεράνθρωπος πρέπει να διαχωρίσει τον εαυτό του από τη μάζα. Οι μοναδικοί του σύντροφοι θα πρέπει να είναι φίλοι οι οποίοι όμως δεν θα δημιουργούν σε αυτόν εφησυχαστικές συνθήκες αλλά θα τον προτρέπουν διαρκώς προς την αυτοβελτίωσή του. Στόχος του υπερανθρώπου είναι να δημιουργήσει τις δικές του αξίες. Θα πρέπει να έχει επαρκή δύναμη θέλησης (δηλαδή, για τον Νίτσε, αυτή την βαθύτερη ώθηση που βρίσκεται πίσω από το φαινόμενο της ζωής) για να δημιουργήσει τον δικό του Ζαρατούστρα.

[73] Ρίχαρντ Στράους, επιστολή προς τον Ρομέν Ρολάν (Romain Rolland), 5 Ιουλίου 1905.

Στο έργο αυτό η ιδέα του συμφωνικού ποιήματος που εξέφρασε ο Λιστ έχει υλοποιηθεί στο έπακρο: το θέμα έχει απορροφηθεί ολοκληρωτικά μέσα στη μουσική σύνθεση.

Το κείμενο του Νίτσε είναι πλούσιο σε «δομικά μοτίβα», τα οποία δίνουν το έναυσμα για τη δημιουργία εικόνων και ιδεών που περιμένουν το άγγιγμα από το χέρι ενός συνθέτη συμφωνικού ποιήματος. Για παράδειγμα, το θρησκευτικό συναίσθημα αυτών που πιστεύουν στη μετά θάνατον ζωή αντιπροσωπεύεται στο έργο του Στράους από ένα χορικό με εκκλησιαστικό όργανο και έγχορδα («Των ανθρώπων από τον κρυμμένο κόσμο»). Οι επιστημονικές ενασχολήσεις του «ευσυνείδητου ανθρώπου του πνεύματος» (αναφορά στον Νίτσε) βρίσκουν το μουσικό τους ισοδύναμο σε μια φούγκα, όπου το θέμα αυτό συνδέει τα δώδεκα ύψη της χρωματικής σκάλας σε μια σφηνοειδή φόρμα («Της επιστήμης και της μάθησης»). Το τραγούδι-χορός που ο Ζαρατούστρα απευθύνει στο «πνεύμα της βαρύτητας» αντιστοιχεί σε ένα εκφραστικά υπερβολικό βαλς («Το τραγούδι-χορός»). Το χτύπημα της καμπάνας τα μεσάνυχτα στο «τραγούδι του μεθυσμένου» εκφράζεται από τα δώδεκα χτυπήματα των κουδουνιών με τα οποία αρχίζει το τελευταίο μέρος του συμφωνικού ποιήματος («Το τραγούδι του νυχτερινού περιπλανώμενου»).

Ο Στράους στόχευε, όπως ήδη τόνισα, σε κάτι παραπάνω από το να βάλει κοντά τη μία μετά την άλλη πολύχρωμες μουσικές εικόνες εμπνευσμένες από το κείμενο του Νίτσε: επιχείρησε να δημιουργήσει μια σειρά από δομικές ομοιότητες ανάμεσα στο έργο του και το φιλοσοφικο-ποιητικό μοντέλο που χρησιμοποίησε. Για παράδειγμα, το μέρος «Για τις χαρές και τα πάθη» εκφράζει μία από τις κεντρικές θέσεις του έργου, σύμφωνα με την οποία «ο άνθρωπος είναι πράγμα και πρέπει να υπερκεραστεί». Ο Στράους συνδυάζει το κεντρικό θέμα του Νίτσε (*Haupt-thema*) με ένα μέρος που λειτουργεί ως συμφωνικό κεντρικό θέμα (*Hauptsatz*).

Σύμφωνα με τις σημειώσεις του Στράους για την εκτέλεση του συμφωνικού του ποιήματος το Δεκέμβριο του 1896, η σύνθεση αυτή στοχεύει να εκφράσει την ιδέα της εξέλιξης της ανθρωπότητας ξεκινώντας από τις πρωταρχικές ρίζες της συνεχίζει μέσα από ποικίλες μορφές ανάπτυξης, τόσο τις θρησκευτικές (το θρησκευτικό συναίσθημα αυτών που πιστεύουν στη μετά θάνατον ζωή που, όπως προανέφερα, αντιπροσωπεύεται από ένα χορικό) όσο και τις επιστημονικές (οι επιστημονικές ενασχολήσεις του «ευσυνείδητου ανθρώπου του πνεύματος» με το μουσικό τους ισοδύναμο σε μια φούγκα), φτάνοντας έως την κεντρική ιδέα του «υπερανθρώπου» (*Übermensch*) του Νίτσε.

Οι λέξεις-κλειδιά σε αυτή τη δήλωση του Στράους είναι η *εξέλιξη* και η *ανάπτυξη*. Αυτές αντιπροσωπεύουν τις βασικές όψεις του φιλοσοφικού στοχασμού του συνθέτη, ο οποίος δεν ταυτίζεται κατ' ανάγκην με αυτόν του Νίτσε, αλλά απαντά κυρίως σε υφιστάμενα τεχνικά προβλήματα σύνθεσης.

Το «τυπικό μοτίβο» (σε αυτή την περίπτωση, η ιδέα της ανοδικής ανάπτυξης) εμφανίζεται ως δημιούργημα του ίδιου του συνθέτη. Μπορούμε, επομένως, να πούμε ότι αυτό που κάνει ο Στράους στο συμφωνικό του ποίημα δεν είναι η μεταφορά της ιδέας που αναπτύσσει ο Νίτσε

στο *Τάδε έφη Ζαρατούστρα*, αλλά μια μεταφορά δομής από το κείμενο στη μουσική βασισμένη στη σχέση ανάμεσα στις λέξεις και τη μουσική.[74]

Το πόρισμα είναι ότι το συμφωνικό ποίημα του Στράους εμπεριέχει μεν ιδέες, αλλά αυτές εκφράζονται ως συνέπεια της μουσικής ανάπτυξης. Η μουσική, επομένως, αξιώνει να κατευθύνεται η σκέψη του ακροατή στην επιλεγμένη ιδέα.

Με άλλα λόγια, παρατηρείται το παράδοξο ότι όσο περισσότερο προσπαθεί η μουσική να εκφράσει ιδέες, τόσο περισσότερο καταλήγει να εκφράσει τον ίδιο της τον εαυτό.

Αυτή η παρατήρηση θα έβρισκε απολύτως σύμφωνο τον Νίτσε, ο οποίος στο δοκίμιό του *Über Musik und Wort,* του 1871, διατύπωσε την αρνητική και απόλυτη θέση ότι ανάμεσα στη μουσική και σε οτιδήποτε βρίσκεται έξω από αυτή δεν μπορεί να αναπτυχθεί ένας δεσμός αναγκαιότητας. Σύμφωνα, επομένως, με αυτή τη θέση, στην περίπτωση που επιλέγεται μια εικόνα ή μια ιδέα σε μορφή προγράμματος για να συνοδεύσει ένα μουσικό έργο, το μουσικό έργο είναι αυτό που επιλέγει το εξωμουσικό στοιχείο το οποίο είναι μια ιερογλυφική απεικόνιση της ίδιας της μουσικής.[75] Αυτή είναι και η περίπτωση του συμφωνικού ποιήματος *Τάδε Έφη Ζαρατούστρα* του Ρίχαρντ Στράους.

4. Ο ΠΑΡΑΠΕΜΠΤΙΚΟΣ (REFERENTIAL) ΡΟΛΟΣ ΤΟΥ 'ΤΑΔΕ ΈΦΗ ΖΑΡΑΤΟΥΣΤΡΑ'

Κάτι τέτοιο δεν εμποδίζει, λόγω της δομικής αντιστοιχίας μουσικής και κειμένου, την σημειολογική χρήση της μουσικής αυτής, δηλαδή τη χρήση της ως 'σημαίνον' για να σηματοδοτήσει τη βασική ιδέα της εξέλιξης όπως περιγράφεται στο κείμενο του Νίτσε (σημαινόμενο). Αυτό το βλέπουμε σε μία τουλάχιστον χαρακτηριστική και σημαντική περίπτωση με την οποία και θα κλείσω την ανακοίνωσή μου.

Αναφέρομαι στη χρήση της εισαγωγής του έργου *Τάδε έφη Ζαρατούστρα* από τον Stanley Kubrick στην πολύ γνωστή ταινία του «2001: Η Οδύσσεια του Διαστήματος» (*2001: A Space Odyssey*) του 1968, για ένα βασικό θέμα του που είναι, σε ερμηνευτική αντιστοιχία με αυτό στο έργο του Στράους, «η ιδέα της εξέλιξης του ανθρώπινου είδους». Η μουσική σε αυτές τις περιπτώσεις, επομένως, λειτουργεί ως «σημαίνον» με το «σημαινόμενο» να περιέχει, εκτός από το κείμενο του Νίτσε, την εικόνα της ταινίας του Kubrick.

Στην ταινία αυτή άλλωστε γίνεται χρήση του ήχου ως αφηγηματικού μέσου ενώ η χρήση διαλόγου είναι εξαιρετικά λιτή. Αποτελεί σίγουρα το πιο φιλόδοξο έργο του δημιουργού Stanley Kubrick, και ταυτόχρονα ένα επικών διαστάσεων φιλοσοφικό δοκίμιο πάνω στην πορεία του

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[74] Ο σημαντικός μουσικολόγος John Daverio έχει κάνει μια εμπεριστατωμένη μουσικολογική ανάλυση του έργου που αποδεικνύει τους τρόπους με τους οποίους η μουσική αναπτύσσεται μέσα από τους δικούς της κανόνες και χαρακτήρα. (βλ. John Daverio, "Richard Strauss's *Also sprach Zarathustra* and the 'Union' of Poetry and Philosophy", *Nineteenth Century Music and the German Romantic Ideology,* New York, Macmillan Publishing Company, 1993, 209-223).

[75] Για τον όρο *ιερογλυφικός* δίνω τον ορισμό του Marshall McLuhan, σύμφωνα με τον οποίο «[ιερογλυφικό καλείται] το σημείο στο οποίο δύο ή περισσότερα μέσα επικοινωνίας αλληλοδιεισδύουν το ένα στο άλλο... Αυτό είναι μια σύνθεση, ένα υβρίδιο, μια στιγμή αλήθειας και αποκάλυψης κατά την οποία γεννιέται μια νέα φόρμα». (Marshall McLucan, *Understanding Media: The Extensions of Man*, New York 1965: 55.)

ανθρώπινου γένους μέσα στο χώρο και το χρόνο, που δίκαια αναγνωρίζεται μέχρι τις μέρες μας ως μια από τις δέκα καλύτερες ταινίες της κινηματογραφικής ιστορίας.

Η κεντρική ιδέα είναι το μεγάλο ταξίδι του ανθρώπου προς τα όρια του σύμπαντος αλλά και του εαυτού του. Η πλοκή, πολύ συνοπτικά, εστιάζει σε μια σειρά επαφών μεταξύ των ανθρώπων και μυστηριωδών μαύρων μονολίθων, οι οποίοι φαίνεται να επηρεάζουν την εξέλιξη του ανθρώπινου είδους. Το έτος 2001, ένας παρόμοιος μονόλιθος ανακαλύπτεται στη Σελήνη και, μέσω αυτού, άλλος ένας σε τροχιά γύρω από το Δία. Το αμερικανικό σκάφος Discovery One στέλνεται για να τον εξερευνήσει και ο αστροναύτης Ντέιβιντ Μπόουμαν, τελευταίος επιζών του πληρώματος, θα προσπαθήσει να ανακαλύψει τη φύση του μονολίθου.

Η εξέλιξη λοιπόν ξεκινά, καθώς υπό τους ήχους της εισαγωγής του «Τάδε έφη Ζαρατούστρα» του Ρίχαρντ Στράους, ο άνθρωπος-πίθηκος ανακαλύπτει το κόκκαλο, το πρώτο όπλο της ιστορίας. Η εξέλιξη όμως αυτή θα ξυπνήσει τα πιο επιθετικά ένστικτα των προϊστορικών αυτών ανθρώπων, που γίνονται βίαιοι και εξουσιαστικοί δημιουργώντας ίσως τις πρώτες ταξικές αντιθέσεις της ιστορίας.

Στην τελευταία σεκάνς της ταινίας, παρατηρούμε τον αστροναύτη που είναι ο τελευταίος επιζών του πληρώματος, μέσα σε ένα μπαρόκ δωμάτιο (που υποδηλώνει τη μεταφορά στο χώρο και το χρόνο), να μεταλλάσσεται και να γερνά συνεχώς. Ξαφνικά, ετοιμοθάνατος πια, βλέπει το μαύρο μονόλιθο μπροστά από το κρεβάτι του, και μέσα σ' αυτόν τον εαυτό του μωρό. Και πάλι γίνεται χρήση της μουσικής εισαγωγής από το *Τάδε έφη Ζαρατούστρα,* η οποία σφραγίζει την τελική αυτή σκηνή και την ατέρμονη και κυκλική αναγέννηση του ανθρώπου μέσα στο σύμπαν.

Το δόγμα της αιώνιας επιστροφής αποτελεί άλλωστε την βασική σύλληψη του *Τάδε έφη Ζαρατούστρα* όπου θέτει ο Νίτσε το ερώτημα: «Πόσο θα ήταν διατεθειμένος ένας άνθρωπος, απέναντι στον εαυτό του και στη ζωή, να μην επιθυμεί διακαώς τίποτε άλλο παρά την απεριόριστη επιστροφή, χωρίς μεταβολές, του κάθε ενός λεπτού;». Εκείνος που θα αποδεχόταν την επιστροφή, χωρίς αυταπάτες και χωρίς υπεκφυγές, θα ήταν ένα υπεράνθρωπο ον (Ubermensch), ένας υπεράνθρωπος, που η απόσταση του από τον κανονικό άνθρωπο, κατά τον Νίτσε, είναι μεγαλύτερη από την απόσταση ανάμεσα στον άνθρωπο και τον πίθηκο.

Γεννιέται λοιπόν ένας υπεράνθρωπος στο τέλος της ταινίας του Κιούμπρικ; Και η αρχή αυτής της «αιώνιας επιστροφής» σηματοδοτείται από την επανάληψη της αρχής του συμφωνικού ποιήματος του Στράους;

Σε αυτή την περίπτωση αντιλαμβανόμαστε τον 'παραπεμπτικό' (referential) ρόλο της μουσικής: δηλαδή το μουσικό έργο του Στράους να λειτουργεί ως σύμβολο που μεταφέρει το φιλοσοφικό μήνυμα του Νίτσε. Το νόημα αναγνωρίζεται να βρίσκεται μέσα στη μουσική διαδικασία καθ' αυτή. Η λειτουργία της μουσικής, επομένως, στη ταινία αυτή του Kubrick είναι να μας υπενθυμίζει, ή να μας λέει, ή να μας βοηθάει να καταλάβουμε κάτι που είναι εξωμουσικό. Ο βαθμός που η μουσική μας παραπέμπει στη φιλοσοφική θέση του Νίτσε εξαρτάται από το κατά πόσο η θέση αυτή είναι σημαντική ή πολύτιμη για τον δέκτη.

Γεγονός είναι ότι αυτό το σημαντικό παράδειγμα δείχνει ότι το έργο του Ρίχαρντ Στράους *Τάδε Έφη Ζαρατούστρα* μπορεί να συμβάλλει σε σύγχρονες ερμηνευτικές της φιλοσοφίας του

Νίτσε, σε μια εποχή άλλωστε όπου κυριαρχεί η εικόνα και ο ήχος, κάτι που το καθιστά εν δυνάμει ικανό να περιέχει φιλοσοφικά σημαινόμενα στην ηχητική δομή του.

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