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MUSIC IN BLACK AND WHITE

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Abstract

Rather than focusing on literary allusions, this article will explore musical allusions by exposing the relationship between the songs and the text in Eugene O'Neill's play *All God's Chillun Got Wings* (AGCGW). The music allusions in the AGCGW contribute to the plot by making an impact via musical expression. The songs are introduced in the intervals as an expression of cultural practice, enriching the meaning, understanding, and knowledge of the text. The songs employed by O'Neill reflect the inner and outer manifestations of Black and White races. The songs not only justify the behavior of the characters in the play but also verify that the chronology of the songs explores the significance of the plot created by O'Neill. In addition, the paper clarifies how O'Neill has tried to make sense of the connection of music, spirituality, and innocence by placing the songs in the play and justifying their relationship with the written text.

Keywords: children, cultural expression, marriage, race, song

1. Music and its significance as a cultural expression

Eugene O'Neill's plays and the characters in them do not happen in the text or on the stage without borrowing a part of his life. Therefore, it is one's duty to peep into his biography to gain a better understanding of the text one wants to explain. In his *1922 WORK DIARY*, quoted in Dowling (1970: 51), he jotted down the seed of the idea: "Play of Johnny T. – negro who married white woman – base play on his experience as I have seen it intimately – but no reproduction, see it only as man's". The protagonists, Jim Harris and Ella Downey, in *All God's Chillun Got Wings* (*AGCGW*) endure racial psychological torture after they get married. This understanding of

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psychological torment reflects O'Neill's experiences of the relationship between his own parents, Irish immigrants to the United States who both suffered from alcohol and drug addiction. According to Richard Brucher (1994: 47), Jim, a black husband, and Ella, a white wife, symbolize the incompatibility between the O'Neills, one in which Jim (Eugene's father) is the ethnic "other" and Ella (Eugene's mother) the white "standard".*AGCGW* is an expressionistic play that unfolds in a setting best fit to exhibit racial inheritance. The two streets in the play, one inhabited by a black community and the other populated by white people, demonstrate the social and cultural differences and commonness between black and white people. O'Neill (1924: 279) commences the first scene of his play by providing a brief but splendid introduction of the locality that accommodates the two different races: "A triangular building in the rear, red brick, four-storied, its ground floor a grocery. Four-story tenements stretch away down the skyline of the two streets. The fire escapes are crowded with people. In the street leading left, the faces are all white; in the street leading right, all black." O'Neill used expressionistic devices to expose the black − white relationship; the contrast between music from each street reflects their outer manifestation of inner psychological drives. Julia Walker (2005: 153) explains:

> O'Neill's expressionistic technique has been long misunderstood by critics who have assumed that he simply borrowed his technique from German Expressionism and adapted it to his own dramatic ends … "expressionism" for O'Neill is a means of universalizing human experience. Unfortunately, this use of the term "expressionistic" caused him problems as well. For, as practiced and imported by German theatre artists, Expressionism tended to reduce character to an abstraction, a cipher, a mere symbol – exactly the opposite of his aims for this play.

O'Neill's representation of music in his plays is not just a sprinkle of entertainment; it is, rather, closely knitted with the text. His passion for music is not confined to *AGCGW*, O'Neill's engagement with music can be noticed in his other plays as well. For instance, Laurin Porter (2006: 133) shows that the plays of O'Neill that employ the most music are *Ah, Wilderness!*, with ten songs; *The Iceman Cometh*, with twelve; and *AGCGW*, with thirteen. *AGCGW* envelops popular American music along with blues. O'Neill employed blues intentionally because, for him, the outer manifestation of social and cultural behaviour was more important than the personal experience of married life. In *AGCGW*, the songs including blues bind the text and create further sub-plots which clarify the gravity of the chronology of the music employed in the play. James Baldwin's *Blues for Mister Charlie* (1964) is worth mentioning here, as it offers an account of how important the chronology of the songs is, especially when they move along with the acts in the play. Joe Weixlmann (1997: 35) explains the significance of the chronology of the songs by describing an incident that shows how Baldwin reluctantly agreed to change the chronology of the songs in *Blues for Mister Charlie* in need of added financial support after the director Burgess Meredith convinced him, but he never saw *Blues* after the sequence was changed. This shows a playwright's concern for the songs/music he has included along with the text. Jay Plum (1993: 561) describes blues as a connective force

that links the past with the present, and the present with the future; for him, the blues serves as an African American "Always Already" text that inscribes cultural experiences. W. D. E. Andrews (1980: 187) in his "Theatre of Black Reality: The Blues Drama of Ed Bullins" asserts that *Jones's Blues People* (1963) and *Black Music* (1968) were two important studies of the blues in the larger context of black culture. O'Neill's *AGCGW* is a clear race play that is crafted along with the songs, not all of them, concealing the pain of racism. According to Ulrich Adelt (2007: 165), in the southern United States, popular music relied on cross-racial practices and repertoires in the late 19th century and became segregated by "race" in the first three decades of the 20th century. Indisputably, all thirteen songs employed in *AGCGW* by O'Neill happened to be released in the first two decades of the 20th century or earlier.

In 1923, a time of struggle with racial and religious prejudice, a time when the streets of Pennsylvania Avenue in Washington were proudly crowded with thousands of white-hooded Ku Klux Klan, O'Neill came up with a play that showed how thoughtful and concerned he was. However, deep down, O'Neill knew that issues like racism could not be dealt with merely by words, and therefore, he decided to rope thirteen significant songs to make his play more effective. O'Neill crafted a play that left its impression on the audience with words and a piece of music. As in the introduction of *Words and Music*, Victor Kennady and Michelle Gadpaille (2013: ix) assert, "Most people appreciate music, whether or not they can sing or play an instrument, and the kind of music they most enjoy is the kind that has words attached, especially familiar ones. When words meet music, a special transaction occurs between rhythmic, harmonic and verbal signification". The songs chosen by O'Neill were the popular ones at the time among white and black folks. However, the timelessness of music cannot be denied. For instance, when *AGCGW* was revived in October 2001 by The Peccadillo Theater Company, the audience responded to the play enthusiastically. The urban drama, set in 1903, was directed by Dan Wackerman. The music director Chantel Wright filled the whole stage with jazz tunes. To explain the significance of jazz, Simon Frith (1996: 117) argues:

> For American writer and musician Greg Tate, as for other jazz writers, the story in music describes an entanglement of aesthetics and ethics; such a narrative is necessary to any claim that art has something to do with life. A good jazz performance, that is to say (like any good musical performance), depends on rhetorical truth, on the musicians' ability to convince and persuade the listener that what they are saying matters. This is not a matter of representation or 'imitation' or ideology but draws, rather, on the African-American tradition of signifying; it puts into play an emotional effect, a collusion between the performer and an audience which is engaged rather than detached, knowing rather than knowledgeable.

Though O'Neill did not employ even a single song in the final act of *AGCGW*, director Wackerman chose to add seven songs in the final act. He employed some symbolic ballads including "Sometimes I Feel Like a Mourning Dove,"[2] and "Black

[2] "Sometimes I Feel Like a Mourning Dove" was created by author and folklorist Duncan Emrich in 1908. Available at https://www.loc.gov/item/afc9999005.3484. (accessed July 20, 2024)

is The Colour of My True Love's Hair." In total, nine singers performed the chorus splendidly under the supervision of the notoriously famous company "Five Points Chorus" (2024). Chantel Wright's decision to use the chorus can be interpreted through Simon Robinson's words, who clarifies his explanation by quoting the composer Hector Berlioz's reaction to Gluck's opera *Armide*:

> I closed my eyes, and whilst listening to the divine gavotte with its caressing melody and its softly murmuring monotonous harmony, and to the chorus, "Jamais dans ces beaux," so exquisitely graceful in its expression of happiness, I seemed to be surrounded by all sides by enfolding arms, adorable intertwining feet, floating hair, shining eyes, and intoxicating smiles. The flower of pleasure, gently stirred by the melodious breeze expanded, and a concert of sounds, colour and perfumes poured forth from its ravishing corolla. (Robinson, 2013: 4-5)

2. Songs and their relationship with the text

The two popular songs, "Bird in a Gilded Cage"[3] from the whites' street, and "I Guess I'll Have to Telegraph My Baby"[4] from the blacks' street can be heard in the opening scene of *AGCGW* (O'Neill, 1924: 279). "A Bird in a Gilded Cage" presents a woman who gets married for money instead of love. On the other hand, "I Guess I'll Have to Telegraph My Baby" exposes a stereotype of black people. The first song symbolizes the possible entrapment in marriage and presents a negative picture of the scenario. The Blacks' song shows the underrepresentation of their community. These songs present not only the current situation in the neighbourhood but also the potential future events. Both songs enhance the audience's understanding of the play by commenting on the plot via music, and they foreshadow the further development of the play for Jim and Ella. The ballad from the white neighbourhood later becomes part of Ella's life when she decides to get married to Jim out of love, and the song from the black neighbourhood becomes Jim's reality of seeing the whites as a "superior" race. In the same scene, the song "Annie Rooney" is played by an organ grinder when Ella declares that she likes Jim and forms a friendship with him. "Little Annie Rooney"[5] is a boyfriend's confession that little Rooney is his sweetheart, and he would like to marry her:

> Ella – I like you.
> Jim – I like you.

[3] "A Bird in a Gilded Cage" was penned as a ballad by Arthur J. Lamb and composed by Harry Von Tilzer in 1900. Available at https://digitalcommons.library.umaine.edu/mmb-vp/104/. (accessed July 20, 2024)

[4] "I Guess I'll Have to Telegraph My Baby" is considered a "coon song" written and composed by George M. Cohan in 1898. The word "coon" is extremely derogatory and dehumanizing and is used to refer to black people by the white supremacist. Employing a coon song was, in fact, a significant move by O'Neill since it shows the inner psychological characteristics of the main protagonist Jim. Available at https://digitalcollections.nypl.org/items/779104ad-a46c-a888-e040-e00a18062eb1. (accessed July 20, 2024)

[5] "Little Annie Rooney" was written by Irish singer Michael Nolan in 1889. Available at https://www.loc.gov/item/jukebox-126759/. (accessed July 20, 2024)

Ella – Do you want to be my feller?
Jim – Yes.
Ella – Then I'm your girl. (O'Neill, 1924: 282)

Nine years later, the setting of scene 2 unfolds with the song "Gee, I Wish That I Had a Girl"[6] from the white street, representing romantic proximity. The blacks' street replies with "All I Got Was Sympathy" which encapsulates the theme of this part of the play (O'Neill, 1924: 283). Both songs offer a foreshadowing of the second act. In nine years, Ella has forgotten the promise she had made as a child. She is grown up now and engaged in her white community. Moreover, she is more interested in a white man named Mickey, another childhood friend, who is a racist and hates Jim. Ella seems to have started resenting colored people too. Although she does not admit it, her resentment can be noticed when Jim approaches her after graduation:

Jim – Do you hate me, Ella?
Ella – (confusedly and more irritably) Say, is he drunk? Why should I? I don't hate anyone.
Jim – Then why haven't you ever hardly spoken to me – for years?
Ella – (resentfully) What would I speak about? You and me've got nothing in common any more.
Jim – (desperately) Maybe not any more – but – right on this corner – do you remember once – ?
Ella – I don't remember nothing! (angrily) Say! What's got into you to be butting into my business all of a sudden like this? Because you finally managed to graduate, has it gone to your head? (O'Neill, 1924: 287)

"Gee, I Wish That I Had a Girl like the Other Fellows had" was chosen by O'Neill to manifest the restlessness of Jim, who feels lonely and as an outcast. Another song, "All I Got Was Sympathy,"[7] seems to be arguing that the boy deserved a smile, though all he got was hatred from the girl and sympathy from the others. The song becomes real and takes place when Jim tries to get Ella's friendship back:

Jim (*insistently*) – if you ever need a friend – a true friend –
Ella – I've got lots of friends among my own – kind, I can tell you. (*Exasperatedly*) You make me sick! Go to the devil! (O'Neill, 1924: 287)

O'Neill situated "I Wanted Love but All I Got was Sympathy" so well that it justifies the text after Ella rebukes Jim. Joe, another black man and Jim's friend, gets angry and approaches Jim, asking if he is a nigger or not. Jim accepts that he is the same as Joe. Jim's confession calms Joe, and Joe sympathizes with him, offering a cigarette:

[6] "Gee, I Wish That I Had a Girl like the Other Fellows had" was written by Gus Kahn and composed by Grace Le Boy in 1907. Available at https://www.sheetmusicsinger.com/i-wish-i-had-a-girl/. (accessed July 20, 2024)

[7] The song "I Wanted Love but All I Got was Sympathy" was written and composed by Fred Malcolm and Arthur Le Clerq in 1919. Available at https://www.sheetmusicwarehouse.co.uk/20th-century-songs-i/i-wanted-love-but-all-i-got-was-sympathy/. (accessed July 20, 2024)

> Joe – (*after a puff, with full satisfaction*) Man, why didn't you 'splain dat in de fust place?
> Jim –We're both niggers. (O'Neill, 1924: 288)

O'Neill has felt the loneliness that Jim has felt his entire life. His search for a companion after detaching himself from his family relates to the longing of Jim, who wants Ella's approval for the love he has for her. Stephen Black (1994: 6) asserts "Knowing O'Neill's in mourning helps one understand most of his subsequent plays". The next moment, the same organ grinder from scene one appears in the corner and plays the chorus of "Bonbon Buddie the Chocolate Drop That's Me" (O'Neill, 1924: 288). Though the "Bonbon Buddie the Chocolate"[8] is all about recalling one's true identity and sticking to it, it also depicts Jim's acquiescence to the notion of race. O'Neill's choice of songs creates a pathway for the reader/audience to understand the cultural aspects of two different races via the route of music. Each song chosen by O'Neill supports the text, enriches its meaning, and helps to develop a stronger relationship between the text and the music. Act 1, scene 3 begins five years later, playing two melancholy songs in the absence of laughter from both sides of the streets. The arc lamp reveals faces with favourless cruelty. In the whites' street, the last half of the chorus of "When I Lost You"[9] takes place. The song was written by Irving Berlin in 1912 after his wife, Dorothy Goetz, died of typhoid fever. O'Neill employed this song to present the sorrowful account of Ella, who has lost her child. Another song marks its appearance with the sorrowful voice of "Waitin' for the Robert E. Lee" (O'Neill, 1924: 289). The folks in the song "Waitin' for the Robert E. Lee"[10] are waiting for the ship named "Robert E. Lee" to carry their cotton, and a girl who would come along because a boy who is waiting for her. The theme of the song reflects the period spent by Jim waiting for Ella to return to him as his lover. A Salvation Army band plays and sings the song "Till We Meet at Jesus' Feet" (O'Neill, 1924: 291) after Ella sends Shorty away and waits for Jim. "Till We Meet at Jesus' Feet"[11] is a reference to the church where Jim and Ella will be united by marriage. Jim displays his cultural degeneration by saying "All love is white. I have always loved you" (O'Neill, 1924: 293) after Ella mentions that he has been white for her. Straight away, the organ grinder comes to the corner playing "Annie Laurie" (O'Neill, 1924: 294). "Annie Laurie"[12] is the depiction

[8] "Bonbon Buddie the Chocolate Drop That's Me," created by Alex Rogers and composed by Will Marion Cook in 1907. Available at https://levysheetmusic.mse.jhu.edu/collection/145/093. (accessed July 20, 2024)

[9] "When I Lost You," written by Irving Berlin in 1912. Available at https://digitalcommons.conncoll.edu/sheetmusic/1569/. (accessed July 20, 2024)

[10] "Waitin' for the Robert E. Lee," written in 1912 and composed by Lewis F. Muir. Available at https://egrove.olemiss.edu/sharris_c/42/. (accessed July 20, 2024)

[11] "Till We Meet at Jesus' Feet," written by Jeremiah Eames Rankin and composed by William Gould Tomer sometimes between 1860 and 1896. Available athttps://www.hymnal.net/en/hymn/h/861. (accessed July 20, 2024)

[12] "Annie Laurie" is originally an old Scottish song based on a poem written by William Douglas of Dumfriesshire sometime between 1672 and 1760. Available at http://thistleandbee.com/annie-laurie.html. (accessed July 20, 2024)

of William Douglas' intense romance with Annie Laurie and a symbol of William's deepest love for Laurie. In Radmila Nastić's (2015: 195) opinion, O'Neill's characters always have a dream of belonging and they keep trying to achieve those dreams, although they are traumatized and frustrated by a hostile society that never gets tired of crushing their dreams. In the context of achieving their dream, Nastić further claims that O'Neill roped in the "Annie Laurie" song to display the much-anticipated love of Jim for Ella, and with the help of such a romantic song, he develops his text further and creates the situation in the play for Jim to propose to Ella:

> Jim – (*...They sit in listening, hand in hand.*) Would you ever want to marry me, Ella?
> Ella –yes, Jim. (O'Neill, 1924: 294)

The setting of scene 4 does not offer any song from the white street, but a voice with a shadowy richness can be heard from the blacks' street. A black tenor sings the first stanza in a childlike melancholy: "Sometimes I feel like a mourning dove," the second with a dreamy, boyish exultance: "Sometimes I feel like an eagle in the air," and the third with a brooding, earthbound sorrow: "Sometimes I wish that I'd never been born." All three stanzas here provide an understanding of Jim's inner and outer manifestations:

> Sometimes I feel like a mourning dove,
> Sometimes I feel like a mourning dove,
> Sometimes I feel like a mourning dove,
> I feel like a mourning dove.
> Feel like a mourning dove.
>
> Sometimes I feel like an eagle in the air,
> Sometimes I feel like an eagle in the air,
> Sometimes I feel like an eagle in the air,
> I feel like an eagle in the air.
> Feel like an eagle in the air.
>
> Sometimes I wish that I had never been born,
> Sometimes I wish that I had never been born,
> Sometimes I wish that I had never been born,
> I wish that I had never been born,
> Wish that I had never been born.[11]

According to Frith (1996: 117), music pleasure is also a narrative pleasure, and he claims his argument by referring Greg Tate's appreciation of Cecil Taylor:

> Someone once said that while Coleman Hawkins gave the jazz saxophone a voice, Lester Young taught it how to tell a story. That is, the art of personal confession is one jazz musicians must master before they can do justice by their tradition. I couldn't relate to Cecil's music until I learned to hear the story he was shaping out of both black tradition and his complex 'life as an American Negro'.

Samuel J. Bernstein (2006: 51) quotes Bogard Travis from *Contour in Times*, "Whatever O'Neill meant by the play's 'real intention,' what he has accomplished is, for 1924, a bold treatment of the social and personal problems that emerge from

an interracial marriage". All three stanzas above are a clear indication of O'Neill's perspective about interracial marriage, which he uses through the medium of this song. The first stanza of the song provides him with a cultural view of Jim's feelings of inferiority which he inherited from the society ever since he was a child. The second stanza presents his current emotional state while getting married to Ella, his childhood love, which makes him feel like he has won the battle. The third stanza reflects the scene that takes place just after their marriage, when the newlywed couple steps out of the church. "The halves of the big church door swing open and Jim and Ella step out from the darkness within into the sunlight. The doors slam behind them like wooden lips of an idol that has spat them out" (O'Neill, 1924: 295). While they are fixed and immovable, looking back at the people who have been staring at them scornfully, the organ grinder comes in from the right and plays the chorus of "Old Black Joe"[13] (O'Neill, 1924: 296), which is full of soft melancholy that evokes a feeling of sorrow without bitterness. "Old Black Joe" makes such a deep impression on Ella that she says to Jim at the end of the play, "Sometimes you must be my old kind uncle Jim who's been with us for years and years. Will you Jim?" When Jim starts crying and asks God to purify his soul, Ella becomes like a child and asks him not to cry by saying, "Don't be old Uncle Jim now. Be my little boy Jim" (O'Neill, 1924: 315).

The songs are undoubtedly the threads that tie together the whole text of the play, and O'Neill fixed the songs in their best chronological order. Each song, whether popular American music playing from the whites' street, or the blues, either from the blacks' street or an organ grinder, represents the relationship between the characters within the corresponding scene of the play. This is the only play that contains thirteen songs, which, certainly, is the greatest number of songs in any of the plays written by Eugene O'Neill, despite the fact that the Act 2 does not contain a single song. There is no explanation for why O'Neill did not use a song in Act 2. However, one thing is clear: all the scenes in Act 1 take place in a society where songs from both sides, from the street of the whites and the blacks, can be heard; where an organ grinder might appear at the corner and play the blues, or a black tenor might appear singing in his sorrowful voice. Unlike Act 1, all three scenes are set in a home located on the blacks' street. Although O'Neill fixed all the songs in Act 1 it makes only twelve of them, whereas the play claims to have thirteen songs in it. Surprisingly, the final, thirteenth song is "All God's Chillun Got Wings," a black spiritual song whose writer and date of composition are unknown, which was used as the title of the play itself. O'Neill's decision to use the title of the song as the title of the play exemplifies the belief that the innocence in children protects them from racial hatred and that everyone, whether white or black, is a child of God. Thomas Turino (2008: 1), in the *Introduction: Why Music Matters*, commences his book by stating "Music sounds are a powerful human resource, often at the heart of our most profound social occasions and experiences. People in societies around the

[13] "Old Black Joe" was penned by Stephen Foster and first released by Banda Rossa in 1899. Available at https://www.loc.gov/item/jukebox-29906/. (accessed July 20, 2024)

world use music to create and express their emotional inner lives, to span the chasm between themselves and the divine, to woo lovers, to celebrate weddings, to sustain friendships and communities, to inspire mass political movements, and to help their babies fall asleep". According to the title song, it's only children who have wings (free from good and evil) and who can access God's heaven. Therefore, the play ends with Jim's statement after Ella asks him to play with her:

> Jim – (*still deeply exalted*) Honey, Honey, I'll play right up to the gates of Heaven with you! (O'Neill, 1924: 315)

3. Conclusion

In conclusion, the title *All God's Chillun Got Wings* justifies the climax of the play when the two adults, who happen to be husband and wife, become children again and verifies the fact that the text of the play has an intricate relationship with the songs employed by O'Neill. Although *AGCGW* is not considered one of the greatest plays written by O'Neill the fact cannot be ignored that the play is still relevant in terms of identity, psychology, culture, race, politics, and music. The play's revival in 2001 proved that audiences want a serious theme along with thought-provoking plots and significant characters, especially with musical numbers. All the songs, employed by O'Neill, created a deep rhythmic effect and left the audiences with unforgettable, moving memories.

ALL GOD'S CHILLUN GOT WINGS[14]

I got a robe, you got a robe
All o' God's chillun got a robe
When I get to heab'n I'm goin' to put on my robe
I'm goin' to shout all ovah God's Heab'n
Heab'n, Heab'n
Ev'rybody talkin' 'bout heab'n ain't goin' dere
Heab'n, Heab'n
I'm goin' to shout all ovah God's Heab'n

I got –a wings, you got –a wings
All o God's chillum got –a wings
When I get to Heab'n I'm goin' to put on my wings
I'm goin' to fly all ovah God's Heab'n
Heab'n, Heab'n
Ev'rybody talkin' 'bout Heab'n ain't goin' dere
Heab'n, Heab'n
I'm goin' to fly all ovah God's Heab'n

[14] "All God's Chillun Got Wings" is considered a Negro spiritual song. Its exact origin is unknown, but in the public record it is credited to Elizabeth White in 1933. Available at https://www.loc.gov/pictures/item/98501242/. (accessed July 20, 2024)

I got a harp, you got a harp
All o' God's chillun got a harp
When I get to heab'n I'm goin' to take up my harp
I'm goin' to play all ovah God's Heab'n
Heab'n, Heab'n
Ev'rybody talkin' 'bout heab'n ain't goin' dere…
I got shoes, you got shoes
All o' God's chillun got shoes
When I get to heab'n I'm goin' to put on my shoes
I'm goin' to walk all ovah God's Heab'n
Heab'n, Heab'n
Ev'rybody talkin' 'bout heab'n ain't goin' dere
Heab'n, Heab'n
I'm goin' to walk all ovah God's Heab'n

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MUZIKA U CRNO-BELOM

Apstrakt

Umesto fokusiranja na književne aluzije, ovaj rad istražuje muzičke aluzije, otkrivajući odnos između pesama i teksta u drami Judžina O'Nila *Sva božja deca imaju krila*. Muzičke aluzije u ovoj drami doprinose radnji, ostavljajući jak utisak putem muzičkog izraza. Pesme se povremeno pojavljuju kao izraz kulturne prakse, obogaćujući značenje, razumevanje i poznavanje teksta. Pesme koje koristi O'Nil odražavaju unutrašnje i spoljašnje manifestacije crne i bele rase. Pesme ne samo da opravdavaju ponašanje likova u drami, već i potvrđuju da redosled pesama naglašava značaj radnje koju je stvorio O'Nil. Pored toga, rad objašnjava kako je O'Nil pokušao da pronađe smisao u povezanosti muzike, duhovnosti i nevinosti uključivanjem pesama u dramu i opravdavanjem njihovog odnosa sa pisanim tekstom.

Ključne reči: deca, kulturni izraz, brak, rasa, pesma