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Editorial Board and Office:
Faculty of Music
Kralja Milana 50, 11000 Belgrade
E-mail: new.sound.journal@gmail.com
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CONVERSATIONS

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*Zorica Premate**

A MUSICAL MEMOIR An Interview with Jugoslav Bošnjak (1954–2018)

... It was one of those conversations that we both knew would be our last, but that was not mentioned. I was meant to ask the kind of questions one is supposed to ask in such circumstances, so that Bošnjak, in his responses, might say whatever he wanted to be remembered of him forever. That summer, in 2018, we wrote to each other. There was no opportunity to meet up and sit down to talk, and talking over the phone seemed too ephemeral and mundane for the occasion. Our task was to record in writing something important and to send it off into the future. Jugoslav Bošnjak, my university classmate



* Author contact information: premate@gmail.com

and colleague at Radio Belgrade, was preparing for his voyage into music and light. And his *Cosmic Trilogy* (*Trilogija kosmosa*), his last project, which he undertook in his final years, would tell us the most about its author's inner universe, about his efforts to transcend life, here and now, life symbolized as cosmos, as this pervasive disorder in which the entropy of chaos keeps growing, to transcend such a notion of life by means of a higher order and the rules of artistic creation. To transgress against it through beauty and meaning. That is why his *Big Bang* (*Veliki prasak*) and *The Universe* (*Svemir*) end with chimes, decaying and evaporating into silence: lest we forget that the basis of the universe is infinite empty space, while that of music is endless silence...

Jugoslav Bošnjak acquired his B.A. and M.A. degrees at the Composition and Orchestration Department of the Faculty of Music in Belgrade, under the supervision of Rajko Maksimović. Already with his final project, a symphonic image titled *Aleph* (*Alef*, 1981), he attracted the attention of the professional public and won that year's Student October Award. His Master's final project, *The Tibetan Book of the Dead* (*Tibetanska knjiga*), likewise a single-movement symphonic image, won the 1985 Vasilije Mokranjac Foundation Award for best M.A. final project that year. *Chimera* (*Himera*), a *concertante* work for violin and orchestra, won the 1983 annual award of the Composers' Association of Serbia.

Bošnjak devoted his career to Radio Belgrade, first as music assistant at the Drama Division, and then, three decades later, as an esteemed producer, entrusted with running the big ensembles of the Serbian Broadcasting Corporation (Radio televizija Srbije, RTS).

Bošnjak's style acquired its basic outlines already in *Aleph*, characterized by a luscious and thick orchestral sound, a heightened and undulating emotional tension, and a neo-romantic kind of narration amalgamated with occasional usage of harsher sonorities and a Fauvist colouring. The same path was pursued in his *Tibetan Book*, which has seen multiple performances not only in Yugoslavia, but also in symphonic concerts abroad. This period saw the formation of Bošnjak's aesthetic position, defined not only by the traits of his musical narration mentioned above, but also by his programmatic focus on extra-musical contents, which he, following in the tradition of the late Romantics, painted in rich colours and with much orchestral skill.

In the late 1980s, the language of Bošnjak's style proved easy to assimilate and fit into that period's contemporary postmodern musical idiom, that of his generation of authors, in terms of simultaneously developing an eclectic

musical writing. His strong penchant for clear layouts in formal and harmonic terms, for mellifluous melodies, as well as a type of musical narration characterized by high emotional amplitudes and almost naturalistic sound images, metaphors, and symbols, generated a richly coloured orchestral sound with a clear and transparent dramaturgy. His music's almost novelizing flow constantly invites the listener to follow it in two ways: by listening to it in an emotional and passionate way as well as, one might say, by 'visualizing' the sound narration of Bošnjak's music, which imposes its tonal images on the listener's eyes and ears alike. This is an indisputable trait of Bošnjak's sound, whether in his most accomplished, orchestral works, such as *Aleph*, *Tibetan Book*, and the *1453 Overture (Uvertira 1453)*, whether in his Concerto for Piano and Strings, or his peculiar oratorio and choral works such as the *Revelation of St. John (Otkrivenje Jovanovo)* for choir and trumpet, the *Gospel according to St. Mark (Jevanđelje po Marku)* for vocal soloists, choir, and symphony orchestra, *Three Dreams (Tri sna)* for soprano, harp, and strings, or his two ballets, *Osiris and Isis (Oziris i Izida)* and *The Autumn of the King (Kraljeva jesen)*. This world of visual attraction to the sound of a large orchestra comprises his so-called *Cosmic Trilogy* as well, with its three symphonic fantasies: *The Universe* (2015), *Big Bang* (2016), and *Orion Nebula (Orion-nebula)*, (2018). The first of those, *The Universe*, won its author an April Award of the City of Belgrade.

Bošnjak's oeuvre features circles of interest rooted in contents that relate to cosmogony, mythology, and ritual: the nature of the emergence and existence of the universe, the world, humankind and its philosophy and religion. From Borges's mystical short story *Aleph*, via the Buddhist rituals of the *Tibetan Book*, the ancient Greek legend of *Chimera*, the myth of *Osiris*, to the biblical myths of the Gospels and legends from Serbian national history. These are the extra-musical contents intended to 'sacralise' Bošnjak's music, which, addressing the 'sacred', was meant to become 'sacred' itself. Perhaps that is precisely why he chose the broad stylistic matrix of Romanticism, wherein the composer becomes a 'holy man', an over-man, while music was prepared to become humanity's artistic religion. It was precisely in Romanticism that orchestral sound grew to become the paradigm of the style and became powerful enough to rival the non-artistic world reflected in it and thus absorbed into the all-pervasive being of art.

In the creative mythology of Jugoslav Bošnjak, the orchestra was the mythical deity that created the world.

In that ontological-philosophical-aesthetic sense, for him composing was a cosmogony ritual, a procedure whereby the world continues being and persisting in itself, which affirms its *meaningfulness*. Therefore, his music is an orchestral re-construction of today's world modelled after Romanticism in terms of expression and even form; as such, it offers our chaotic present a consistent and almost enlightened answer to the question of meaning.

It was the religious concept of a creator himself, who sought to 'understand the world' through music.

Where is does it all begin?

One summer afternoon; the school year was finished and I was spending a part of that summer at my grandma's house in Zemun. That afternoon, I was woken up from slumber by *The Animals'* song *The House of the Rising Sun*. I jumped out of bed and put my ear close to the radio. In that song I innately recognized what was unconsciously lying dormant in me as the music of those early years of my life.

A bit later, when I was 10, my parents gave me a guitar. I had a booklet with some basic chords, so I learned them and started working out on my guitar songs by bands that were popular at the time, *The Beatles*, *The Animals*, *Procol Harum*, etc. I played my guitar at parties, became 'popular' with the girls, and worked out my own songs, with lyrics of my own. Later, I always used to say: "My guitar brought me to music". One afternoon, I was playing it in the schoolyard of High School No. 2 in the Zeleni Venac area of Belgrade, when a friend of mine, Šilja Miletić, who later played double bass in the Philharmonic, came up to me and said: "Why are you wasting your time in this Sing Sing" (referring to my high school) and suggested I should transfer to the Stanković School of Music, where he had already transferred some time before.

With my father's permission, I abandoned my secondary education and began pursuing an education in music, at Stanković. I was already 17 at the time, so, to put it succinctly, I accelerated my schooling by finishing four grades in two years. I had to abandon the guitar at the recommendation of my late piano teacher, Vera Tadžić. Because your hands are used differently on a guitar, it could not fit with playing the piano, which was compulsory in the School's Theory Department. My time in secondary education in music was filled with a lot of listening to music with the aid of pocket scores, learning about everything that constitutes the musical styles of Europe's heritage

in music. But I wasn't only interested in music. I read a lot, a lot of fine literature as well as philosophical works. At the time, there were three, in my mind, great thinkers who were especially *en vogue*: Friedrich Nietzsche, Oswald Spengler, and Henri Bergson. These philosophers, along with their best known works: *Will to Power* (Nietzsche), *The Decline of the West* (Spengler), and *Creative Evolution* (Bergson), became my lifelong companions.

In Nietzsche, I was attracted to his aphoristic style, his thesis about the imminent advent of 'nihilism', the 'eternal return of the same', as well as his relentless critique of European decadence. In a monumental way, Spengler observed every known culture, looking for parallels between them, such as the one between Caesar and Napoleon, and wisely developed the notion of culture as a living organism, from the concept of civilization as its inevitable but inanimate continuation. He distinguished between the culture of the ancient world and the Roman civilization, as well as between European culture and the technological civilization we inhabit today. Bergson held that life is constant evolution that we may understand by means of intuition rather than reason. As in that adage, *panta rei*, we do not see the film but only a photograph, and the next morning we already seek to push the drawer into an old cupboard, but it does not fit there anymore. I could spend a long time talking about this philosophy from the turn of the century, which shaped my view of the world and culture in it.

Shall we return to composing?

I failed to mention an important fact. I began my education in music with the clear intent to become a composer by pursuing a regular education. Whatever I wrote was done quickly, in a flash, instinctively, and unconsciously modelled after something from the tradition I knew. Still, the first thing I did that was a bit more serious was a *Prelude, Aria, and Diptych* (*Preliđ, arija i diptih*), for piano, with which I passed the entrance exam and entered the composition class of Prof. Rajko Maksimović. That year, 1975, was the year he joined the Composition and Orchestration Department, and Milovan Filipović and I were his first students. He was an excellent choice for me. He let me bring in larger segments of work. He used to say: "I am your first professional audience"; he never sought to influence the contents of what we wrote, but preferred to discuss its quality and the proportions of individual sections. For instance, he would say: "If a motive appears only once, you should get rid of it". He was and remained an informal professor, he social-

ized with us, let us borrow his scores, and shared his home cooking with us. His assessments of compositions were either–or. He knew very well what could pass at the Department, which had a very good reputation at the time. Its professors were Stanojlo Rajičić, Vasilije Mokranjac, Enriko Josif, Petar Ozgijan, and Aleksandar Obradović, assisted by Srđan Hofman and Vlastimir Trajković.

Already my entrance exam piece, the *Prelude, Aria, and Diptych*, was later recorded, performed by pianist Dubravka Jovičić, with whom I developed a close relationship and collaboration regarding everything I wrote for the piano. Every piece I wrote as a student was well received at the Faculty, not only at the exams. All of them, from my first-year *Piano Suite (Svita za klavir)*, the Lied titled *The Little Girl (Devojčica)* from my second year, the *Trio – Variations (Trio – varijacije)* from my third year, the string quartet I wrote in my fourth year and won that year’s annual award of the Composers’ Association of Serbia, to my final project, *Aleph*, which won that year’s Student October Award of the City of Belgrade.

At that time, did you follow any models?

As a young man, of course I loved composers from various style periods, who made a special impact on my work. From Bach, inevitably, to Bartók’s *Music for Strings, Percussion, and Celesta*. I was especially fond of Scarlatti’s baroque; at the time, I wasn’t too keen on the Viennese Classics, though I loved Beethoven as a forerunner of Romanticism, and I was especially fond of the late Romanticism of Franck, Mahler, Richard Strauss, as well as Ravel’s impressionism; as for 20th-century music, I preferred mostly Russian composers, especially Scriabin and his *Poem of Ecstasy*. In essence, a young composer is influenced by whatever s/he hears, especially at concerts. As a student, I was particularly influenced by Stravinsky’s *Rite of Spring*, more than by any other piece from the 20th century.

I’d like to return to my B.A. final work, my symphonic poem *Aleph*, inspired by the eponymous short story by Borges. Its final sections already hint at my last orchestral works, *The Universe* (2015) and *Big Bang* (2016). *Aleph* has been performed several times. It was premièred in Belgrade on 21 April 1982 and then there were further performances at the 1984 Yugoslav Composers Forum in Opatija, as well as in Australia (Brisbane, Queensland Symphony Orchestra). Crucially, that was already the time when the symphony orchestra became my preferred medium, with or without choir, and at that time most of my works were already somehow related to literature.

The titles of your pieces point either to literature or to a kind of programme?

That is true. *Aleph* and *Chimera* for violin and orchestra (after Borges's short stories) as well as *The Tibetan Book* (all three of them written during my B.A. and M.A. studies) were inspired by literature. I must also take pride in noting that *The Tibetan Book* was the first piece to win the newly established award of the Vasilije Mokranjac Foundation for works by graduate students of composition. It appears on the recording released to mark the 50th anniversary of the Symphony Orchestra of the Serbian Broadcasting Corporation (*50 godina Simfonijskog orchestra RTS*) and on the CD compilation of my music that came out later. Whilst working on it, I did yoga, read a lot about Buddhism, and tried to capture with my piece that state in between death and rebirth that the book calls *bardo*. Of course, that is impossible, especially that the listener might experience something like that, but I still keep the programme scheme of that piece. After finishing my graduate studies, I re-embarked on a programmatic voyage into the past. On 12 January 1989, at the première of my *1453 Overture*, subtitled *The Fall of Constantinople (Pad Carigrada)*, the reaction from the audience was such that I had to take three bows on the orchestra stage. My source of inspiration was the chanting of Dragoslav Pavle Aksentijević, so I inserted one of the chants, the *Kyrie eleison*, into the work's orchestral score, as a quotation of Pavle and his small choir, singing from the gallery of the Kolarac. The conductor was our chief conductor at the time, Vladimir Kranjčević. There is a moment in the piece when the smaller choir, singing the *ison*, takes over from the violoncellos and double basses, using the same pitch, while the orchestra stops and the celebrant comes in, chanting.

With that Overture, you left the waters of academia. What happened then?

At that time I had already started working as producer of the choir and symphony orchestra of the Serbian Broadcasting Corporation and thus had an opportunity to absorb the orchestra sound and record performances of works by composers from Yugoslavia and abroad. I liked my job, because it put me in constant touch with 'live' music. I wrote my own music during the summers, sacrificing my vacations to have time to compose. In 1986, in a single summer, I wrote my first ballet, *Osiris and Isis*, on a commission from the *Marble and Sounds (Mermer i zvuci)* Festival in Arandelovac. Unfortunately, due to the sudden death of Alek Đonović, who initiated the commission, it was never staged. It was performed as an orchestral suite by the Belgrade

Philharmonic in 1989, led by Maestro Cristian Mandeal, now a famous conductor. After that, I wrote a choreographic poem, *The Little Prince (Mali princ)*, inspired by the famous book by Saint-Exupéry. The poem features a harpsichord *obbligato* and it was recorded for Radio Belgrade under the leadership of Angel Šurev. It was never performed live, although a lot of people thought it was very good, and the reason for that is simple. I didn't fight to have it performed. In 1989, responding to an internal commission to mark the 50th anniversary of the Choir of the Serbian Broadcasting Corporation, I wrote my first setting of a Biblical text – the *Revelation of St. John*, for an unusual ensemble – solo trumpet and mixed choir. That was also the first piece conducted by the current chief conductor, Bojan Sudić, then an aspiring young conductor. The soloist at the première was Blagoje Angelovski. The *Revelation of St. John* is a choral drama in seven movements and my first musical encounter with Biblical texts. I remember the words of the late Professor Enriko Josif: “I think, my dear child, that this is your greatest achievement so far”. As far as I know, the *Revelation* is, if not the only one, then one of the few works written for this unusual ensemble, and a setting of the final Biblical text at that. Solo trumpet and mixed choir are really not a common sort of ensemble, and then there is also the fact that I quoted the apocalyptic texts straight from the Bible, with selections and some omissions. I followed the same working principle in the *Gospel according to St. Mark* and, later, in the *Book of Job (Knjiga o Jovu)*; to retain as much as possible from what are quite extensive texts and preserve their Biblical meanings. I wrote the *Revelation* in a single summer, working as though ‘someone else was writing with my hand’.

Can we provisionally leave chronology aside and turn to your works inspired by Biblical texts?

Gladly. Following *The Revelation*, there were further Biblical settings in 1995 – *The Holy Gospel or Passion according to St. Mark (Sveto jevanđelje po Marku)*, an oratorio for a vocal soloist (the Evangelist), mixed choir, and symphony orchestra – and, in this century, from 2007, my largest work, the *Book of Job* for soloists (mezzo-soprano and bass), mixed choir, and large orchestra. The *Book of Job* is my most complex and large-scale undertaking, an oratorio taking 46 minutes in performance. It was dedicated to Maestro Bojan Sudić and marked the 30th anniversary of my work as an artist and producer. Its première on 26 December 2012 was a huge success. It's been broadcast on radio and television a number of times, but the critics have ig-

nored it. A number of my distinguished colleagues who came to the première congratulated me sincerely, but the piece has failed to resonate among the critics. ‘Getting to grips’ with such long texts, texts that are difficult to sing, is always a huge risk and undertaking, given their contents and the performing forces. But I always liked the challenges of the ‘big screen.’ I chose the *Book of Job* because it has a universal meaning for all of the monotheistic religions. As part of the *Old Testament*, it belongs to Judaism and Christianity alike, and in terms of its commitment to God’s will (Spengler), it pertains to Islam as well. The oratorio comprises three acts: *The Man from the Land of Uz* (*Čovjek iz Uza*), *Tribulations* (*Stradanje*), and *Glory* (*Slava*). It addresses key religious themes, the suffering of the righteous Job, a man who was deeply devout, ‘the greatest of all the people of the East.’ With God’s permission, he was tested by Satan, so he lost everything and became gravely ill, but remained firm in his faith. This firmness was then rewarded and everything he had lost was returned to him and then doubled. The righteous Job is a symbol of every faith precisely on account of this firmness and willingness to suffer whatever comes his way but remain faithful to the Creator. In terms of musical style, in the third act I resorted to baroque counterpoint to a large extent. This was spontaneous and I think it fit into the whole piece rather nicely. Why the Book of Job? That becomes clear if one remembers what Nietzsche wrote: “For a tree to become tall it must grow tough roots among the rocks”. I’ve always held a deep belief in the link between tradition and contemporary music, which may be read in those words.

So far, we’ve talked about the ‘big screen’ – orchestral and choral music. What about chamber?

I’m restricting myself in this interview only to my most significant works, those that had a certain resonance in the public and were later included, in 2008, in the CD release of my music titled *Orkestarska i horska kosmogonija Jugoslava Bošnjaka* (The Orchestral and Choral Cosmogony of Jugoslav Bošnjak). That title likewise suggests that I’ve mostly written music for large ensembles. From my B.A. final project, *Aleph* (1979), all the way to *Big Bang* (2016), I was fascinated by the possibilities of a large orchestra and the tremendous richness of the colours, contrasts, and even grandeur of its sound. Nevertheless, in 1990, having finished my studies, responding to a commission from the Belgrade Baroque Quartet, I wrote a piece titled *Fairy Song* (*Vilinska pesma*) for flute, violin, violoncello, and piano; then, *Memory*

(*Sećanje*), for the late harpsichordist and friend of mine Miloš Petrović; and, in 1991, *Fate (Sudba)* for soprano and string quartet, my most frequently performed piece so far. It was performed in Serbia and abroad by the Belgrade String Quartet featuring Katica Nikolić, my late first wife, as vocal soloist (soprano). Around that time I also wrote my second ballet, *The Autumn of the King*, which remained on the repertoire of the Serbian National Theatre in Novi Sad for a full year, with choreography by Krunoslav Simić, and was also staged at the 25th BEMUS festival in 1993. I would also mention my Three Songs for Trombone and Orchestra (*Tri pesme za trombone i orkestar*), a *concertante* work from 1992, as well as *Watercolour (Akvarrel)*, a chamber piece for two pianos and percussion from 1993. Another piece I would also include in my chamber oeuvre is *Memory Mask (Maska sećanja)*, which was performed in 1996 by the St. George Strings at the 7th International Review of Composers.

What about Yugoslav Bošnjak in the 21st century?

At the very end of the 20th century, in 1999, following the “Merciful Angel” bombing campaign, my Concerto for Piano and String Quartet, featuring Dubravka Jovičić as the soloist and Alexander Apolin, from what was then Czechoslovakia, as the conductor, opened the 31st BEMUS festival. The piece was well received and in one text I was even called *naš Rahmanjinov* (our Rachmaninoff). There were some who didn’t like the sound of that too much, but I took it as a compliment. Dubravka played from memory and when I asked how she’d memorized such a complex and extensive piece, she said: “I practised from the beginning to the end and from the end to the beginning”. I was fascinated by that!

And now we come to the question of classifying, in terms of style and poetics, my music from this and the previous century. I will try to answer, though I’d rather leave that to musicologists. One thing is certain: my style has changed very little, ever since my student years. If you go on YouTube and listen to the very ending of my symphonic poem *Aleph* and any part of my award-winning piece *The Universe*, you will find a lot of analogies. I’ve always tended to compose in a flash and rather quickly. When composing, I always knew what my next step was going to be. In every piece I wrote, I was always highly inspired by the theme and very, very excited. When I said, in a class, something along those lines to my professor Rajko Maksimović, he wisely retorted: “If your piece doesn’t excite you, be sure that it won’t excite

anyone”. Today there are no musical styles anymore. In my view, we are living in an absolute democracy of styles. There are attempts, which may be logical enough, to classify contemporary works from this and the preceding century as neo-romanticist, neoclassical, postmodern, etc. Not all of my works belong to the ‘same style’. I, too, had to find my own style, trying out, along the way, many different creative paths. Some of my works, such as the ballet *The Autumn of the King* and the Concerto for Piano and Strings may easily be called neo-romanticist. But *Aleph*, the *Tibetan Book*, *Passacaglia Symphony* (*Simfonija pasakalja*), and *Big Bang* feature a poetics that is quite removed from those pieces. I have never sought to resist what naturally came to me, precisely along the lines of that maxim of Nietzsche: “For a tree to become tall it must grow tough roots among the rocks”. I am neither an innovator nor a modernist. I naturally try to synthesize Europe’s immense musical tradition, seeking to imprint the seal of my own creativity upon it. Without that tradition there can be no creative evolution in music either...

What is that ‘seal’ in this century?

After a hiatus of many years, which was not a crisis of creativity, but was caused by some personal developments, perhaps a sort of ‘saturation’, I’m not sure, my present wife’s mother, herself a musician, having heard many recordings of my pieces, said to me: ‘It’s a shame, son, that you’re not writing new stuff, as you’ve got such a gift for that’. And thus, in 2004, came the *Passacaglia Symphony*, though it was not performed until 2007, as a result of a collaborative project between Berlin and Belgrade. After a string of pieces inspired either by literature or extra-musical programmes, I wanted in a way to combine old and new. I was attracted to the baroque passacaglia form, because it enabled me to integrate, with a single extended theme, the contents of an entire complex symphonic and orchestral tissue in a single movement. The passacaglia gave me the kind of cohesion I was looking for. The work made a splash in the concert-going public, provoking lines such as the following: “The successful reconciliation of a strict baroque style with the romanticist dualism of drama and lyricism”. I’ve already mentioned my penchant for baroque counterpoint, as well as the neo-romanticist traits of some of my pieces. My life’s journey and artistic path, observed in terms of the dominant musical styles that coincided with it, encompasses modernism, postmodernism, as well as every possible stylistic striving of my contemporaries. I always had a feeling that a part of my, let’s say, neo-romanticism, was

not adequately received. But one should not forget that during the 20th century there were and there still are such antipodes on concert stages as Igor Stravinsky and Sergei Rachmaninoff.

When I finished the *Passacaglia Symphony* in 2006, I started working on a huge oratorio, the *Book of Job*. After I'd written more than half of the entire score by hand, my professor Rajko asked which programme I was using, referring to music writing software. I said: "My own hand-and-pen programme". He immediately gave me his old computer, made me a printed list of every shortcut used in *Sibelius*, and showed me the basics. After I developed an elementary command of computers and programmes, I got myself a new computer, and then a whole world of benefits in composition opened up to me.

Why did you 'avoid' the benefits of computer use up to that point?

I had a sort of *a priori* resistance to that 'machine', and the late Vlastimir Trajković, member of the Serbian Academy of Sciences and Arts, once told me about the same problem. I hated it, but I don't know why. Professor Trajković told me you must develop a liking for your computer to be able to use it properly. Using *Sibelius*, I discovered how much faster it was to write like that and, not insignificantly, that you can also hear what you write, without having to play it on the piano. Especially since most of my pieces are impossible to render properly on a piano. For the most part, I write linearly, so when I outline a section, I work out the parts one by one, trying to individualize them, from the top winds to the double basses. All of that helped me to break free from routine, and even a part of 'my former self', to a degree. I increasingly became a 'child of my own time'.

How did that happen?

Other people have heard the same thing in my most recent works: *Music of Silence* (*Muzika tišine*, 2015) for solo guitar and string orchestra and then, with universal approval and an April Award of the City of Belgrade in the field of music, *The Universe*, four symphonic scenes from 2015, and *Big Bang* from 2016.

The Universe was a continuation as well as turning point in my creative work. If we're talking about *Aleph*, my first orchestral work, then it was a continuation, but if we're talking about my neo-romanticist Concerto for Piano

and String Orchestra, it was still a turnabout in style. *The Universe* is an attempt at a musical journey from my own microcosm to the visible macrocosm, expressed in music. What I managed to relay to my audience, as much as that was possible, was my sheer excitement, which has a sort of 'secret connection' with Kubrick's *2001: A Space Odyssey*. Of course, Kubrick 'taught' me to express the ineffable, to connect, in an archetypal way, a distant past with a possible future. The film's ending shows the 'inorganic' monolith with the embryo of a child. And here we can return to Spengler, who says that European culture is the antecedent of technological civilization. In his view, culture is an organic creation bound to the soil, whereas civilization is its inorganic but necessary continuation... And while my wife was accepting on my behalf the April Award of the City of Belgrade for music, I was getting radiotherapy at the National Cancer Research Centre in Pasterova Street.

Without even being aware that I was ill, in the summer of 2016, as a natural sequel to *The Universe*, I was writing *Big Bang* (moving quickly, but also with much difficulty concerning some sections, constantly returning and revising them), in order to qualify for the 26th International Review of Composers. That piece was performed on 10 October 2017 as the closing work of the entire 26th Review. It, too, like *The Universe* before it, met with universal acclaim.

What happened after Big Bang and its space journey?

Following my release from Belgrade's City Hospital (*Gradska bolnica*) in September 2017, in a very short span of time, I wrote the third part of what is now my 'cosmic trilogy', *Orion Nebula*, which has yet to be performed. Regardless of its possibly post-romanticist underpinning, as you once mentioned to me, these pieces are a step up from my previous work towards something new and unknown in my musical journey from Baroque to space.

In your view, where is today's music headed?

In my mind, expression through music is an absolute privilege, not for everyone in professional terms, maybe not for everyone's ears, but it is an incredible opportunity to express, without words or images, *that which is ineffable*, and that is your internal life of the soul poured into sound. The music of today is pursuing a very, very individualistic path. The only thing that is not individualistic is the universal need of authors to create, in every era, includ-

ing today. Some think that the age of great music has passed, while others maintain that there is yet so much new music ahead of us. Both views are partly correct. The age of extremely differentiated styles from the Renaissance to Romanticism and of the great masters who wrote their music at the time has passed, never to return. However, the huge experience that we have under our belt and the immense freedom to express ourselves, unfettered by any rules, is right in front of us. As a music producer of many decades and a contemporary of so many authors whose music I've listened to at countless concerts, I am well aware of the sheer wealth of musical expression both here and abroad. There are so many instances when it's wonderful to read or hear words by musicologists about contemporary works, because their words, inspired by music, become not commentaries on, reviews, or scholarly analyses of works, but *creativity* in their own right.

And you and your personal and artistic poetics?

In the *Tibetan Book of the Dead*, there is a line addressing the deceased that goes something like this: "You will hear the music of an infinite space". All of us, our feelings, our art, our innate being, our every instant, that totality of our thinking, science, space travel and the travels of the spirit, as well as our sincere musical attempts to express it all are this *music of an infinite space*. It's important to be sincere, without trying to be too smart; it's important to try and reach those for whom one composes. That was and still is my motto. Of course, all of that requires a lot of education, one must keep abreast, as much as possible, of what others are writing, and remain open to difference. Someone once said that only music needs no words. Music was and will always be a mirror of our innate being, thoughts, and feelings, and the unique experience of a moment in our life, whatever its duration. Music organically binds those 'moments' into an integrated whole that carries the seal of its author. If those who listen to that music come to recognize themselves in that seal, a unique interaction occurs between the composer and the listener. For me, that communication with the audience was always important.

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Ivana Perković*

University of Arts in Belgrade
Faculty of Music
Department of Musicology

Biljana Mandić**

University of Kragujevac
Faculty of Philology and Arts
Department of Music

KOSTA P. MANOJLOVIĆ AND THE TEACHING OF LITURGICAL SINGING¹

Abstract: The aims of this paper are to provide new insight into Kosta Manojlović's teaching of liturgical singing, and to interpret the ways in which his work in this field was affected by the historical, social, and cultural milieu of the interwar period in Serbia and Yugoslavia. The first part of the study deals with "facts and figures", mostly

* Author contact information: ivanabperkovic@gmail.com

** Author contact information: biljana.mandic@gmail.com

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from archival data, about Manojlović's teaching career at the Faculty of Orthodox Theology between 1923 and 1937: dates, subjects, scarce data on teaching methods, his rise through the hierarchy, organizational issues, etc., while the second part considers the influence of historical, cultural, and social circumstances on his approach to teaching, syllabi, and Serbian church music in general, based on the study of his writings on Serbian medieval music.

Keywords: church singing education, Faculty of Orthodox Theology, interwar period, music in curriculum of the Faculty of Orthodox Theology, position of music teacher in higher education, Serbian medieval literature as "historical archive", *svetosavlje*, medieval idealization.

There are many arguments in favor of researching Kosta P. Manojlović's (1890–1949) engagement in the teaching of liturgical singing. His commitment to church music is well known, not only in the field of pedagogy, but also when it comes to composing and performing, research, editorial and publishing work, organization, and many other activities. Answering the question of Manojlović's importance for the teaching of liturgical singing requires no lengthy discussion. In this article, we will make two strong arguments. Firstly, the teaching of liturgical singing is, or should be, an essential part of the (still unwritten) integral history of Serbian music pedagogy. Ever since the remotest antiquity, church music has been the source of many solutions important for all musicians. We have no need to look any further than Guido d'Arezzo and his introduction of staff notation or "ut-re-mi-fa-so-la" in the teaching of chant in the 11th century to support the importance of church music education for general musical pedagogy. Secondly, music and education have been closely integrated throughout the history of Serbian music. The oldest known documented musical sources, manuscripts from the 14th and 15th centuries, were intended for teaching, as were other neumatic documents created under Byzantine influence. The scarce information about Serbian musical history from the 18th century includes data on schools for church singers organized in many cities inhabited by Serbs.

Yet, apart from occasional case studies, names, years of work, or sketchy information on capabilities, evaluation of results, curricula, etc., not much is known about the complete trajectory of the history of the complex process of teaching church music. What do we know about Kosta Manojlović's engagement in this field? What was the social, cultural, and institutional context of his actions? How did he define the content of his teaching? What were the

special requirements placed before him at the Bogoslovija Svetog Save [St Sava Seminary] and the Pravoslavno-bogoslovski fakultet [Faculty of Orthodox Theology]? Did he make an effort to differentiate his teaching of the subject of Church Singing at the secondary and the academic level, that is, between the Seminary and the Faculty?

To answer these questions, we have defined our research objective as follows: to provide new insight into Manojlović's teaching of liturgical singing, and to interpret the ways in which his work was affected by the historical, social, and cultural milieu of the interwar period.

Our archival research was conducted at the following institutions:

1. Pravoslavni bogoslovski fakultet Univerziteta u Beogradu [Faculty of Orthodox Theology in Belgrade, University of Belgrade],²
2. Arhiv Srbije [Archive of Serbia],
3. Arhiv Jugoslavije [Archive of Yugoslavia].

Other relevant secondary sources were also used.

The first part of this study deals with “facts and figures” about Manojlović's teaching career: dates, subjects, his rise through the hierarchy, organizational issues, etc., while the second part considers the influence of historical, cultural, and social circumstances on his approach to teaching, syllabi, and Serbian church music in general, based on the study of his writings on Serbian medieval music.

The period of Manojlović's engagement in the teaching of liturgical singing coincides with a time when educational structures in the Kingdom of Serbs, Croats and Slovenes (later the Kingdom of Yugoslavia) were rapidly changing in efforts to overcome fragmentation of the school system. A first task for the new state was, as Pieter Troch points out, the general modernization and improvement of the educational system throughout the new kingdom.³ During this interwar period, traditional disciplines (law, philosophy,

² Unfortunately, apart from several miscellaneous items, documents related to Kosta P. Manojlović are not available in the archive of the Faculty of Orthodox Theology. At the time the research for this text was conducted (August – October 2016) his personal file was missing.

³ Cf. Pieter Troch, *Education and Yugoslav Nationhood in Interwar Yugoslavia: Possibilities, Limitations and Interactions with Other National Ideas*, Ph.D. Diss., Ghent, Ghent University. Faculty of Arts and Philosophy, 2012, 99–170.

Available online: <https://biblio.ugent.be/publication/4267482/file/4336097.pdf> [accessed 16 May 2019].

liberal arts) held their ground, while natural sciences and engineering developed more slowly.⁴

The end of the 1910s and beginning of the 1920s were marked by important events for institutions in the field of Orthodox theological education. In 1920 the St Sava Seminary was moved to the Fruška Gora town of Sremski Karlovci. The same year (December 15th, 1920), after several decades in which adequate solutions had been sought for higher theological education in Serbia, saw the first lectures for students of the Faculty of Orthodox Theology in Belgrade. One year earlier, Kosta P. Manojlović returned to Serbia from Oxford, where he had obtained the degree of Bachelor of Music. While still at Oxford, Manojlović wrote to the Minister of Education and Religion (July 15th, 1919), asking for the position of music teacher, preferably at the St Sava Seminary, which was “the most natural” proposition for this alumnus of the Seminary, now highly educated in music.⁵ Starting from October 1919, he was hired as a substitute teacher of music at the Seminary and teacher at the Muzička škola [Music School] in Belgrade (and remained at the Music School until 1937). After the Seminary had moved to Sremski Karlovci, Kosta P. Manojlović became a substitute teacher at the Druga muška gimnazija [Second Belgrade High School].⁶

⁴ Cf. Nikša Nikola Šoljan, “The Saga of Higher Education in Yugoslavia: Beyond the Myths of a Self-Management Socialist Society”, *Comparative Education Review*, 35/1, 1991, 131–153.

⁵ Interestingly, in his letter to the Minister of Education and Religion, dated July 15th, 1919, Manojlović wrote: “I am honored to ask the Minister of Education and Religion for appointment as a music teacher, preferably in Saint Sava Seminary in Belgrade” (Archive of Yugoslavia [AY], Ministry of Religions of the Kingdom of Yugoslavia, AY- F69-15-38). Ljubomir M. Davidović was the Minister at the time. However, the Government of the Kingdom of Serbs, Croats and Slovenes was reshuffled on August 16th, 1919, and the portfolios of education and religion were separated. Since Manojlović, apparently, received no response, the new Minister of Religion (Tugomir Alaupović) received a new letter from Miloje Milojević, dated September 12th. In it, Milojević writes about Kosta Manojlović: “[He] wrote to me about his problems, and asked me to help him with his teaching position at this Seminary, and he is absolutely necessary at this school...I take the liberty of informing you that I have passed on his letters to the Rector of the Seminary Mr. Dobrosav Kovačević, through Mr. Jovan Zorko” (AY, Ministry of Religions of the Kingdom of Yugoslavia, AY-F69-15-38).

⁶ Manojlović’s teaching load was high as early as 1923, and he wrote about this to the Minister of Education in October 1923. The head teacher of the Second Belgrade High School, Miloje Milojević, supported him (AY, Ministry of Education of the Kingdom of Yugoslavia, AY-F66-669-1127).

The first curriculum of the Faculty of Orthodox Theology in Belgrade did not include church singing, and was duly modified in 1923. The first teacher, in an evidently short-lived and unsatisfactory solution, was Gavriilo Milošević, priest and member of the Crkveni sud [Ecclesiastical Court] in Belgrade. He taught for less than a month, from October 26th to November 15th, 1923,⁷ and was succeeded by Kosta P. Manojlović, who remained in the post for quite a long time (almost a decade and a half).⁸ Archival documents reveal that Manojlović's work at the Faculty in Belgrade was neither monotonous nor easy, and that the conditions were not optimal. Church Singing was taught for two years (four semesters) in the first two years of study. Students did not have a homogenous background or pre-existing knowledge: some of them, for example alumni of theological seminaries, had five or even six years of training in church singing under detailed and ambitious curricula.⁹ By contrast, the Faculty could also enroll students who had completed only secondary school and had no training in church singing. Therefore, Manojlović had the difficult task of coping with learners at different levels, who probably also varied in how musically inclined they were, whether they were able to reproduce a tune, had a sense of rhythm, to say nothing of their personal preferences. The decision of the Faculty Council on prerequisites for students taking examinations in their final year of studies, that is, almost two years after completing church singing courses, is telling: "Candidates not trained in church singing prior to their enrollment in the Faculty of Theology are required to attach a certificate [...] attesting that they have learned to sing the eight modes of Serbian chant, before taking examinations in the last year of their studies".¹⁰ This decision shows that it was commonplace for students to sit final examinations without sufficient knowledge of church singing, indicating that the organization of teaching and exams in Church Singing in the first and the second year must have been a challenging job for Kosta P. Manojlović.

The archival documents show that Kosta P. Manojlović was not satisfied with his academic standing. Prior to his engagement at the Faculty of Orthodox Theology, he wrote to the National Assembly about the perceived injus-

⁷ Čedomir Drašković, "Četrdeset godina Bogoslovskog fakulteta u Beogradu", *Bogoslovlje*, V/1-2, 1961, 3.

⁸ Manojlović's personal file is available in the Archive of Serbia [AS], Ministry of Education, AS-G-183, F-VIII-66.

⁹ Ivana Perković and Biljana Mandić, "Paradigma usmeno/pisano i pedagogija crkvenog pojanja u srpskim bogoslovskim školama", *Zbornik Matice srpske za scenske umetnosti i muziku*, 53, 2015, 40-46.

¹⁰ Čedomir Drašković, op. cit., 3

tice done to “teachers of skills” (*učitelji veština*) by requirements about entitlement to a housing allowance and cost of living supplement.¹¹ For the first four years of his engagement, between the academic years 1923/24 and 1926/27, he taught part-time at the Faculty of Orthodox Theology. This was when his initiative for the Odeljenje za crkvenu muziku [Department of Church Music] appeared for the first time. In a letter dated October 29th, 1924, he wrote to Pavle Popović, Chancellor of Belgrade University (full text in Figure 1):

By a decision of the Council of Professors of the Faculty of Orthodox Theology I have been appointed teacher of Church Music. The curriculum of the Faculty of Orthodox Theology does not treat Church Music as part of separate department, but only as a single subject, and more on a practical basis, and this is not how it should be at a university; and as it is of scientific interest to determine the origin, development, and characteristics of our national church music, I take the liberty of drawing your attention, Mr Chancellor, to the fact that work should be done to create the Department of Church Music, which would be treated on a purely scientific basis, as it is at foreign universities.¹²

¹¹ “Regarding the position of ‘*učitelji veština*’ [‘teachers of skills’] and their rights in the civil service, as well as under the Law on Cost of Living Supplements for Civil Servants and Civil and Military Pensioners [...] it is my honor to address the Assembly with the following petition: Why should a secondary school teacher, who holds a secondary school diploma and has passed all examinations in the University, receive appointment as teacher and enjoy all the rights of that position, while a ‘teacher of skills’ with the same qualifications – secondary school diploma and a degree from a Conservatory or Academy, which have the rank of University because these provide the highest level of education in the arts, or even more, completes his artistic education at the University, and his diploma is equivalent to a doctoral degree... is appointed a part-time teacher? I am discussing a legal anomaly in principle, although I have personal experience in the matter... I graduated in 1910 and enrolled in the Munich Hochschule für Musik [Munich Academy of Music] in 1912, where I stayed until the beginning of 1914. In 1917 I finished my national service and went to England, where, at Oxford University, I completed my musical education in 1919 as Bachelor of Musik [sic!], a title equal to the Doctorate in Philosophy awarded by German Universities. This perverse logic of the law [...] places me under Art. 6 of the Law on Cost of Living Supplements, which denies me an entitlement to a housing supplement, among other things... I take the liberty of addressing the National Assembly with the plea to... correct the legal injustice for ‘lecturers of skills’, especially for those with the highest professional qualifications.”

Letter dated October 20th, 1922 (Archive of Yugoslavia, Ministry of Education of the Kingdom of Yugoslavia, AY-F66-669-1127).

¹² AS, Ministry of Education, AS-G-200, F-169-1936.

In 1927/28 his position had changed, and he became “University Teacher of Skills” (univerzitetski učitelj veština) and four years later in 1931/32 he progressed to the position of “Senior University Teacher of Skills” (viši univerzitetski učitelj veština).

Manojlović’s course catalogues published in annual University Calendars are rather *sparse in details, without comprehensive* descriptions, topics, goals, outcomes, or learning resources. An analysis of his catalogues between 1923/24 and 1936/37,¹³ that is, courses covering almost a decade and a half, shows three basic models:

1. Octoechos and History of Serbian Orthodox Church Singing and Church Choral Music (in 1923/24)
2. Octoechos (for 1st year students) and Strano pjenije [General Chant] (for 2nd year students), between 1924/25 and 1934/35. The year 1928/29 stands out, since there are just four modes (modes 5 to 8) mentioned for the whole school year.
3. History of Church Music, Octoechos and General Chant (after 1935/36).

His annual reports also show differences in the number of lessons per week (four in 1923/24, two between 1924/25 and 1936/37, four after 1936/37, and so on), lecturing rooms, yearly schedule, and consultation days. A comparative table based on University Catalogues and archival data on Kosta Manojlović’s career (Table 1) shows his course catalogues as well his academic positions at the Faculty of Orthodox Theology in Belgrade.

Very few further conclusions can be drawn from these course catalogues: one of them is that Manojlović had relied on the general arrangement of teaching curricula in theological seminaries (Octoechos first and Opšte i Praznično pojanje [General and Festal Chant] later) and that he had used Mokranjac’s published collections as text books. We also know that he used a piano in teaching, since the Faculty had asked the University to fund piano repairs:

Senior University Teacher Kosta Manojlović reports that the piano used by students when studying church music and singing is out of tune and some keys are broken due to the extensive use of the instrument, and it needs to be repaired...¹⁴

¹³ University Catalogues for 1923/24, 1924/25, 1925/26, 1926/27, 1927/28, 1928/29, 1929/30, 1930/31, 1931/32, 1932/33, 1933/34, 1934/35, 1935/36 and 1936/37.

¹⁴ AS, Ministry of Education, AS-G-200, F-II-44.

To continue our discussion of Manojlović's teaching philosophy and approach to teaching, we now turn to his writings, particularly regarding his plans for introducing more research tools into the study of Serbian sacred music. He advocated the introduction of scientific methods, firstly in establishing factual bases and then turning to the interpretation of data, to identify patterns of influence and causal relationships. In his opinion, this was the only acceptable and credible method for an academic approach to Serbian sacred music. Thus, his first and last years spent at the Faculty of Orthodox Theology were marked by his teaching interest in history, as may be seen from his catalogues and courses in History of Church Music. Even later, when he transferred to the newly established Muzička akademija [Musical Academy] in Belgrade, founded in 1937, Kosta P. Manojlović continued his lectures in Serbian Church Music.¹⁵ Yearly schedules, catalogues and teaching plans show that composition students were required to attend a one-year course "On Serbian Church Singing Styles" in the third year of their studies. Manojlović's plan was to teach "forms of Orthodox Church Music".¹⁶

Certainly, Manojlović's writings on church music require critical interpretation. As our historiographical model is synchronic rather than diachronic, Manojlović's texts will be considered from the contextual angle in this study.

Of course, these are quite different and broad topics. For our present purposes, we will narrow the subject to an in-depth analysis of one of the cornerstones of Manojlović's historiography, his thesis that medieval *Serbian* chant was somehow *different* from Byzantine, Greek (his own term), or other Orthodox sacred music, already in the 12th and 13th centuries; that is, at the time of the first Archbishop of the Serbian Orthodox Church, St. Sava. This contextualization will be based on literary and textual analysis, as well as on an analysis of discourse and rhetoric.

Manojlović's years spent at the Faculty of Orthodox Theology were marked by a strong symbiosis of the religious and national traditions in Serbia. There were constant clashes between Yugoslav pan-nationalism and the specific nationalist demands of Serbian, Croatian and Slovenian ethnicities.¹⁷

¹⁵ Cf. Ivana Perković, *80 godina Muzičke akademije/Fakulteta muzičke umetnosti*, Beograd, Fakultet muzičke umetnosti, 2017, 26.

¹⁶ AS, Ministry of Education, AS-G-210, F VIII-IX.

¹⁷ Cf. Pieter Troch, *Education and Yugoslav Nationhood in Interwar Yugoslavia: Possibilities, Limitations and Interactions with Other National Ideas*, op. cit., 8–10.

In the Serbian case, the process of “identification by the nationalizing state had a fundamental impact on the relations between religion and nationhood... This has come to expression in the sacralization of the nation, that is, the use of religious symbols in nationalist ideologies, and in the nationalization of religion, that is, the adoption of nationalist discourse in adaptations of religious thinking to modernity.”¹⁸ During the third and fourth decade of the 20th century St Sava was promoted as the one of the key figures in the Serbian Orthodox Church, and “all the credit for the creation, maintenance and survival of the Serbian nation” was given to him.¹⁹

At exactly the same time, Kosta P. Manojlović was one of the first authors who recognized the relevance of Serbian medieval literature for expanding the horizon of otherwise modest knowledge of medieval music. He was interested in the genre of the *žitije* (*vita*), the life of a saint, based on historical or legendary data about that particular person. The genre of the *žitije* is hagiologically oriented and directed toward the identification and description of distinct attributes of a saint, with a clear narrative structure. However, it is marked by a certain “metaphysical historicism”, and the depiction of the “eternal” side of the person. Biographical data are, from the perspective of genre itself, less relevant than religious ideals.²⁰

The “historical sensitivity” of a hagiography and its descriptions of specific situations from everyday life, a saint’s personality, attitudes, and emotions, must have been attractive (as they still are) for researchers interested in the origins of Serbian music in medieval times. In this sense, one of the most representative and most frequently cited passages comes from the *Žitije Stefana Nemanje – Svetog Simeona* [*Life of Stefan Nemanja – St Simeon*] written by his son, Rastko Nemanjić, subsequently canonized as Saint Sava. The author describes the ceremony that was carried out after the death of Simeon:

After the morning service was over and after countless monks had assembled, they began to chant ordinary hymns around the revered body, and did as is said: ‘Those who fear the Lord honor Him.’ Then many nations came to bow down in

¹⁸ Pieter Troch, “The Intertwining of Religion and Nationhood in Interwar Yugoslavia: The School Celebrations of St Sava’s Day”, *The Slavonic and East European Review*, 91/2, 2013, 236.

¹⁹ Maria Falina, “Svetosavlje: A Case Study in the Nationalization of Religion”, *Schweizerische Zeitschrift Für Religions- Und Kulturgeschichte*, 101, 2007, 521.

²⁰ Cf. Ivana Perković, “Musical references in Serbian hagiography (*žitija*) and liturgical poetry (*Srbljak*)”, in: R. Klugseder, J. Borders et al. (eds.), *Cantus planus*, Wien, Österreichische Akademie der Wissenschaften, 2012, 316–317.

worship and to praise him with songs. Greeks were the first to sing, then came Armenians, then Russians, Bulgarians, and then we again, his flock collected.²¹

Interpretations of this section differ. As has been mentioned, Manojlović believed that “in the time of Christianization there was Serbian singing, and it was different from Greek or the singing of other nations”.²² The figure of St Sava was so important for Manojlović that he insisted on St Sava’s involvement in the creation of a distinct Serbian chant, based on Byzantine foundations. After Manojlović’s time, interpretations of the passage quoted above began to diverge, with some directly conflicting opinions emerging (with far-reaching consequences on the study of the issue).²³

Why did Manojlović treat medieval literature as a “historical archive” that he drew on to prove his thesis about the early distinctiveness of the Serbian chant? Firstly, let us consider facts in the quoted passage written by St Sava.

1. “Countless” (*bez broja*) monks gathered after matins;
2. They sang in accordance with the prescribed monastic traditions (ordinary chants, i.e. those for monks, not for the secular public);
3. The singers sang with dedication and were careful to give homage to the deceased (*časno pojati, sa velikom čašću*);
4. The gathering was of a pan-Orthodox character, as representatives of the monastic community of Mt Athos were present (*mnogi narodi*).

How can these facts be interpreted in the context of musical historiography? Since idealization is a constituent part of medieval literature and the genre of *žitije*, should we read Sava Nemanjić’s words as a literal description, or as communication? What is the influence of religious motivation and ecclesiastical canon on the articulation of the passage?

²¹ Sveti Sava, “Sabrani spisi” [“Collected Writings”], in: D. Bogdanović (ed.), *Stara srpska književnost u 24 knjige* [Old Serbian Literature in 24 Books], Beograd, Prosveta – Srpska književna zadruga, 1986, 115.

²² Kosta Manojlović, *Spomenica Stevanu St. Mokranjcu* [Memorial Book to Stevan St. Mokranjac], Beograd, Državna štamparija Kraljevine Srba, Hrvata i Slovenaca, 1923, 157.

²³ For example, Stana Đurić Klajn held the opposite view, that the passage was not “convincing enough” as to there being a distinct Serbian chant, as monks from different monasteries could have been singing in their own (different) languages but to the same or similar tunes. Cf. Stana Đurić Klajn, *Istorijski razvoj muzičke kulture u Srbiji* [Historical Development of the Musical Culture in Serbia], Beograd, Pro musica, 1971, 30.

To be better able to respond to these questions, one ought to examine the relationship between the real and artistic generalization in medieval literature, as described by historian of medieval literature Dmitry Likhachov.

Artistic methods of abstraction in the Middle Ages are all, in varying degrees, deductive [...] However, apart from medieval artistic deduction, there is also artistic induction [...]

Elements of realism should not be identified with documentary quality. The document and the record do not paint reality, but merely reflect it, while in artistic painting an attempt is made to create an illusion of reality, to 'make' the story more obvious, comprehensible, and conceivable.²⁴

The central axis of St Sava's passage is, in fact, the process of idealization, which is a canonical element of the genre of *žitije*. It is an idealization of the event, in which particular importance is given to monastic respect shown to Simeon Nemanja immediately after his death. We should bear in mind the position of the narrator, his son, who was in the congregation and chanted as a member "of his flock", with love, devotion and praise. One seemingly external element, an ornament in "the background" of this literary "image" – liturgical music – is an important part of personal testimony; it also suggests the existence of a space in which singing was a means of deep and immediate personal expression.

To conclude, when considering the historical relevance of the passage from the *Life of St Simeon*, we can be almost certain that the chanting of numerous monks from Athonite monasteries is a historical fact; probably – but not certainly, because of the practice of "decorating" – there were among them Serbs, Greeks, Georgians, Russians, and Bulgarians (although national identity in the Middle Ages had no meaning, unlike in Manojlović's times or today) it is not impossible that St Sava sang, too. But there is no room for hypotheses about national musical variations, or even about the languages in which the chants were sung, not only because there is no literary indication of this kind, but also because the Church Slavonic language was transnational, the common tongue of many monks (Serbs, Russians, Bulgarians), and because bilingualism (Church Slavonic and Greek, for example) was common.

Manojlović's reading of the quoted passage was influenced by the discourse of *svetosavlje* and the idea of emphasizing the ethnic as part of the

²⁴ Dmitrij Sergejevič Lihačov, *Poetika stare ruske književnosti* [*The Poetics of Old Russian Literature*], Beograd, Srpska književna zadruka, 1972, 152.

Christian.²⁵ The creation of an autocephalous and national church in St Sava's time was interpreted as a reflection of the harmony between Church and State, and this was an authentic Serbian Orthodox answer to rising challenges of the interwar period. Thus, the basic argument of the *svetosavlje* movement, the sanctification of the national, was further intensified by Manojlović's conclusions that Serbian chant had both medieval and national roots, the same purpose as served by the Serbian Orthodox Church. About St Sava Manojlović writes: "and he, a man who had close connections with Byzantium and its culture, had to pay attention to music as part of church rituals. Just as he transposed many [Byzantine] elements into the cultural life of his nation, he also had to do something about music; the above passage from the *Life of St Simeon* serves to confirm that Serbian church singing, as something distinct and different, existed at that time".²⁶ Historical continuity of chant from the medieval times of the Nemanjić state was one of the basic axes in Manojlović's historical view on the distinctiveness of the Serbian chant.

The picture of Kosta Manojlović's teaching practice that emerges from this research is generally more detailed and enriched with new data and analysis of his work than it was. Unfortunately, it was not possible to follow the long-term effects of his interventions and actions at the Univerzitet u Beogradu [University of Belgrade] as the Faculty of Orthodox Theology was split from the University in 1952. Manojlović had the difficult task of building his career as a university teacher in an environment that was not always supportive of his efforts, especially when it came to his integration of research into teaching, but he did accomplish his task by integrating his knowledge, acting and being. His integration of research and practical work in the field of Serbian chant, even if we may not agree with all his conclusions, was visionary and is still a valid, and the most preferred, approach to this interesting and valuable subject.

²⁵ On *svetosavlje* as integrating national principle cf., for example, Bojan Aleksov, "Nationalism in Construction: The Memorial Church of St. Sava on Vračar Hill in Belgrade", *Balkanologie*, VII/2, 2003, 55–59.

²⁶ Kosta Manojlović, *op. cit.*, 157.

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APPENDIX

Table 1: Manojlović's course catalogues and teaching positions at the Faculty of Orthodox Theology in Belgrade

Year	Subject	Manojlović's position
1923–24	Octoechos Historical overview of the development of Serbian Orthodox church singing and church choral music, 4 classes per week, Mondays, Tuesdays and Thursdays from 6 to 7 pm, and Fridays from 3 to 4 pm.	Part-time teacher
1924–25	Octoechos for the second semester students, 2 classes per week, Monday and Saturday from 9 to 10 am.	Part-time teacher
1925–26	Octoechos for first semester students, 2 classes per week, Mondays and Saturdays from 8 to 9 am. General Chant for third semester students, 2 classes per week, Mondays and Saturdays from 9 to 10 am. Summer semester: same for students of second and fourth semester. Lecture Hall No. 7. Kosta Manojlović will see students before and after lectures in the Professors' Office.	Part-time teacher
1926–27	Octoechos for first semester students, 2 classes per week, Mondays and Saturdays from 8 to 9 am General Chant for third semester students, 2 classes per week, Mondays and Saturdays from 9 to 10 am. Summer semester: Octoechos and General Chant for students of third and fourth semesters, 4 classes per week, Mondays and Saturdays from 9 to 10 am. Lecture Hall No. 1.	Part-time teacher
1927–28	Octoechos for first and second semester students, Mondays from 8 to 10 am. General Chant for third and fourth semester, Saturdays from 8 to 10 am. Lecture Hall No. 1.	University Teacher of Skills
1928–29	Octoechos, Modes Five to Eight for first and second semester students, Saturdays from 8 to 10 am General Chant for third and fourth semester students, Mondays from 8 to 10 am. Lecture Hall No. 1.	University Teacher of Skills

1929–30	Octoechos for first year students, Saturdays from 8 to 10 am. General Chant for second year students on Mondays from 8 to 10 am. Lecture Hall No. 1.	University Teacher of Skills
1930–31	Octoechos for first year students, Saturdays from 8 to 10 am. General Chant for second year students on Mondays from 8 to 10 am. Lecture Hall No. 1.	University Teacher of Skills
1931–32	Octoechos for first year students, Saturdays from 8 to 10 am. General Chant for second year son Wednesdays from 8 to 10 am.	Senior University Teacher of Skills
1932–33	Octoechos for first year students, Fridays from 8 to 10 am. General Chant for second year students on Wednesdays from 8 to 10 am.	Senior University Teacher of Skills
1933–34	Octoechos for first year students, Fridays from 8 to 10 am. General Chant for second year students on Wednesdays from 8 to 10 am. Lecture Hall 15.	Senior University Teacher of Skills
1934–35	Octoechos for first year students, Fridays from 8 to 10 am. General Chant for second year students on Wednesdays from 10 to 12 am. Lecture Hall 15.	Senior University Teacher of Skills
1935–36	History of Church Music for first year students, on Fridays from 8 to 10 am and Saturdays. General Chant from 8 to 10 am.	Senior University Teacher of Skills
1936–37	History of Church Music for first year students, on Fridays from 8 to 10 am and Saturdays. General Chant and Octoechos for first year students from 8 to 10 am.	Senior University Teacher of Skills
1937–38	There were no classes in Church Singing with History of the Church Music. The schedule will be announced later.	Senior University Teacher of Skills

Поговоци
 Павле Поповићу, ректору Универзитета

Скупом Професорског Савета Социјалне факултета
 изражен сам за постављање Крстеве Музике. Како настав-
 ницима у нашем Социјалном факултету Крстева музика већи
 година своју заседу наставу, него се израва само као предмет,
 и више на уметничкој основи, него на Универзитету него израва
 да буде; и како је од наука интереса уметничког, јавног
 и Народног, и сваке научнале тако уметне музике, ко сам
 слободан уметнички Дас, Поговоци Јекићу, да би израва рага-
 ва на изборама наставе за уметне музике, која би се
 израва на нашој науци као што је то и на
 Универзитету група рага.

Како услед Дунавске Немогућности мој исход не може
 да сачуна све до шта би се на ставу, и како ја на Социјалном
 факултету и да се рага као Которама наставник, ко сам сло-
 бодан уметнички Дас, Поговоци Јекићу, да израва рага
Професорске раге да се уметне на рага на Социјалном факултету,
освајама на властим амаку и Дас. Јекићу и израва рага у
Дунавску.

29. X. 1924
 у Београду

Коста П. Манјоловић
 наставник музике и Дас рага у Дунавској
 Которама наставник Социјалног факултета

Figure 1: Manojlović's letter to Pavle Popović, rector of the University of Belgrade, October 29th, 1924

Summary

In this paper we deal with Kosta Manojlović's engagement in the field of church music education, especially within curricula of the Pravoslavno-bogoslovski fakultet [Faculty of Orthodox Theology] in Belgrade, aiming to answer two research questions: one, regarding different aspects of Manojlović's work at the between 1923 and 1937, and the other, dealing with ways in which his writings on the Serbian Orthodox church music were affected by the historical, social, and cultural milieu of the interwar period.

An analysis of Manojlović's teaching catalogues for the Faculty of Orthodox Theology between 1923/24 and 1936/37, showed three basic models in syllabi organisation: in his early teaching career, he was teaching two subjects "Octoechos" and "History of Serbian Orthodox Church Singing Church Choral Music" (in 1923/24); as mid-career teacher (between 1924/25 and 1934/35) he was teaching "Octoechos" and "Strano pjenije", while in the last years spent at the school Manojlović's teaching subjects were "History of Church Music" and "Octoechos and General Chant".

However, the most important aspects of Manojlović's teaching philosophy are not available in syllabi of his courses. For that reasons, we turned to his published writings, having in mind his plans for introducing more research tools into curricula of the Faculty of Orthodox Theology. He advocated the introduction of scientific methods: in his opinion, this was the only acceptable and credible method for an academic approach to Serbian sacred music. Among many subjects in the field of Serbian Orthodox music, Kosta P. Manojlović wrote about the relevance of Serbian medieval literature, and he was one of the first authors who recognized the importance of this subject for expanding the horizon of otherwise modest knowledge of medieval music. We explain the ways in which some of his readings of the genre of *žitije* (vita), the life of a saint, were influenced by the discourse of *svetosavlje* and the idea of emphasizing the ethnic as part of the Christian, without taking into account the process of idealization, which is a canonical element of the genre of *žitije*.

The picture of Kosta Manojlović's teaching practice presented in this article is generally more detailed and enriched with new data and analysis of certain aspects of his work. Unfortunately, it was not possible to follow the long-term effects of his interventions and actions at the Univerzitet u Beogradu [University of Belgrade] as the Faculty of Orthodox Theology was split from the University in 1952. Manojlović had the difficult task of building his career as a university teacher in an environment that was not always supportive of his efforts, especially when it came to his integration of research into teaching, but he did accomplish his task by integrating his knowledge, acting and being. His integration of research and practical work in the field of Serbian chant, even if we may not agree with all his conclusions, was visionary and is still a valid, and the most preferred, approach to the subject.

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Žarko Cvejić*

Singidunum University, Belgrade

Faculty of Media and Communication

ANXIETIES OVER TECHNOLOGY IN YUGOSLAV INTERWAR MUSIC CRITICISM: STANISLAV VINAVER IN DIALOGUE WITH WALTER BENJAMIN

Abstract: The text sheds light on a previously little known piece written in 1935 by the Jewish-Serbian poet and literary and music critic Stanislav Vinaver, from the perspective of the much more famous ‘artwork essay’ by Walter Benjamin, likewise from 1935, as well as some of Vinaver’s many writings on music. The purpose is to offer an interpretation of Vinaver’s views on the mechanical reproduction of music, seemingly close to Benjamin’s views on technological reproducibility in the visual arts and its effects but ultimately drawing very different conclusions. The reasons for this may be found in Vinaver’s passionate advocacy of modernism in Yugoslav literature and music alike and a sort of nostalgic, metaphysical reverence for music, reminiscent of its apotheosis in early German Romanticism.

Keywords: Stanislav Vinaver, Walter Benjamin, aura, mechanical reproduction of art, aesthetic autonomy, early German Romantics, communism, fascism.

In autumn 1935, working in exile in Paris, Walter Benjamin began sketching his famous essay on *The Work of Art in the Age of Its Technological Reproducibility*. By the end of the year, the first version of the essay was complete.

* Author contact information: zarko.cvejic@fmk.edu.rs

However, as early as February 1936, there was already a second, extended and largely rewritten, version. Later that year, the essay was finally published, albeit in Pierre Klossowski's French translation, in Adorno and Horkheimer's, who were by then likewise exiled, *Zeitschrift für Sozialforschung*. In this version, the only one to see publication in Benjamin's lifetime, the first thesis as well as all references to Marxism, communism, and fascism were suppressed.¹

In the essay, Benjamin famously argues that the advent of technological reproducibility had changed not only the production and reproduction of art, but also its perception, status, and function in Western society. More specifically, Benjamin argued that technological reproduction deprives artworks of their 'aura' – that mystical quality of traditional works of art, such as paintings, statues, and the like, stemming from their uniqueness, originality, authenticity and aesthetic autonomy. However, technologically (re)produced artworks such as reproductions of paintings and statues, graphic art, photographs, and films have no originals, but only exist in thousands or even millions of copies, none of which are any more original, unique, or authentic than any other. Since those are some of the defining elements of the 'aura' of traditional, 'auratic' art, which have now grown all but meaningless, which is why in Benjamin's view art is losing its aura in the age of its technological reproducibility. As is well known, Benjamin welcomed this loss, because in his view it freed art from aesthetic autonomy and confinement to ritual, whether religious (e.g. organized worship) or secular (e.g. bourgeois concert-going), so that it might assume openly political, progressive, liberatory, and anti-fascist functions. This politicization of art, Benjamin famously concluded, was communism's answer to the fascist aestheticisation of politics.

That same year, only a few months earlier, in the Kingdom of Yugoslavia, Stanislav Vinaver (Serbian Cyrillic: Станислав Винавер), a Jewish-Serbian poet, intellectual, and literary and music critic, wrote a short article titled *Mechanical Music* (*Mehanička muzika*) and published in *Zvuk* (*Sound*), a Belgrade-based music periodical. In his piece, Vinaver, like Benjamin, addressed the advent of mechanical reproduction, but in the domain of music, one of Vinaver's main interests. Thus in his text, 'mechanical music' denotes the mechanical reproduction of music *qua* recorded sound, in other words, the mechanical reproduction of sound recordings of musical performances, chiefly by means of gramophone and radio. Unlike Benjamin, however, Vina-

¹ Esther Leslie, *Walter Benjamin: Overpowering Conformism*, London, Pluto Press, 2000, 130.

ver was alarmed by the advent of art's technological reproducibility, fearing that the contemporary proliferation of 'mechanical music' by means of radio and the recording industry jeopardized not only traditional music, but no less than humanity itself, its organic life as we know it, threatening to replace it with a 'mechanical' surrogate. Vinaver dismissed much of the supposedly new music of the 1930s as merely (mechanical) reproduction and lamented what he called 'natural' music and instruments. Crucially, what he lamented comes remarkably close to Benjamin's 'aura', although Vinaver, writing several months before Benjamin, did not use the same term.

The purpose of this essay is to shed some, so to speak, archaeological light on Vinaver's piece, from the perspective of Benjamin's more famous essay and some of Vinaver's own many writings on music, in order to offer an interpretation of Vinaver's views on the mechanical reproduction of music, initially so close to Benjamin's views on technological reproducibility in the visual arts but ultimately drawing very different conclusions. Given the close historical and conceptual proximity of Benjamin's and Vinaver's respective texts, as well as their markedly different geographical, cultural, and political contexts – one written in Paris, the other in the relative obscurity of interwar Belgrade – it is interesting to compare the two texts and their authors' diametrically opposed stances regarding the emergence and rapid technological development of mechanical reproductions in the arts. As I argue below, the reasons for Vinaver's alarm over mechanical reproduction in music, so different from Benjamin's optimistic view, may be found in the former's persistent advocacy of modernism in Yugoslav literature and music alike, complete with its classic bourgeois ideological trappings of aesthetic autonomy and even a special, metaphysical reverence for music, reminiscent of its apotheosis in early German Romanticism, most notably by E. T. A. Hoffmann, Schelling, and Schopenhauer – but quite foreign to Benjamin. To illustrate my argument, the remainder of the essay proceeds first with a brief discussion of Benjamin's article, followed by a more detailed discussion of Vinaver's piece, and then an explanation of the interpretation sketched above, based on Vinaver's *Mechanical Music* and other related writings.

* * *

Although largely obscure in Benjamin's lifetime and for some time afterwards, Benjamin's 'artwork essay' has been a classic read in arts and media studies, Marxism, and a number of other disciplines since the 1970s, so there is no need to rehash it here in much detail. "In principle", Benjamin begins, "a work

of art has always been reproducible”, but then adds: “But the technological reproduction of artworks is something new”.² This is because for the first time in history, technological reproduction enables artworks to be reproduced on an industrial scale, making it difficult to differentiate between originals and their technically accomplished, almost indistinguishable copies. Artworks are thereby copied from their original time and place, their own “spatiotemporal nexus”, as Peter Fenves puts it,³ which forms part of their aura, and pasted, albeit as copies, to the receiver (or consumer) wherever and whenever s/he desires to experience them. In other words, to experience a classical painting, statue, or piece of music before the advent of technological reproduction, one would have to go to its original location, a gallery, museum, church, archaeological locality, or concert hall, and enjoy there and then, as if on a sort of pilgrimage, the ‘aura’ emanating from the artwork, its uniqueness, originality, authenticity, and original location.

For example, an ‘auratic’ work of art such as Michelangelo’s *David* may exist in only one place and time and emanate its aura from there, whereas its technologically reproduced copies may be simultaneously enjoyed at any number of places, but without the original’s ‘aura’, because only the original may have it, by virtue of its uniqueness and authenticity. In Benjamin’s own words: “what withers in the age of the technological reproducibility of the work of art is the latter’s aura. [...] *By replicating the work many times over, it substitutes a mass existence for a unique existence*” [emphasis in the original].⁴ This new development is even more pronounced with the arts of photography and film, still relatively new at the time, which are entirely predicated on mechanical reproduction: a photograph or a film may simultaneously exist in millions of copies and be viewed by millions of people across the world and it would make little sense to call any of those copies ‘the original’ copy or print. In Benjamin’s words: “From a photographic negative, for example, one can make any number of prints; to ask for the ‘authentic’ print makes no sense”.⁵ That is why in Benjamin’s view technological reproduction abrogates

² Walter Benjamin, “The Work of Art in the Age of its Technological Reproducibility”, in: *The Work of Art in the Age of its Technological Reproducibility, and Other Writings on Media*, Cambridge, MA, Harvard University Press, 2008, 20.

³ Peter Fenves, “Is There an Answer to the Aestheticizing of Politics?”, in: Andrew Benjamin (ed.), *Walter Benjamin and Art*, London, Continuum, 2005, 64.

⁴ Walter Benjamin, op. cit., 22.

⁵ Ibid., 25.

the very notions of authenticity, uniqueness, and originality and, along with them, the 'aura' of traditional art predicated on them. In Arne Melberg's formulation, reproduction "is no longer secondary in relation to an original and the unique originality of the work of art has simply ceased to exist".⁶

Benjamin welcomes this new development because in his view, depriving artworks of their 'aura' frees them from their original ritual functions, for instance in facilitating organized worship, whether of God, in a church, or of Art, in a museum. For, as long as artworks are saturated by their mystical 'aura', stemming from their uniqueness, authenticity, and originality, they remain impervious to all other meanings and interpretations, including political. In Benjamin's words: "[I]t is highly significant that the artwork's auratic mode of existence is never entirely severed from its ritual function. In other words: *the unique value of the "authentic" work of art has its basis in ritual*".⁷ Benjamin welcomes art's divorce from ritual because it makes room for investing art with another function – that of progressive politics. Again in Benjamin's words:

[F]or the first time in world history, technological reproducibility emancipates the work of art from its parasitic subservience to ritual. [...] *as soon as the criterion of authenticity ceases to be applied to artistic production, the whole social function of art is revolutionized. Instead of being founded on ritual, it is based on another practice: politics.*⁸

And along with traditional art's aura and subservience to ritual there also goes its aesthetic autonomy or rather, in Benjamin's view, the semblance thereof – the bourgeois 19th-century idea that all true art obeys only its own laws and purposes, serving no extraneous function but simply existing for itself. In Benjamin's words: "Insofar as the age of technological reproducibility separated art from its basis in cult, all semblance of its autonomy disappeared forever".⁹ In this "definitive renunciation of aesthetic autonomy", Benjamin thus rejects another defining element of 'auratic' art.¹⁰

Benjamin's renunciation of aesthetic autonomy and other elements of 'auratic' art was motivated by his imperative to politicize art in a bid to coun-

⁶ Arne Melberg, "The Work of Art in the Age of Ontological Speculation: Walter Benjamin Revisited", in: *Walter Benjamin and Art*, op. cit., 95.

⁷ Walter Benjamin, op. cit., 24.

⁸ Ibid., 24–25.

⁹ Ibid., 28.

¹⁰ Peter Fenves, op. cit., 67.

ter what he rightly saw as fascism's aestheticisation of politics, emptying the political sphere of all genuine debate and replacing it with elaborate aestheticised rituals, such as parades, mass rallies, and the like, for instance, those organized by Gabriele D'Annunzio in Fiume/Rijeka in 1920–24 or those filmed by Leni Riefenstahl in Nuremberg in 1933; in Uwe Steiner's apt formulation, "the tendency of Fascist states not to give the masses their rightful due but merely to give expression to them".¹¹ Here is how Benjamin put it: "The masses have a *right* to change property relations; fascism seeks to give them *expression* in keeping these relations unchanged. *The logical outcome of fascism is an aestheticising of political life*".¹² Benjamin's real and, as time soon showed, justified fear was that this aestheticising of politics could only result in war: "*All efforts to aestheticise politics culminate in one point. That one point is war. War, and only war, makes it possible to set a goal for mass movements on the grandest scale while preserving traditional property relations*".¹³ "*Such is the aestheticising of politics, as practiced by fascism*", Benjamin writes and famously concludes: "*Communism replies by politicizing art*",¹⁴ filling the void left by the loss of its aura – its uniqueness, originality, authenticity, and aesthetic autonomy – effected by its mass industrial, technological reproduction.

* * *

In the 'artwork essay' and his work in general, Benjamin focuses on the visual arts of painting, sculpture, and, especially, photography and film, saying little about music. Indeed, various Benjamin scholars have noted that "music was not close to Benjamin's interests", that he offered "few direct and sustained engagements with music",¹⁵ which has left a "largely unexplored territory of Benjamin's relevance for aural phenomena and musical culture".¹⁶ By contrast, Stanislav Vinaver was "a great admirer of music and an excellent connois-

¹¹ Uwe Steiner, *Walter Benjamin: An Introduction to his Work and Thought*, Chicago, The University of Chicago Press, 2004, 125.

¹² Walter Benjamin, op. cit., 41.

¹³ Idem.

¹⁴ Ibid., 42.

¹⁵ Rajeev S. Patke, "Benjamin on Art and Reproducibility: The Case of Music", in: *Walter Benjamin and Art*, op. cit., 187 and 194.

¹⁶ Rolf Goebel, "Introduction", in: *A Companion to the Works of Walter Benjamin*, Rochester, NY, Camden House, 2009, 19.

seur”.¹⁷ In his own words, Vinaver “adored music”, because in it he “found the ultimate meaning of life”, “the ultimate sensory frontier”.¹⁸ According to Serbian literary critic and theorist Gojko Tešić, for Vinaver music was “the most substantive, essential, cosmic, metaphysical – that essence to which he aspired in everything; the ideal to which, in art, he subjected everything”.¹⁹ Vinaver was fascinated by music as “the ultimate truth of all truths”.²⁰ Accordingly, he devoted much of his work to music criticism, both of musical performances and contemporary tendencies and developments in the poetics of music, in Yugoslavia and abroad. In Miško Šuvaković’s assessment, in his essays written between 1922 and 1935, Vinaver “performed the theoretical transition from a cultivated and educated listener and music aficionado *qua* critic to a critic and aesthete of modern music”.²¹

In that context, his piece on *Mechanical Music* occupies a prominent place, commanding “special significance at the moment of its publication – one might say that it was programmatically intoned”.²² The text ostensibly begins as a review of an “interesting and naïve work on the influence of music” penned by an English musician called Cyrill (*sic!*) Scott. This was probably *Music: Its Secret Influence throughout the Ages*, written by Cyril Scott, a late Romantic British composer, and published in London in 1933. Vinaver begins his essay as a Hegelian-Marxist critical review of Scott’s book, but already on the first page this morphs into a wider discussion of what he calls ‘mechanical music’. In fact, the text is Vinaver’s reaction against some new instruments that were emerging at the time, most notably the Theremin, the beginnings of electronic music, and the growth of the radio and gramophone record as the main carriers of mechanically reproduced music at the time. Vinaver begins his reaction by noting the ‘deluge’ of mechanical music:

¹⁷ Katarina Tomašević, *Na raskršću Istoka i Zapada: o dijalogu tradicionalnog i modernog u srpskoj muzici (1918–1941)*, Belgrade – Novi Sad, Muzikološki institut SANU – Matica srpska, 2009, 176.

¹⁸ Gojko Tešić, “O Muzičkom krasnopisu, ukratko”, in: Stanislav Vinaver, *Muzički krasnopis: eseji i kritike o muzici*, Belgrade, Službeni glasnik, 2015, 685.

¹⁹ *Idem*.

²⁰ *Ibid.*, 686.

²¹ Miško Šuvaković, “Estetika muzike XX veka”, in: Mirjana Veselinović Hofman *et al.*, *Istorija srpske muzike: srpska muzika i evropsko muzičko nasleđe*, Belgrade, Zavod za udžbenike, 2007, 740.

²² Gojko Tešić, *op. cit.*, 695.

Millions upon millions listen to the radio and turn gramophone records. This is a torrent of mechanical music, and a torrent of music in general, the likes of which humankind cannot recall. This is literally a deluge of music, flooding the whole world, similar to the watery deluge of Noah's day. [...] This deluge is perhaps even more important. We are swimming, day and night, carried by waves of music.²³

However, this seemingly neutral description of the proliferation of easily available music soon turns less neutral, when Vinaver expresses his fear of oversaturation with (mechanical) music:

The external music surrounding us, which we now produce and under which we live, lashed around by its passions and poisoned by its poisons, exceeds us, in many instances, to the sphere of inaudibility. So many times have I felt exhausted to the point of dying at the thought that behind all those windows and doors, cracks and under who knows what other lids covering the boiling pots of relations, there is overflowing mechanical music.²⁴

Due to the mechanical reproduction of music embodied in the radio and gramophone record, there is simply too much music, Vinaver argues, more than the human ear and mind can process. This mechanically (re)produced music is simply threatening to overwhelm us.

In the next paragraph, Vinaver mourns what he perceives as the deafening of old, 'natural' music and instruments by the ostensibly new, 'mechanical' music of his day:

Indeed, perhaps it would be an infinite sort of refreshment from this insane and acute fatality of mechanical tones coming at us and gnashing from all sides, from all those radios – a wonderful refreshment, if we could hear symphonies of falling dew, of flowers opening, of leaves absorbing the sun, of dancing particles of dust, of clouds soaring above us, and who knows what other kinds of secret organic states. For now, there is no such sonic dew and we find ourselves in the deadly sphere of our fully determined music, made for us, created by us, gnashed, cut out, carved, and tailored for us, understood and grasped by us. We are perishing in its ocean.²⁵

Soon, however, it becomes clear that what Vinaver is really mourning is Benjamin's loss of aura in the domain of traditional, 'auratic' music, even if he does

²³ Stanislav Vinaver, "Mehanička muzika", *Zvuk*, Vol. 3, 2, 1935, 45–6.

²⁴ Stanislav Vinaver, op. cit., 46.

²⁵ Idem.

not use Benjamin's term: "Instruments, which we inherited already from the primitive peoples and which we crafted over thousands of years of religious and magical raptures, are like individuals, from whom only their individual truth may be extracted".²⁶ This is perhaps the closest that Vinaver comes to Benjamin, only, so to speak, from the other side: while Benjamin welcomes the loss of 'aura' in technologically, mechanically (re)produced art, the obsolescence of 'auratic' art in the 20th century, Vinaver is appalled by it, by the loss of a tradition "crafted over thousands of years of *religious* and *magical* raptures". In my view, this tradition, with its 'religious' and 'magical' overtones, is none other than the 'auratic' tradition that Benjamin dismisses in his essay.

Vinaver then continues in a similar vein, but now veering dangerously close to the metaphysical:

Have we truly exhausted the old instruments and instruments in general? And isn't there, even if they only produce sound and nothing else, nevertheless another secret in them, for music? How may we and can we at all so easily break off from individuality, abandon beings endowed with life, tear off from life itself, which is nonetheless a secret? Those are perhaps the problems inherent in this musical scourge.²⁷

There is much in that short paragraph that remains secret, mysterious, metaphysically hidden: the secret that traditional instruments allegedly impart to music and the old trope, dating back to at least the 18th century, of handmade instruments, especially violins, being endowed with a life of their own and therefore treated as individuals. Finally, life itself, as the greatest secret of all, appears to be under threat from this new scourge of mechanical music:

And what will happen when we abandon our old friends, our old symbols [...] – when we smash our violins and bassoons, oboes and harps, drums, violas, and violoncellos and dump them into antique museums? What will happen when we commit this treachery, [...] when one abandons one's best friend for an immediate benefit, and even life itself for a mechanical equivalent of life?²⁸

As those final lines suggest, even life itself, or, at any rate, organic life is under threat due to the loss of aura, in danger of being replaced by a mechanized, machine surrogate of life, carried by the waves of an ocean of dehumanising technology.

²⁶ Ibid., 47.

²⁷ Stanislav Vinaver, op. cit., 47–8.

²⁸ Ibid., 48.

That ocean, as Vinaver argues, is nothing but the mechanical reproduction of music, proliferating already existing music to a humanly unbearable degree. In his own words: “And that ‘ocean’ is, however, nothing new, because it is just a repetition, registration, and multiplication of previously existing music”.²⁹ In his view, all of this ‘mechanical’ music is mere reproduction, not production or genuine creation, in terms of creating something new, but merely the reproduction of already existing music, multiplying it to an unbearable degree:

It is strange that such technical development in fact and only in a giant proportion simply multiplies and magnifies something that already exists and that we already, in reality, lived through. Now, when this painful and sadistic music is perhaps already dead to a higher meaning, because it has yielded complete and consummate patterns, only now, thanks to technology, it is becoming noticeable and perceivable to all; it floats over the universe and looks like a great conqueror.³⁰

Appalled by this ‘sadistic’ conqueror, Vinaver seeks refuge in old instruments, endowed, as he tells us, with life and individuality. Accordingly, he concludes: “And then even an ordinary violin, in a seedy road tavern, seems to me like an old, idyllic, narrow trail, leading to our salvation. *Apage, Sathanas*”.³¹

* * *

Thus Benjamin and Vinaver, writing only a few months apart, one in his Parisian exile, the other in the provincial obscurity of interwar Belgrade, both address the contemporary proliferation of technological reproducibility in the domain of art, that is, in Vinaver’s case, music, but with opposite conclusions: while Benjamin welcomes it as enabling art to assume a political function, Vinaver is alarmed by the prospect of traditional, ‘auratic’ music going obsolete and taking no less than our organic life with it, replacing it with a dehumanized, mechanical copy. Above, I tried to explain in some detail why Benjamin welcomed the advent of the technological reproducibility of art and its perceived consequences, with reference to his political agenda. Now I must try to explain Vinaver’s motives in his hostile reaction to the same phenomenon in the sphere of music. One of those motives may be Vinaver’s staunch adherence to modernism in music and literature, both in Europe-

²⁹ Ibid., 46.

³⁰ Ibid., 47.

³¹ Stanislav Vinaver, op. cit., 48.

an culture and, especially, in that of interwar Yugoslavia and Serbia. According to the Serbian literary critic and theorist Gojko Tešić, Vinaver was “the most pronounced champion of modernism in Serbian art and culture”,³² with all that modernism entailed: its radical pursuit of the new, of new poetics, of new and original literary and compositional solutions, its valorisation of originality and creativity, of authorship, genius, and authenticity – in Benjamin’s understanding, all the necessary ingredients of ‘auratic’ art.

Vinaver’s modernist orientation is easily appreciated not only in his poetry and positive critical pronouncements on modernism itself, but also in his critical diatribes against all sorts of nationalism and neoclassicism in music and literature, whether Serbian or European, and their representatives, such as Bogdan Popović, Miloje Milojević, and Stevan Hristić. For instance, in an article titled *The Future of Music (Budućnost muzike)* and published in the Belgrade-based journal *Comoedia* in 1924, he argues in the following terms for the genuinely new, the new new:

But the true, genuine, new new is the kind of new that belongs to an altogether new. That would have to be a significantly different music, a significantly different world feeling. [...] And then the future of music would be huge, infinite. Whereas all that sniffing around old fields in order to eke out another grain or two that were left uncollected, outside the barn: that would be a nice and charming job for antiquaries, for all lovers of the definitely old, for musicologists. But certainly not for genuine explorers or creators.³³

One finds a similar position in his review of the Seventh International Festival of Contemporary Music published five years later in the Belgrade magazine *Vreme*, in 1929. There he rails against the ‘artisans’ and ‘craftsmen’ of modernism, the epigones (in his judgement) of Schönberg and Stravinsky:

That craft feels strong. It feels secure. It is confident. But it does not disarm anyone. But it is somewhat austere and barren, dry and dead. And the big question is how much one can mould modernism at all. Schönberg and Stravinsky’s modernism consisted of a continual search and vibration. These authors had to have before their eyes, before their entire spiritual being, the entire musical past as well, against which they rebelled and with which they sometimes found common ground. Those protests and revolts, that eternal anticipation gave birth to creations of genius, such as *Petrushka* and *Pierrot lunaire*. There always had to be, I would say, a hindrance and an obstacle that had to be overcome. Now there are

³² Gojko Tešić, op. cit., 689.

³³ Stanislav Vinaver, “Budućnost muzike” (The Future of Music), in: *Muzički krasnopis*, op. cit., 25.

no obstacles. Contemporary composers compose following the principles of Schönberg and Stravinsky – but with total freedom. And that freedom gives them neither joy nor does it make them convincing.³⁴

In the same review, expressing his adherence not only to the modernist concepts of authorship and genius, but also, perhaps, to the valorisation of intuition in thought and artistic creation, an important ingredient in the philosophy and aesthetic of Henri Bergson, his former teacher at the Sorbonne and formative intellectual influence, Vinaver praises what he views as Schönberg's intuitive genius and dismisses serialism as no more than an intellectual play by a man of a genius:

They [i.e. Schönberg's followers] have accepted a number of rules. Especially from Schönberg. This composer, for the sheer fun of it, founded a new domain of music comprising exactly twelve tones that are not related in any way. But that was only a caprice and whim of a man of genius, who in reality creates according to his own innate drive and derives the rules out of a desire for intellectual play. However, his pupils accepted this gospel without any reservations. Its offspring are arid and difficult.³⁵

What this and the preceding quotations share is the typically modernist juxtaposition that Vinaver sets between a genius author and his barren epigones; between original, intuitive creation, authenticity, and the mystery of genuine art, on one side, and mere mechanical emulation on the other. To Vinaver it must have been clear where in that juxtaposition mechanical reproduction stood, with its incompatibility with the very notions of originality and authenticity.

The other possible reason behind Vinaver's hostility to 'mechanical music' may be his reverence of the old, early-Romantic view of music as the quintessential art, the only fully self-referential art, a view first promoted by the early German Romantics such as E. T. A. Hoffmann, F. W. J. Schelling, and Arthur Schopenhauer, and later taken up by such disparate figures as the German music theorist Eduard Hanslick, English essayist Walter Pater, and Vinaver's own modernist hero, Arnold Schönberg. According to this view, music is the only self-referential, and, as such, quintessential art because it, unlike the other arts, represents and refers only to itself, unable to represent topics or themes other than itself. For example, a painting or a statue,

³⁴ Stanislav Vinaver, "Moderna muzika posle pobeđe" (Modern Music after its Victory), in: *Muzički krasnopis*, op. cit., 168.

³⁵ Idem.

at least in the domain of figural, pre-abstract art, must represent someone or something, whether a person or a number of persons, a building, landscape, or cityscape. By contrast, a sonata, fugue, concerto, symphony, or any other genre of instrumental music (the only kind of ‘pure’ music, according to these thinkers) cannot represent anything but itself, certainly not concrete objects the way a piece of visual art or literature can. That is why for E. T. A. Hoffmann music was “the most romantic of the arts”, for Schelling “the primal rhythm of nature”, and for Schopenhauer over and above all the other arts.³⁶ That is also the source of Walter Pater’s famous dictum that “All art constantly aspires towards the condition of music”,³⁷ that is, to music’s self-referentiality and aesthetic autonomy that comes with it – representing and referring only to itself and not some extraneous contents, therefore existing only for itself and obeying only its own laws and not those of representing other objects or serving functions other than itself.

Similar views are readily found in Vinaver’s writings as well. For instance, in a piece titled *Musica triumphans*, published in 1923 in the Yugoslav periodical *Misao*, Vinaver wrote the following lines: “Today, [culture] is so permeated by music that it is ripening into a musical fruit. Its thought is becoming musical, thrusting ever farther into the obscurity of sounds, ever farther from the clear conceptuality of visual representations”.³⁸ Similarly, blending this early Romantic vision of music as mysterious and ineffable with another early Romantic view of music as a refuge from the mundane, empirical everyday world with, perhaps, his teacher Bergson’s valuation of intuition and imagination in artistic creation, Vinaver wrote in another piece, two years later:

[W]ithout imagination there is neither literature nor art, nor, in fact, a genuine cultural life [...] Music, of all the arts, involves the highest degree of fantasy. One also conquers the imagination via music. That is perhaps one of the deep reasons why all the arts are inclined to the sources of music. It elevates the imagination and lends it wings, the wings with which we fly out of the ordinary. Carried by the wings of the imagination, we soar above the everyday [...]³⁹

³⁶ I have discussed this topic at length in Chapter I of my study *The Virtuoso as Subject: The Reception of Instrumental Virtuosity, c. 1815–c. 1850*, Newcastle-upon-Tyne, Cambridge Scholars Publishing, 2016.

³⁷ Walter Pater, “The School of Giorgione”, <http://www.victorianweb.org/authors/pater/renaissance/7.html>, ac. 2 Nov. 2018, 12:37 p.m.

³⁸ Stanislav Vinaver, “Musica triumphans”, in: *Muzički krasnopis*, op. cit., 36.

³⁹ Stanislav Vinaver, “Naše muzičke prilike” (Current Situation in Our Music), in: *Muzički krasnopis*, op. cit., 180.

This adherence to the early Romantic and modernist view of music may also be the reason why Vinaver, as noted above, regarded music as “the ultimate meaning of life” and “the last sensory frontier”, “the most essential, cosmic, metaphysical” art, “the core” and “ideal to which he subjected everything regarding art”, why he was fascinated by music as “the ultimate truth above all truths”.

* * *

That may also be the reason for his alarm at the proliferation of what he called ‘mechanical music’, that is, the (re)production of music by means of modern technologies, above all the radio and gramophone record. For, as Benjamin observed, technological reproduction robbed artworks of their ‘aura’, that mystique quality encompassing uniqueness, originality, authenticity, and autonomy. Vinaver, too, correctly saw that the mechanical reproduction of music threatened to rob music of its own equivalent of aura, inasmuch as it was incompatible with most of those qualities, mentioned above, that had defined music as an ‘auratic’ art since the late 18th and early 19th century. Benjamin, following his own progressive, communist, and anti-fascist political agenda, saw a valuable political, liberatory potential in art’s loss of aura due to technological reproduction. By contrast, Vinaver, though certainly never a supporter of fascism but in 1935 still living in a country not yet ravaged by it, did not see such a positive potential in the mechanical reproduction of music, but, perhaps, only another sign of humanity’s headlong march toward self-destruction in a total war, on the wings of an aestheticised technology and instrumental reason run amok, no longer serving humanity but turning against it.

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Summary

In Paris in late 1935, the exiled German-Jewish philosopher Walter Benjamin completed the first version of his well-known 'artwork essay', *The Work of Art in the Age of Its Technological Reproducibility*. In that essay, Benjamin famously welcomed the loss of 'aura' in art, the mystique, quasi-religious quality of unique, original, authentic, and aesthetically autonomous works of art, due to the advent of mass reproduction of artworks on an industrial scale, especially in the new arts of photography and cinema, rendering many of those quasi-religious qualities of 'auratic' art obsolete. Benjamin welcomed this in accordance with his leftist, anti-fascist political agenda, hoping that the loss of 'aura' would open art to politicization, communism's (or, at any rate, Benjamin's) response to fascism's aestheticisation of politics. That same year, 1935, in Belgrade, the capital of what was then the Kingdom of Yugoslavia, the Serbian-Jewish poet, intellectual, and literary and music critic Stanislav Vinaver wrote an essay titled *Mehanička muzika (Mechanical Music)*. In his essay, Vinaver focused on the advent of technical reproduction in and its effects on music, an art largely ignored by Benjamin. Unlike his more famous contemporary, Vinaver was alarmed by the new technologies of radio and the gramophone record and their perceived negative impact not only on traditional music, performed live on traditional, acoustic instruments, but on organic life in general, replacing it with a mechanical surrogate carried by the waves of a dehumanizing technology. Vinaver's views were probably shaped by his passionate championing of modernism in Serbian and Yugoslav literature and music alike, which is evident not only in *Mehanička muzika*, but also in his criticism in general. Two more important factors may have also been the influence of the French philosopher Henri

Bergson, Vinaver's one-time professor at the Sorbonne, and his valorisation of intuition in thought and artistic creativity, as well as Vinaver's somewhat nostalgic view of music as the only true and self-referential art, a view reminiscent of the re-conception of music in the early German Romantics such as E. T. A. Hoffmann, F. W. J. Schelling, and Arthur Schopenhauer, later taken up and elaborated by such disparate figures as the German music theorist Eduard Hanslick, English essayist Walter Pater, and Vinaver's own modernist hero Arnold Schönberg. Ironically, although Vinaver shared much of Benjamin's leftist politics, he did not see such a positive potential in the mechanical reproduction of music, but, perhaps, only another sign of humanity's head-long march toward self-destruction in a total war, on the wings of an aestheticised technology and instrumental reason run amok, no longer serving humanity but turning against it.

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Miloš Bralović*

Serbian Academy of Sciences and Arts
Institute of Musicology

ANNULLING THE TRAUMA: NEOCLASSICISM AS A MODERNIST (?) ANTIDOTE TO SOCIETY'S ILLS¹

Abstract: In this paper, we shall examine the overall conditions of the emergence of neoclassicism in Paris, shortly after the First World War. Compared to that, the emergence of neoclassicism in Serbian music is also going to be examined having in mind that neoclassicism, as a dominant movement, appears in Serbian music significantly later – after the Second World War. At this point, the only correlation between the two neoclassicisms is that they both appear after the significant, primarily destructive historical events. What would their other similarities and differences be?

Keywords: Neoclassicism, Paris 1920s, Belgrade 1950s, moderated modernism, First World War, Second World War.

Emotions in a can

While going through one of the (in the terms of the digital age, old) dictionaries, one might find this definition:

NEOCLASSICISM (new classicism), a movement, which appeared during the years which followed the First World War as a reaction to late romanticism (with its offspring, expressionism) and impressionism. Its emergence is in many ways conditioned by the crisis of the spiritual life which was a consequence of wartime and societal events. [...] New anti-romantic aesthetics, so-called new objectivity

* Author contact information: milosbralovic@gmail.com

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(from the Ger.[man] term *Neue Sachlichkeit*) assumed a sober, abstained, 'Apolonian' art, in which the old ideal would be resurrected: balance between form and content, objectivisation of emotions, solid formal construction. Conducting these principles to their final consequences sometimes leads to postulates of formalist aesthetics, which considers music as a game of sounds and annuls its emotional content.²

This definition contains several crucial points which are going to be discussed in this paper. One of them would be the emergence of neoclassicism as a compositional practice and as a term which assumes it, historical (but also geographical) contexts in which neoclassicism appears, including its aesthetical postulates and mentioned contexts which conditioned those postulates.

Dragutin Gostuški argues that in the history of art and music there is

a certain psychological explanation of positive changes: in the initial stadium of a style a basic model is established, which completely satisfies the current situation: time, and, the increasingly expanded use of standard methods gradually diminish the influence of the basic models to the observers; because of that one incessantly strives towards the new, primarily morphologically more complex way of expression; but in the final stadium of the process, even extreme solutions lose their transcendent force. At that point, as the only way out, the need appears towards a return to the basic, simple models; *but with that type of leap, in itself, one achieves that complex emotional effect which was strived for, embodied in a shock.*³

² ["**NEOKLASICIZAM (novoklasicizam)**, smer koji se u godinama neposredno posle Prvog svetskog rata pojavio kao reakcija na pozni romantizam (sa njegovim izdankom ekspresionizmom) i impresionizam. Njegov nastanak je u mnogome uslovljen krizom duhovnog života prouzrokovanom ratnim i društvenim zbivanjima. [...] Nova antiromantična estetika, tzv. Nova objektivnost (od nem.[ačkog] termina *Neue Sachlichkeit*), zastupa treznu, uzdržanu, 'apolinijsku' umetnost, u kojoj bi vaskrsli klasični ideali: uravnoteženost forme i sadržaja, objektivizacija emocija, čvrsta formalna konstrukcija. Sprovođenje tih načela do krajnjih konsekvenci vodi katkad do pozicija formalističke estetike, koja smatra muziku igrom zvukova i odriče joj emocionalni sadržaj."] (Engl. transl. by the author.) Vlastimir Peričić, "Neoklasicizam" ["Neoclassicism"] u: Krešimir Kovačević (ur.), *Muzička enciklopedija [Musical Encyclopedia]*, Zagreb, Jugoslovenski leksikografski zavod, 1974, 670.

³ ["...izvesno psihološko objašnjenje pozitivnih promena: u početnom stadiju stila ustanovljava se osnovni model koji potpuno zadovoljava datu situaciju: vreme i sve proširenija upotreba standarnih metoda postepeno umanjuju dejstvo prvobitnih tipova na posmatrača; zbog toga se neprestano teži novom, prvenstveno morfološki kompleksnijem načinu izražavanja; ali u krajnjem stadiju procesa čak i ekstremna rešenja gube svoju transcendentnu snagu. Tada se kao jedini izlaz, javlja potreba za povratkom na početne,

This, as it appears, psychological explanation of a permanent return towards the classical is further emphasised in this way: “That is where the sense of relief, consciousness of the sublimity of the moment and passionate, often even careless activity of building a future world come from – all of that which characterizes periods of European classicism. Contrary to that the man of the Baroque era lives, above all, in the present”⁴ Finally, Gostuški claims that every change of stances happens in one of two alternative ways – evolution and reaction, where

The other phenomenon [reaction] appeared three times so far in the new history of Europe. At the beginning of Romanesque art, the humanism of the Renaissance and with the classicism of the 18th century. [...] historical moments marked (among other things) by the return towards the classical forms were always, at the same time periods of the biggest upheavals, the most fateful deviations of European action programmes by all points in politics, economics, philosophy, science, in the way of life and in relation to it.⁵

Although Gostuški does not mention 20th century Neoclassicism in the quoted paragraph, it is not difficult to assume (in comparison with the first definition) that the “leap” from complex to simple solutions, the “careless activity of building a future world”, or the phenomenon of reaction, are some of the features that also apply to it, as one of many others, in the broadest sense of that word, classicist tendencies throughout history. However, in both Peričić’s definition and Gostuški’s arguments regarding the appearance of the classical, it is implied that neoclassicism and/or classical tendencies in the broader sense appear after major changes, even conflicts in politics, economics, society, resulting in both collective and individual trauma.

jednostavne modele; *ali samim tim skokom ostvaruje se u vidu šoka onaj snažni emocionalni efekt za kojim se težilo.*” (Engl. transl. by the author.) Dragutin Gostuški, *Vreme umetnosti*, [*The Time of Art*], Beograd, Prosveta, 1968, 133.

⁴ [“Odatle ono osećanje olakšanja, svest o uzvišenosti trenutka i strasna, često čak i bezobzirna aktivnost da se izgradi jedan budući svet – sve ono dakle što karakteriše periode evropskog klasicizma. Suprotno tome, čovek baroknih perioda živi pre svega u sadašnjici.”] (Engl. transl. by the author.) Ibid.

⁵ [“Ovaj drugi fenomen [reakcija] pojavio se do sada tri puta u novoj istoriji Evrope. U početku romanskog doba, sa humanizmom Renesanse i sa klasicizmom 18. veka. [...] istorijski momenti obeleženi (između ostalog) povratkom klasičnim oblicima bili su uvek istovremeno i periodi najvećih potresa, najsudbonosnijih devijacija ackionog programa Evrope u svim tačkama, u politici, privredi, filozofiji, nauci, umetnosti, u načinu života i u odnosu prema njemu.”] (Engl. transl. by the author.) Ibid.

Regarding the term “trauma”, it “comes from the Greek τραῦμα, meaning ‘wound’. This term mostly refers either to physical injury caused by external force or to a type of psychological damage that occurs as a result of a severely distressing event”.⁶ While even laymen may assume music may help people deal with their mental trauma (whatever the cause of it), the relationship between traumatic events and the overall development of culture and arts seems to have a slightly different course. For example, while discussing several of Alfred Schnittke’s (1934–1998) late operas, Ivana Medić notes that in them

Schnittke employs narrative strategies that can be regarded as a response to trauma. Namely traumatised characters have fairly limited access to reliable conscious memories (and therefore the truth) of an event. As a result, they see symptoms of trauma [...] as literal re-experiences of trauma and history as unassimilable into a linear narrative. In his operas Schnittke employs flashbacks, broken narration, surreal episodes, keeping the viewer constantly in doubt as to whether what we are seeing on stage is ‘real’ or not.⁷

There are, of course, numerous other examples of dealing with trauma and trauma in general in various stage works through history,⁸ and this was to illustrate one of the possible ways of noting and interpreting them in a group of works of a certain author. But, what happens if/when trauma changes everything, in colossal proportions?

What can one do with emotions in a can? (1)

At the turn of the century in France, according to Scott Messing, there were various terms that in different ways denoted art and music, which were connected to any sort of past traditions. Therefore, in the late 1800s, the term neo-

⁶ Ivana Medić, “Alfred Schnittke’s Operas from the 1990s in the Context of Trauma Studies”, in: Sonja Marinković et al. (eds.), *Challenges in Contemporary Musicology*, Belgrade, Faculty of Music, 2018, 248.

⁷ Ibid., 253–254. It is worth noting that the author deals with three of Schnittke’s operas: *Life with an Idiot* (1990–1992), *The History of Dr Johann Faust* (1984–1994) and *Gesualdo* (1993), with specific postmodernist features, influenced by the postmodern context (although their plots are not related to the time in which the operas were created), and events such as the fall of The Berlin Wall (1989), the dissolution of The Soviet Union (1991), etc.

⁸ There are numerous examples of various trauma in opera, from, for example, Gaetano Donizetti’s (1797–1848) *Lucia di Lammermoor*, to Alban Berg’s (1885–1935) *Wozzek* and many others.

classicism (néoclassicisme, in literature), “especially that represented by the art of late eighteenth-century France, was distinctly out of favor. [...] had a generally pejorative undertone arising from the disdain for what some late nineteenth-century writers considered a colorless imitation of Greek and Roman art and a servile captivation with academic niceties”.⁹ Later on, Messing adds:

The term neoclassicism with regard to music occurs with increasing frequency only after 1900. These references suffice to give neoclassicism a specific definition during the first decade of the twentieth century: an expression pertaining to nineteenth-century composers, who perpetuated the forms of instrumental music made popular during the eighteenth century, but who sacrificed originality and depth of musical substance to the abject imitation of structure.¹⁰

As Messing argues, the derogatory meaning persisted in music as in literature, except in music, the term neoclassicism “aggravated by nationalist feelings, since [neoclassicism] was invariably used [...] by French writers to describe German musicians”.¹¹ Contrary to this term, at the turn of the century, following various nationalist tendencies in France, the term new classicism (nouveau classicisme) was used to denote French music based on the revival of French music of past times, as opposed to German music of the time.¹² Or, as Jane Fulcher (while discussing the period of the First World War, and elements of nationalism in French cultural politics) would put it, Opéra and other cultural institutions served

as a realm of national memory and myth, to install a unified wartime identity in a politically and culturally fractured France. Here the myth was that of French classicism: France was ‘Latin’ and thus classic in culture, but according to a circumscribed notion of the style that was rooted in the ideology of the monarchist Right.¹³

⁹ Scott Messing, *Neoclassicism in Music. From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*, Rochester, University of Rochester Press, 1996, 13.

¹⁰ *Ibid.*, 13–14.

¹¹ *Ibid.*, 14.

¹² Cf. *Ibid.*, 24. Here Messing refers to various pieces written by Léo Delibes (1836–1891), Camille Saint-Saëns (1835–1921), Maurice Ravel (1875–1937), Vincent d’Indy (1851–1931), Claude Debussy (1862–1918) and others, who used, for example, dance idioms and other conventions of 17th and 18th century (French) music.

¹³ Jane F. Fulcher, *The Composer as Intellectual. Music and Ideology in France, 1914–1940*, Oxford, Oxford University Press, 2006, 20. Fulcher argues that during the First World War and in the following decade, composers belonging to the conservative Right in France (followers of César Franck [1822–1890] or Camille Saint-Saëns, such as, for ex-

Leaving the political division to Left and Right in early 20th century France aside at this moment, one comes to the conclusion that the mentioned terminology (at least when it comes to music) primarily served to describe, on the one hand, German music – and its potentially negative influence on French music – with the term neoclassicism, and on the other, to denote everything related to French tradition, which is rooted in classical Latin culture, thus represented as a ‘good role model’ for the composers whose works (once they were written) were dubbed with the term new classicism.

Following the end of the First World War, a change in the meaning of the terms occurred:

Some propagandists of contemporary art tended to disavow any kinship with pre-war styles, which, with few exceptions, they generally regarded as corrupt in one way or another. For these artists and critics, Debussy was the avatar of impressionism [...]. Likewise, Ravel was associated with a gaudy romanticism and the fact that *La valse* was his first post-war work encouraged this assessment.¹⁴

For example, one of those propagandists was Jean Cocteau (1889–1963), who praised Erik Satie (1866–1925): “Cocteau set Satie apart from either pre-war trends or remote national traditions. The ‘classical’ path of clarity which Cocteau accorded Satie was a solitary one that did not reach into the past. The ‘new simplicity’ of Satie [...] was both ‘classic’ and ‘modern’; ‘a French mu-

ample, Vincent d’Indy) advocated the rhetoric by which French culture was in its foundation Latin (not Greek), therefore classical, in contrast with ‘Nordic’ romanticism and the irrationalism of the ‘Huns’, Cf. Jane F. Fulcher, “The Composer as an Intellectual: Ideological Inscriptions in French Interwar Neoclassicism”, *The Journal of Musicology*, Vol. 17, No. 2, University of California Press, 1999, 200. This rhetoric led to the formation of the “League pour la Défense de la Musique Française” by Charles Teronc in 1916, with the aim of keeping French music pure and free from any other ‘unwanted’ influences – namely those of contemporary German and Austrian music (although the music of Viennese 18th century classicism was considered a good role model) – which was reflected in the opera and concert repertoire of the time. Cf. *Ibid.*, 203–204. Meanwhile, composers (and/as intellectuals) connected to the Left (such as, to various extents, Maurice Ravel, Erik Satie or “Les Six”) considered the classic models to be something more of a universal model, non-related to race or nationality, where the works they produced were marked as both ‘traditional’ and ‘modern’. Cf. *Ibid.*, 211–212. There are different ‘alignments’ of the mentioned composers, regarding their relations to the Right and Left (such as in the case of Maurice Ravel, for example), which is going to be put aside at this point. Also, the use of popular music and contemporary everyday life topics was important to Left-aligned composers, but that aspect could be elaborated as a different topic.

¹⁴ Scott Messing, *op. cit.*, 76.

sic' that did not recall any other French music".¹⁵ Therefore, Satie's music, in Cocteau could be accounted for as modernist. These, in the broadest sense, modernist features of neoclassicism (in its new, post-war meaning) were, according to Messing, the artists' tendency towards

stabilizing reentry into the mainstream of European art and a nostalgia for the past which that return implied. Contemporary to that tendency [...] an alliance with the past might compromise creativity and it was wise to remain a cultural orphan. [...] The term [neoclassicism] enjoyed a renewed life beginning in 1923 because it was associated with Stravinsky, [...] and that relationship would prove decisive in securing a meaning for neoclassicism that was different from what it once had.¹⁶

So far, various mentioned authors who tackled the different aspects, in the broadest sense, of (neo)classical aesthetics, have mentioned or indirectly implied that the situation, regarding the notion of the term, its implied aesthetics or cultural politics in general, changed in the years following the end of the First World War. The reasons for that change are to be found at both the collective and individual level, as either psychological, sociological, economical, etc. But before examining various details regarding the aesthetics of neoclassicism and the poetics of certain authors, one should examine a different context of the emergence of neoclassicism.

Leaving aside other European countries where neoclassicism appeared (such as the Weimar Republic, the Soviet Union or Italy), we are going to speak about several conditions in which neoclassicism in Serbian music appeared, bearing in mind not only its geographical but also temporal distance.

Neoclassicism emerged relatively late in Serbian music, compared to its French counterpart. It appeared in the 1950s as a dominant movement, embodied within so-called moderate modernist tendencies. In the meantime another war of colossal proportions occurred (and that was the Second World War), and the Yugoslav state polity and the societal system changed (a monarchy in the interwar period, Yugoslavia became a federal republic led by the Communist party). This influenced several changes in the arts and culture, especially if one has in mind that during the 1930s, "...the return of, at the time, the youngest generation of composers who had studied abroad, members of the 'Prague Group' [which] was marked in local history as the

¹⁵ *Ibid.*, 77.

¹⁶ *Ibid.*, 85.

first avant-garde wave in Serbian music...”,¹⁷ although there were several modest neoclassical contributions before the Second World War, embodied in, for example, the works of Predrag Milošević (1904–1988, a member of the ‘Prague group’).¹⁸ After the Second World War, “a *simplified aspect* of musical neoclassicism in Serbia, recognisable by the premises of socialist realism, was, in fact, a consequence of [its] ideological and political use”.¹⁹ These premises of socialist realism were somewhat present in the “turnabout towards the method of realism”²⁰ in the late 1930s, but, according to Mirjana Veselinović-Hofman,

the thesis of socialist realism had never been manifested in its most dogmatic way [...]. An open confrontation between the political establishment of our country and the Soviet Union, made public in June 1948, significantly contributed to that. [...] Although the new political situation in post-war Yugoslavia made possible even the abandonment of socialist realism in theory, artistic production was, up to 1951, and even 1954, even in Serbia, subordinated to various aspects of ideological or political control.²¹

And as socialist realism started to fade throughout the 1950s, “the only possible modernistic challenge that Serbian artists could make in relation to the

¹⁷ [“...da bi povratak sa studija kompozitora tada najmlađe generacije, pripadnika ‘praške grupe’, koji domaća istorija beleži kao ‘prvi avangardni’ udar u srpskoj muzici...”]. (Engl. transl. by the author). Vesna Mikić, *Lica srpske muzike: neoklasicizam* [*Faces of Serbian Music: Neoclassicism*], Beograd, Fakultet muzičke umetnosti, 2009, 106.

¹⁸ Cf. *Ibid.*, 107.

¹⁹ [“Симплицификовани вид музичког неокласицизма у Србији, препознатљив по премисама социјалистичког реализма, био је, у ствари, последица [његове] идеолошке и политичке употребе.”] (Engl. transl. by the author). Мирјана Веселиновић-Хофман, “Музика у другој половини XX века” [“Music in the Second Half of the 20th Century”], у: Мирјана Веселиновић-Хофман (ур.), *Историја српске музике. Српска музика и европско наслеђе* [*History of Serbian Music. Serbian Music and European Heritage*], Београд, Завод за уџбенике, 2007, 108.

²⁰ [“заокрета ка методи реализма“]. (Engl. transl. by author). *Ibid.*

²¹ [“соцреалистичка теза се у српској музици није испољила у свом најекстремнијем догматском виду [...]. Томе је знатно допринео отворени сукоб тадашњег политичког врха наше земље и Совјетског Савеза, обзнањен крајем јуна 1948, [...] иако су нове политичке прилике у тадашњој Југославији учиниле теоретски могућим чак и напуштање соцреалистичких позиција, уметничко стваралаштво је све до 1951. па и до 1954. године и у Србији било изложено разним видовима идеолошко-политичке контроле“]. (Engl. transl. by the author). *Ibid.*, 108–109.

culture and its 'prescribed' aesthetic norms was moderate modernism".²² Also, moderate modernism, as the author explains, denotes non-radical modernism "as a kind of 'umbrella' term of the Serbian music of the 1950s. This kind of approach could, possibly, in our opinion: [...] facilitate the understanding of very complicated neo/ism terminology..."²³ The reasons for the temporal distance of some 30 years which appeared between Serbian neoclassicism and its French counterpart are to be sought in the modern history of Serbian music (in terms of fine arts), which was developing in different historical, socio-political conditions, thus being 'in delay' with an artistic canon which was yet to be confirmed and upgraded, rather than criticised, subverted, or deconstructed, which was the case in European 20th century art and culture.²⁴

So far, the notion of the emergence of neoclassicist French or Serbian/Yugoslav content has been the topic of this discussion, throughout the genesis of the term, the points in history in which neoclassicism emerged and the mention of some of its basic features. Further on, we are going to delve deeper into the aesthetic features of neoclassicism and examine two 'products' of neoclassicist poetics.

What can one do with emotions in a can? (2)

Theodor Adorno, while discussing Stravinsky's music, claimed that its restoration features were in correspondence with the regression of the society.²⁵ Stravinsky tried to reconcile the music of the 18th century and modern music, by using the old compositional techniques and (at first) subordinating the contemporary ones to them, thus creating a dissonance between the old and the new.²⁶ This dissonance, then, became Stravinsky's individual compo-

²² Vesna Mikić, "Aspects of (Moderate) Modernism in the Serbian Music of the 1950s", in: Dejan Despić, Melita Milin (eds.), *Rethinking Musical Modernism*, Belgrade, Institute of Musicology, Serbian Academy of Science and Arts, 2008, 187–188.

²³ *Ibid.*, 187. The term moderate modernism could be used in broader contexts. The definition of moderate modernism is a broad subject concerning the transformed results of the avant-garde into a mass consumerist art. This represents a different topic, and for the purposes of this paper, moderate modernism is going to be used as an 'umbrella' term of various neo/isms.

²⁴ For more information, see: Vesna Mikić, *Neoklasicizam...* op. cit., 105–111.

²⁵ Cf. Theodor W. Adorno, *Filozofija nove muzike [Philosophy of New Music]*, (transl. by Ivan Focht), Beograd, Nolit, 1968, 219.

²⁶ *Ibid.*, 222.

sitional idiom.²⁷ When applied to the neoclassical movement, it is not hard to conclude that Adorno's attitude towards it was negative in the sense that neoclassicism, (according to its main features, in terms of the socio-historical contexts of the time) was anti-modern. In that manner, for Makis Solomos, 'call to order', which Cocteau proclaimed in 1923, stigmatised the modernity of fauvism, expressionism, cubism and constructivism.²⁸

Leaving this viewpoint aside, there were numerous claims whereby a return of some sort which implied a method which could be named a 'healing procedure'. In France, as we have mentioned earlier, it was the balance between nostalgia for the past and modernity, it was a 'middle path' that was proclaimed by Cocteau. In Germany, it was Johann Sebastian Bach's (1685–1750) music.²⁹ And apparently, various 'healing procedures' were a part of the "careless activity of building a future world", mentioned in the introduction of this paper. In whichever way these tendencies were interpreted by the contemporaries or more or less distant successors, the 'healing procedures' were, apparently, a part of the project of modernity, clearly a looking-forward feature of modernism.³⁰ And if we add Daniel Albright's claim that modernism is "*the testing of the limits of aesthetic construction*",³¹ modernism becomes a significantly broader concept. In that regard, Albright adds, "Modernism was a movement associated with the scrupulous choice of artistic materials, and with hard work in arranging them. Sometimes the Modernists deflected the domain of artistic selection to unusual states of consciousness (trance, dream, and so forth); but, except for a few dadaist experiments, they didn't abandon

²⁷ Ibid.

²⁸ Cf. Makis Solomos, "Néoclassicisme et postmodernisme: deux antimodernismes", in: *Musurgia*, Vol 5, No. 3/4, 1998, 92, <https://www.jstor.org/stable/40591798>, ac. 22. 02. 2019.

²⁹ For more information see: Walter Frisch, "Bach, Regeneration and Historicist Modernism" in: *German Modernism. Music and the Arts*, Berkeley, Los Angeles, London, University of California Press, 2005, 138–185. This tendency led to the appearance of "historicist modernism", a movement embodied in the works of Ferruccio Busoni (1866–1924) and Max Reger (1873–1916), which Walter Frisch claims to be different from neoclassicism, unlike Scott Messing, who, while discussing music at the turn of the century in Germany, sees the same tendencies as, in broadest sense, neoclassical, see: Scott Messing, „Neoclassicism in Germany“, in: op. cit., 61–74.

³⁰ Cf. Miško Šuvaković, "Modernizam", u: Miško Šuvaković, *Pojmovnik teorije umetnosti [Lexicon of Art Theory]* Beograd, Orion Art, 2012, 448.

³¹ Daniel Albright, *Untwisting the Serpent. Modernism in Music, Literature and other Arts*, Chicago and London, The University of Chicago Press, 2000, 29.

artistic selection entirely...”³² With this claim, one could imagine how neo-classicism could be accounted for as modernism.

Although not written by a French composer by origin, Igor Stravinsky's works of the interwar period became crucial for defining neoclassical aesthetics, according to Scott Messing's research. In that manner, are there any 'healing' aspects of Stravinsky's music? Or, how does Stravinsky create a bridge between tradition and modern, which was an appropriate gesture of a 1920s composer in Paris? “Stravinsky claimed that he was not pretending to write the music of the future [...] when he argued that ‘Modernists have ruined modern music’ during an interview in New York in 1925...”³³ And the solution to what was called “ruined modern music” could be found in this composer's claim: “my liberty will, in the same manner, be greater and deeper if I narrowly restrain my field of action and surround myself with as many obstacles as possible. That thing that removes obstacles also removes force”.³⁴ Therefore, the key is self-restraint in composing, which complements Albright's claims on modernism. Therefore we shall look at several features of the ballet *Apollo* (1928).

The simplicity of this ballet is visible in its scoring. Stravinsky decided to use a rather reduced string orchestra with a total of 34 players as it is noted in the score. Therefore, with the use of a monochromatic ensemble, from the beginning, any 'unexpected' change of timbre is avoided, thus annulling any possible surprise to the ears of the listeners. This is supported by the fact that Stravinsky avoids any 'sudden movements', such as abrupt changes in the dynamic or techniques such as *col legno*. Maybe the most striking features, with regard to Stravinsky's self-made composing obstacles, are melody and rhythm. Rhythm features in the ballet are relatively static and the least prone to change. In relation to that, any change of meter is to allow the 'more natural' forward movement or flow of the melody. Compared to the rhythm, the melodic features are, as it seems, the most prone to change. Nevertheless, their change is strictly controlled through the process of permanent varying, therefore, any change in melodic material is always prepared, or it is always gradual. The

³² Ibid., 31.

³³ Maurin A. Carr, *After the Rite. Stravinsky's Path to Neoclassicism (1914–1925)*, Oxford – New York, Oxford University Press, 2014, 31.

³⁴ [“moja sloboda biće utoliko veća i dublja ukoliko uže ograničim svoje polje akcije i okružim se sa više prepreka. Ono što mi uklanja smetnju, otklanja mi snagu.”] (Engl. transl. by author). Igor Stravinski, *Moje shvatanje muzike [My Understanding of Music]*, Beograd, Vuk Karadžić, 1966, 27.

musical language is mostly diatonic, with rather rare bitonal chord constructions. All of these compositional procedures are in many ways related to Stravinsky's concept of composing according to the principle of similarity, found in the composer's interpretation of chronometry and derived from Pierre Suchinsky's theory of ontological and psychological time.³⁵ Everything is in accordance with a Greek mythology inspired plot, focused on Apollo and the three muses, Terpsichore, Polyhymnia and Calliope. Thus, Stravinsky 'cures' modern music by limiting himself to compositional procedures which are or can be perceived as classical, yet following his own expression, embodied in the previously cited statement about the composer's poetics.³⁶

Switching to a different context as we did in the previous chapter, we are going to discuss a piece by one of the most prominent Belgrade based neo-classical composers in the period after the Second World War. Milan Ristić (1908–1982) was inaugurated as a neoclassical composer when, after a short break in the years which followed the Second World War, the composer returned to the Belgrade music scene with his Second Symphony (1951). Nevertheless, during the occupation of Yugoslavia, the war inspired works appeared in Ristić's opus. This thematic is obvious in the works such as the First Symphony (1941), or symphonic poem *Man and War* (*Čovek i rat*, 1943). According to Marija Bergamo

Ristić started working on the [First] Symphony only four days after Hitler's attack on USSR. During five months of intensive work, some sort of personal reaction to outside events, the composer made a piece of strained dynamics, rich in sounding, which, in thick, polyphonic lines grows up to distraught cries, startling weeping and heroic accents.³⁷

³⁵ For more information see: Igor Stravinski, op. cit., 16–18; Мирјана Веселиновић-Хофман, *Прег музичким делом*, [*Towards the Work of Music*], Београд, Завод за уџбенике, 2007, 127–128.

³⁶ It is worth to note that Stravinsky, throughout his so-called neoclassical period, tended to restore the compositional procedures of the past he was inspired with. This is more obvious in his works which contain cited material, where the material implies compositional procedures which are to be used. Cf. Mirjana Veselinović-Hofman, *Fragmenti o muzičkoj postmoderni* [*Fragments on Musical Postmodernity*], Novi Sad, Matica srpska, 1997, 45–46.

³⁷ ["Ristić je započeo rad na [Prvoj] simfoniji samo četiri dana posle Hitlerovog napada na SSSR. U toku pet meseci intenzivnog rada, nekoj vrsti lične reakcije na spoljašnje događaje, stvorio je delo napregnute dinamike, zasićeno u zvuku koji u gustim, polifonim linijama narasta do izbeumljenih krikova, potresnih vapaja i herojskih akcenata."] (Engl. transl. by author). Marija Bergamo, *Delo kompozitora. Stvaralački put Milana Ristića od*

In this, like author named it, mature expressionist period, where the most significant work is the First Symphony, the composer tries to “compromise between technique and expression of Schoenberg and Hindemith.”³⁸ Above all, the author refers to consistency in applying Arnold Schoenberg’s (1874–1951) “principle of atonality”, but never dogmatically understood and used dodecaphony, which are contrasted Paul Hindemith’s (1895–1963) principles of compositional techniques, regarding the motivic work, while at the same time, in Ristić’s opus exist a strong foundation embodied in classical forms and polyphony.³⁹

It is understandable that after the Second World War, and a changed socio-political situation in the country, Ristić, during the mentioned short break in his opus, and while socialist realism dominated in cultural politics, from time to time wrote several socially engaged works, such as various arrangements of folksongs and even a few melodrams. It seems that, at that time, a need for establishing stable foundations appeared, not only in the poetics of Milan Ristić or his contemporaries but also in the total cultural life of Belgrade after 1945. In words of Bergamo, “There came a new period of contradictions and crisis, filled with wandering and fluctuating, which were gradually turned into the new, more correct movements and stronger impulses which were affirmed after 1950”.⁴⁰ Those new, more correct movements and stronger impulses are referring to the mentioned neoclassicist tendencies in Ristić’s works created during the sixth decade of the 20th century.

Having decided to commit himself to composing symphonic music (although he was very prolific in other genres), in 1957 the composer wrote *Symphonic Variations*.⁴¹ By following the principles obvious in the poetics

Prve do Šeste simfonije, [Opus of a Composer. Creative Development of Milan Ristić from the First to the Sixth Symphony], Beograd, Univerzitet umetnosti, 1977, 43.

³⁸ [“izvrši kompromis između tehnike i izraza Schönberga i Hindemitha.”] (Engl. transl. by author). Ibid., 40.

³⁹ Cf. Ibid., 40–41.

⁴⁰ [“Nastupio je novi period protivrečnosti i krize, ispunjen lutanjima i kolebanjima, koja su postepeno pretvarana u nova, pravilnija talasanja i čvršće impulse koji su se afirmisali posle 1950.”] (Engl. transl. by author). Ibid., 63.

⁴¹ Milan Ristić, among his other colleagues (namely Ljubica Marić, [1909–2003] and Stanojlo Rajčić [1910–2000]), after the early, radical modernist phase of the 1930s and later, having been faced with the doctrine of socialist realism after 1945, dedicated himself towards establishing moderate modernist tendencies in Serbian music throughout the 1950s, by dismissing the proclaimed ideals of socialist realism (which never be-

of Paul Hindemith (1895–1963), of which some were elaborated in Hindemith's last lecture entitled "Dying Waters" in 1963, Milan Ristić explored the boundaries and tried to surpass (to use the term related to Stravinsky) the obstacles of neoclassicism. Namely, Hindemith argued that a non-modal system of "total tonality", that is, expanded tonality which uses all twelve tones of the chromatic scale, represents one of the most suitable systems for music creation.⁴² That is the musical language employed in Ristić's *Variations*, scored for a symphonic orchestra *a due*. The theme in the form of a three-phrase period, centred around B-flat, already contains all twelve tones of the chromatic scale. Through nine variations (the last of which is a fugue), the composer exploits all the potential of the theme, thus creating and presenting its (sometimes completely different) 'faces' to the audience. While acknowledging all the principles of the development variation (as established by Arnold Schoenberg [1874–1951] and his successors), Ristić retains the integrity of the theme, which, like any other theme used for variations, could fall apart into separately varied fragments. Therefore, this feature of the rather short piece for orchestra becomes the most important in the neoclassicist restoring of "primary stylistic features" of classical variations.⁴³

Conclusion

The purpose of this paper was not to show the direct implications of war trauma in the lives of the composers (or people in general), or to examine all the socio-political changes influenced by the war in relation to culture and the arts, but to examine in which way the composers and music critics

came an official doctrine of cultural politics in Yugoslavia). For more informations see: Vesna Mikić "Неокласичне тенденције", ["Neoclassical tendencies"], у: Мирјана Веселиновић-Хофман (ур.), *Историја српске...* op. cit., 193–213; Vesna Mikić, *Lica srpske...* op. cit.

⁴² Cf. Paul Hindemith, "Umiruće vode" ["Dying Waters"], (transl. by Marija Koren), in: Vlastimir Peričić et al. (ed.), *Zvuk. Jugoslovenska muzička revija*, No. 69, 1966, 453–454. For Hindemith, every system in which the composer seeks novelty in organising the tone material, such as the twelve-tone technique, is not truly innovative. It is also worth noting that Hindemith claimed this at the time when composers such as Karlheinz Stockhausen (1928–2007), John Cage (1912–1992), Krzysztof Penderecki (b. 1933) and other representative composers of various avant-garde movements were active.

⁴³ On neoclassicist restoring of "primary stylistic features" see: Mirjana Veselinović-Hofman, *Fragmenti...* op. cit., 30.

sought stability in various aspects of culture, the arts and individual poietics. Starting from the genesis of the term, or more precisely, the definition of neoclassicism and the neoclassical through history, had obviously undergone changes. The meaning changed according to the different ways of (im)possible restorations or revivals of the musical past(s) and the different ways of their interpretation. On the one hand it is possible to apply the methodology of defining a style to map the features of neoclassicism (but also of any other movement of the first half of the 20th century such as, for example, expressionism), and on the other (more suitable) hand, bearing in mind that we are defining an artistic movement, neoclassicism is defined and understood under the 'cover' of moderate modernism. Keeping in mind its features, one could debate whether or not neoclassicism is modernism. And before, or instead of a conclusion on this subject, one could offer a three-part formula, for understanding the matrix of neoclassicism.

Looking towards the (musical) past (or not any past, but the one that became a tradition) in order to regain stability in any field (possibly after a collective war trauma), from individual poietics to the music scene, could be the first part. This is a common feature of various neoclassical composers despite the fact that in their different opera the composers sought a way of revitalizing it or demonstrating that it is impossible to revitalize it. The second part would concern the mentioned process of restoring primary stylistic features, or, introducing a tradition into a contemporary context.⁴⁴ The third part would then become a combination of the previous two. As every tradition contains its own rules, those rules become the features of restraint in the composers' poietics. Despite that, those restraints become the field in which the neoclassicist composer demonstrates his/her compositional skill. In other words, music for Gostuški's careless creation of the future world becomes – whether the composers of that time agreed with the 'music for the future' aspect "or not" – innovation in restraint.

⁴⁴ For more information see: Miško Šuvaković, op. cit., 449.

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Summary

The First World War ended a hundred years ago. This historical event of colossal proportions significantly changed both European and world history. And it is very probable that in the following years (that is, the 1920s), this event influenced many ‘calls to order’, to paraphrase the title of Jean Cocteau’s infamous 1923 essay. Therefore, in this paper, we first examined (in the most general terms) overall historical conditions which influenced the emergence of neoclassicism in Paris, before and shortly after The Great War. With this in mind, we also examined the overall conditions of the emergence of neoclassicism in Serbian music, which (acknowledging several modest attempts before The Second World War) appeared as a (sort of) dominant movement significantly later, compared to its French counterpart, that is, in the 1950s. At this point, the only correlation between the two neoclassicisms is that they both appear after significant, primarily destructive, historical events. Therefore, having in mind that after two wars of vast proportions, contexts changed, we examined the ways by which the composers (that is Igor Stravinsky and Milan Ristić, as case studies) tried to find a stable way into mainstream art and, to some extent, redevelop their poietics.

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Neda Kolić*

University of Arts in Belgrade

Faculty of Music

Department of Musicology

MONDRIAN'S "TRANSDANCE": TRANSPOSITION OF MUSIC AND DANCE MOVEMENTS INTO PAINTING

Abstract: Besides painting, Piet Mondrian (1872–1944) was a devotee of the modern dances that appeared in the 1920s, such as the Foxtrot and the Charleston. Because of the rhythms of jazz he passionately danced to in the dance halls and in his studio, he became known as ‘The Dancing Madonna’. Paintings such as *Fox Trot A* (1930) and *Fox Trot B* (1929) could be interpreted as a kind of homage to dance – to the Foxtrot, and then, implicitly, to jazz music as well, which allows the observer to associatively imagine the possible transpositions of the basic elements of dance, and thus of jazz into a painting.

Keywords: Piet Mondrian, *Fox Trot A*, *Fox Trot B*, the Foxtrot, jazz music, rhythm and movement, colour and harmony.

The creator of neoplasticism in painting and one of the most influential artists of abstract painting, Piet Mondrian (1872–1944), was a lover of the modern dances that appeared in the 1920s, such as the Foxtrot and the Charleston. Because of the rhythms of jazz he passionately danced to in the dance halls and in his studio, he became known as “The Dancing Madonna” at that time and was ‘ridiculed’ by other artists for the “seriousness with which he approached this favoured activity”.¹ Paintings such as *Fox Trot A* (1930) and *Fox Trot B*

* Author contact information: nedica.kolic@gmail.com

¹ Annette Chauncy, “Dancing with Mondrian”, *The International Journal of The Arts in*

(1929) could be interpreted as a kind of homage to the Foxtrot. Mondrian, in his own way, by the abstract combination of lines and (non)colours, created these paintings and they are in no way different from his other paintings of the '20s – '30s, except for their titles, because in this period the author mainly titled them simply *Compositions*, in the desire for the painting to allude to itself and avoid any associativity. However, with the aforementioned titles, the author consciously alluded to other art forms, firstly to dance – the Foxtrot – and then, implicitly, to the jazz music which accompanied this dance, and invited the observer to associatively imagine the possible transpositions of the basic elements of dance, and thus of jazz into painting.

What are the specifics of the Foxtrot and jazz that attracted the painter? Whether and to what extent did these elements correspond to the relation of black lines of different dimensions and the composition of primary colours and (non)colours present in the mentioned paintings? Did Mondrian see in the Foxtrot and jazz the presence of the 'dynamic equilibrium' that he wanted to achieve on his canvases?

In the literature it is often stated that Mondrian's first love was painting, and the second was dance and music. His essays: *Neo-Plasticism: its Realization in Music and Future Theatre* (1922), *Jazz and Neo-Plastic* (1927), *Neo-Plasticism: the General Principle of Plastic Equivalence* testify how he was thinking and searching for some possible correlation between the two, actually three arts. Beyond the fact that in these essays he wrote about the specifics of the main elements of all three artistic media, Mondrian also wrote about his personal philosophy of art, which was based on the deep conviction "that the purpose of all the arts was to mirror the harmony and equilibrium that underlay the chance appearance of nature".² This philosophical thought represents a reflection of the basic principles of Theosophy, which is not surprising, since the painter belonged to the Dutch Theosophical Society. In order to properly understand the poetics of Mondrian, followed by the analysis that will be presented, it is necessary to 'peek' behind the painting and make a brief overview of the author's socio-cultural development, that very much influenced the canvases to be exactly like this.

Society, 5/3 (2010), 179. Cf. original: Harry Cooper, "Foxtrot and Jazz-Band in Mondrian's Abstraction", in: James Leggio (Ed.), UK, Psychology Press, 2002, 170.

² Peter Vergo, *Music and Painting: Music, Modernism and the Visual Arts from the Romantics to John Cage*, New York, Phaidon Press, 2010, 315.

In her work *Theosophy and the Emergence of Modern Abstract Art* (2002), Kathleen Hall points out that “modern abstract art was the visible manifestation of the spiritual ideals professed through the teachings of Theosophy”,³ especially through the ideas of Madame Helena Petrovna Blavatsky (1831–1891), which she presented in her major work, *The Secret Doctrine* (1888). *The author claims that* “theosophy gave these artists a vista that [...] they were able to see beyond and into the natural world [...] that they stood in the doorway between two worlds, they were the messengers, and communicating this knowledge became the objective of their art”.⁴ Mondrian was especially under the influence of Dr. Mathieu Hubertus Josephus Schoenmaekers, a Dutch mathematician and theosophist, who explained his ideas about ‘the Positive Mystics’ in two books: *Het geloof van den nieuwen mensch* (*The Faith of the New Man*, 1900), *Het nieuwe Wereldbeeld* (*The New Image of the World*, 1915), and *Beginselen der beeldende wiskunde* (*Principles of Plastic Mathematics*, 1916).⁵ He formulated the plastic and philosophical principles of the De Stijl movement, which proclaimed that the main requirement was “the penetration of the absolute through the relativity of natural facts by discovering their underlying structure”.⁶ In Schoenmaekers’ own words:

We now learn to translate reality in our imagination into constructions that can be controlled by reason, so as to be able to recover them later in natural realities, thus penetrating nature by means of plastic vision. Truth is: to reduce the relativity of natural facts to the absolute, in order to recover the absolute in natural facts.⁷

To what extent Mondrian interpreted and adapted Schoenmaekers’s ideas can be read in the writing *Natural Reality and Abstract Reality*,⁸ which the painter wrote in 1919 – here are several of the painter’s key standpoints:

³ Kathleen Hall, “Theosophy and the Emergence of Modern Abstract Art”, *Quest*, May/June, 2002. <http://www.theosophical.org/publications/quest-magazine/1446> (accessed October 24, 2012).

⁴ *Ibid.*

⁵ Italo Tomassoni, *Mondrian*, London – New York, The Hamlyn Publishing Group, 1970, 31.

⁶ *Idem.*

⁷ *Ibid.*, 32.

⁸ Piet Mondrian, *Natural Reality and Abstract Reality* (1919), <http://homepages.neiu.edu/~wbsieger/Art319/319Read/319Mondrian.pdf>

- Modern man – although a unity of body, mind, and soul – exhibits a changed consciousness: every expression of his life has today a different aspect, that is, an aspect more positively abstract.⁹
- The picture can be a pure reflection of life in its deepest essence.¹⁰
- The existence of anything is defined for us aesthetically by relations of equivalence.¹¹
- If we focus our attention on the balanced relation, we shall be able to see unity in natural things. However, there it appears under a veil.¹²
- We find that in nature all relations are dominated by a single primordial relation, which is defined by the opposition of two extremes.¹³
- If we conceive these two extremes as manifestations of interiority and exteriority, we will find that in the new plasticism the tie, uniting mind and life is not broken; thus, far from considering it a negation of truly living life we shall see a reconciliation of the matter-mind dualism.¹⁴

Thus, Mondrian's primary idea was to allocate the exact order from real materialistic chaos by controlling reason and using the deductive method. Through the neoplasticistic expression in the painting he wanted to express the true relationship between matter and spirit, life and art, having one goal in mind – to create objective, super-individual art, or art which should become a social model.

In the *Pojmovnik teorije umetnosti* (2011) Misko Šuvaković explains that “Mondrian's concept of neoplasticism is based on the metaphysical deductive theory of painting as an absolute art and geometric order of the real world”, and he goes on to say that geometric abstraction as a special direction in abstract art “has evolved, starting from the establishment of an analogy between visual geometric patterns and musical structures [...] and elaborated in the works of the pioneers of abstract painting”,¹⁵ including Mondrian. The painter came to mathematical reality as the basic structure of the universe by exploring reality, the material world, seeing it with the eye of a theoso-

⁹ Idem.

¹⁰ Idem.

¹¹ Idem.

¹² Idem.

¹³ Idem.

¹⁴ Idem.

¹⁵ Misko Šuvaković, *Pojmovnik teorije umetnosti*, Beograd, Orion Art, 2011, 285–286.

phist. In other words, Paul Mondrian began to perceive reality geometrically as a space, with the idea that the material forms which are visible to us, in this 'our' reality, are based on an assumed universal uniformity of geometry of another reality, that is not visible to us. In this context, the interpretation of Pavel Aleksandrovich Florensky (1882–1937) – Russian Orthodox, theologian, priest, philosopher, mathematician, physicist – expressed in his book *Prostor i vreme u umetničkim delima* (*Space and time in works of art*, 2000) might be interesting:

In reality there is no space, or reality – thus, there are no things or environments [...]. In other words, the basic support methods of thinking are space, things and environment, whose task is to give us a diverse reality, which is in a state of movement, present as essentially composed of unchanged and equivalent material.¹⁶

One could recognise this very intention in the creativity of Mondrian.

Despite the fact that in his work, Florensky actually opposes the Euclidean regulation of space, he states the following as its characteristic features: homogeneity (equality, commonality), isotropy, continuity, coherence, infinity, and boundlessness.¹⁷ Thus, the key feature of this space, i.e. spatial geometric shapes, is that “by changing conditions they retain their internal relations [...] the increase or decrease of the figure does not distort its shape, even if it goes to infinity on one or the other side”.¹⁸ Although Florensky considers that “this homogeneity cannot be determined in the direct observation of reality, nor in art, which is based on this observation”, and that the “too easy acceptance of the Euclidean interpretation [...] testifies more to the gullibility of those who accept it, than of the actual structure of experience”,¹⁹ Mondrian just intentionally created homogeneity in the fine arts. The painter constructed the painted composition in a schematic way, analyzing reality as a geometrically complex picture.

Another significant aspect found in Florensky's interpretation is that these two deliberately used terms – *composition* and *structure*, do not have the same meaning. The construction is the thing that reality wants from the work, and the composition is the thing that the artist wants from his own work. “There

¹⁶ Pavel Florenski, *Prostor i vreme u umetničkim delima* (Анализ ѱросѱрансѱвенносѱи <и времени> в художественно-изобразительных ѱроизведениях, Москва, Мысль, 2000), transl. by Nada Uzelac, Beograd, JP Službeni glasnik, 2013, 7.

¹⁷ Ibid., 21.

¹⁸ Ibid., 22.

¹⁹ Ibid., 23–24.

is nothing in common between the construction and the composition”, Florensky wrote, “[...] because the construction characterises the reality by itself, its internal connections and relationships, the struggle and cooperation of its powers and energies, and the composition characterises the inner world of the artist, the structure of his inner life”.²⁰

Composition	≠	Construction
Expressive means;		The meaning – by the sheme, a plan;
The unity of the painting;		The unity of what is expressed;
The inner world of the artist, the structure of his inner life.		The reality by itself, its internal connections and relationships.

Example 1: A tabular presentation of P. A. Florensky’s terminological differentiation between composition and construction.

Specifically, the *composition* includes “consideration of the work from the point of expressive means and the plan of their unity, without seeking meaning”.²¹ The *composition* is the unity of the painting, and the unity of what is expressed by the *scheme* as a plan of artwork from the standpoint of its meaning – its *construction*.²² So, what we perceive on the canvas is *composition*, i.e. expressive means, and the meaning is not expressed directly by the painting, but in order for it to be expressed, the *composition* has to activate our mind and imagination, in which both these principles will eventually occur in harmonious relation – compositionally and constructively. Florensky explains the meaning of these two principles:

An artist says something about reality through his work, but in order to have the opportunity to say something about it, in itself it must carry some meaning, to illustrate something about itself. In this way, two words in the work, the word reality and the word artist, unite into a whole. But, although united, neither one nor the other loses their own nature. What reality speaks of itself through the work is the construction of the work; and what the artist says about reality is the

²⁰ Ibid., 99.

²¹ Ibid., 95.

²² Ibid., 96.

composition of the work. [...] *Construction of the work* – because the work is not subordinated to construction, but the reality which is presented in the work, the work is subordinated to composition. [...] The work as such is completely independent of the construction of reality, just as reality itself has nothing to do with the composition of the work. In other words, the construction is the manner in which the elements of reality itself, whether tangible or abstract, are in mutual respect; and the composition is the way in which the elements that paint the reality stand in mutual relation – [...] there is nothing in common between the construction and composition [...] because the construction characterises the reality by itself, its internal connections and relationships, the struggle and cooperation of its powers and energies, and the composition characterises the inner world of the artist, the structure of his inner life.²³

Accordingly, the main question is: How does Mondrian build *construction*, and by which means a *composition*? In other words, how does the artist depict an abstract space as geometric, separating it from the psycho-physiological and physical space of the Foxtrot dance/dancers and jazz music/musicians? Both paintings, *Fox Trot A* and *Fox Trot B* might represent how the dance steps and rhythms may have become integrated into the painter's art practice.

Fox Trot A

Mondrian realised the concept of art as a formative principle, and thus of form as formation, by having in mind

architecture as the expression of man's capacity for designing what could be achieved without recourse to subjective feeling, utilising the purely plastic logic which realises the universal rationale in the world of contingency. In this aesthetic system, painting will be the pure project, the *a priori* form which precedes experience: that is, the perfect plan, which [...] as architecture, will have to measure itself [...] against the world of experience.²⁴

In such a manner, Mondrian's geometry on the canvas was just a conception, a sketch of material reality. Friedrich Wilhelm Joseph von Schelling (1775–1854) argued that “whatever lies in the realm of schematism is subject to arithmetical determination in nature and art”.²⁵ At this point it is nec-

²³ Ibid., 99.

²⁴ Italo Tomassoni, *Mondrian*, op. cit., 21.

²⁵ Friedrich Wilhelm Joseph Schelling, *The Philosophy of Art*, ed. and transl. by Douglas

essary to recall Schelling's interpretation of architecture as frozen music. In his words: "Architecture necessarily proceeds in its construction according to arithmetic or, since it is music in *space*, geometric relationships".²⁶ In his constructions Mondrian eliminated the curve, which he saw as an ambiguous expression, and as a symbol of the subjective and changeable, and he used a straight line and right angle.

It has already been mentioned that Mondrian used the rules of Euclidean geometry, and if it is connected to arithmetic it leads us to the Pythagorean tradition and famous Quadrivium, which includes four scientific disciplines: geometry, arithmetic, music and astronomy. Plato (428/427 or 424/423–348/347 BC) believed that geometry and arithmetic are the essence of everything, and that they represent the purest philosophical language on the planet. However, the depth of the geometrical and musical base, and their symbolic importance are seen in the Pythagorean theory of numbers and basic mathematical principles. In other words, Pythagoras (c. 570–495 BC) explained in his *Harmony of the Spheres* the idea that harmony arises solely from between objects in the entire universe, and that the same would be implemented on the Earth, in Nature, and Man himself.

Pythagoras based the learning about geometry on three archetypal forms and the measuring of their relations: the triangle, circle and square. The numbers and the geometric forms are given symbolic meaning as well. Mondrian used only quadratic forms in his geometric abstraction. The square or tetrad, in the Pythagorean tradition, was considered the first geometric body and the number 4 was revered as the first-born number, the root of all things, the source of Nature and the most perfect number. Pythagoreans believed that Man's soul is made up of tetrads, i.e. four forces: that souls are the mind, sense, thought and science; that the tetrad connects all beings, elements, seasons and numbers; and that all tetrads on the planet are intellectual; it was also called harmony, as they have consistency in appearance; and most importantly, in the context of Mondrian's poetics – the tetrad was "the key of the guardian of Nature, because universal conformation does not exist without it".²⁷

Another interpretation of the tetrad or square can be found in theosophical literature – in a sort of lexicon of theosophical symbols, i.e. in Helena

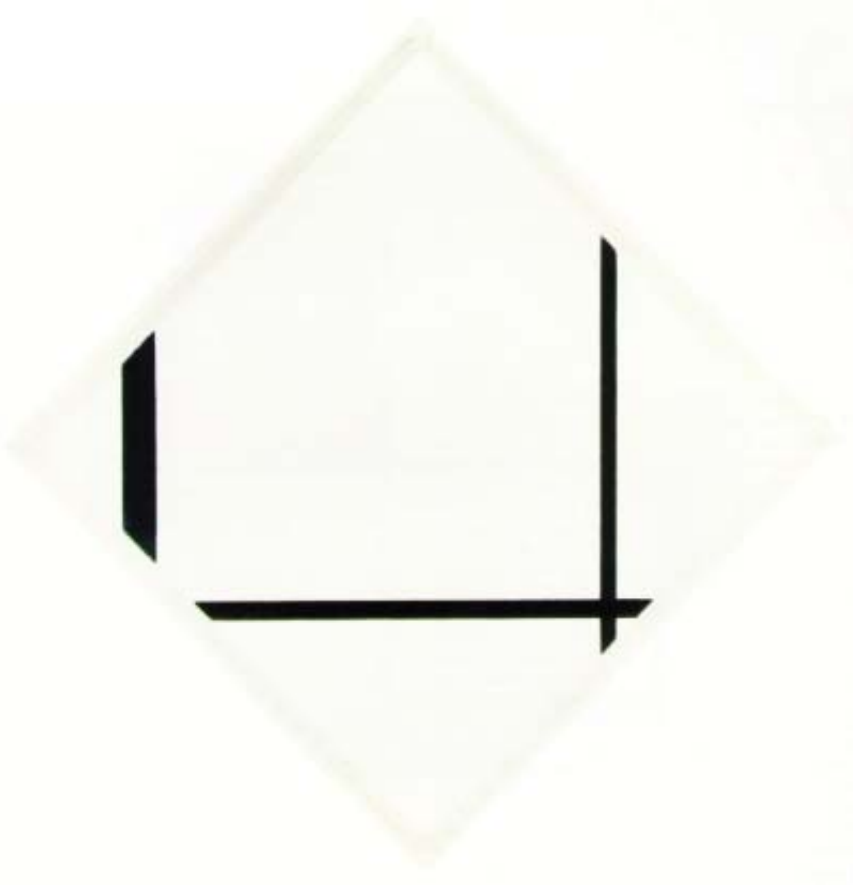
W. Stott, Minneapolis, University of Minnesota Press, 1989, 165.

²⁶ Idem

²⁷ Dr Irena Sjekloca Miler, *Pitagorin kod: Materija Numerica*, Beograd, Akia M. Princ, 2012, 309.

Petrovna Blavatsky's book *Keys to the Mystery Language: And Theosophical Symbols Showcase*, where the author also referred to Pythagorean tradition. As it is explained there, that specific "Pythagorean tetrad or square" is the "potentiality of Matter and the dual Duad, i.e. Tetractys or Quaternary" and consists of:

Two males ||, Logos-Word and Anthrōpos-Man, plus their syzygies, i.e.
Two females = Zōē-Life and Ekklēsia-Assembly.²⁸



Example 2: Piet Mondrian, *Fox Trot A – Lozenge Composition with Three Black Lines* (1929)

Oil on canvas, 78.2 x 78.3 cm, Yale University Art Gallery
(<http://artgallery.yale.edu/collections/objects/40159>)

²⁸ Helena Petrovna Blavatsky, *Keys to the Mystery Language: And Theosophical Symbols Showcase*, ed. by Aglaya Annenkova, Philaletheians, 2017, 19.

H. P. Blavatsky referred to the Pythagorean understanding of this symbol as sacred, and went on to explain that “it is the perfect square, and none of the boundary lines exceeds the other in length, by a single point. It is the emblem of moral justice and divine equity geometrically expressed. All the powers and great symphonies of a physical and spiritual nature lie inscribed within a perfect square”.²⁹

The painter positioned this ‘perfect square’ of *Fox Trot A* on one of its points. A huge white central space dominates the composition, thus the three black lines trigger the eye of the observer and manoeuvre it to keep track of their relationship, and to contemplate the construction of this diamond configuration of the canvas. Although it may be said that this composition is minimal in its visual expressive means, its construction is fraught with both psychological and physical energy. In making this composition, the author provokes us to move out of the frame and search for another intersection of lines. Thus, the whole composition should be perceived as active, albeit reduced to its material substance, rather than redundant. It contains the essence of a universal principle based on antithesis: calm, but awareness and activity, balance but also tension; and all that, and not by accident, symbolised with only two (non) colours. Now, thinking about the Foxtrot dance, in which the couple (man and woman) hold each other’s arms, maintaining a well-balanced ‘square frame’, and then, in one moment, push each other (but keep holding on with one hand), making a distinctive movement that brings about distance, tension, and finally, emotional satisfaction in the moment when the couple connects and ‘makes a frame’ again. As Annette Chauncy explained, this idea contained in the Foxtrot choreography is “echoed in Mondrian’s writings where he ruminates that it is the ‘empty space between’ the couple which creates the relationship”.³⁰ In relation to all this, it is possible to ‘read’ this idea as the *construction* of this specific *composition*: the three black lines, although not fully connected, embrace each other outside the canvas; the liaison that exists within the image structure produces an ‘open’, but also a ‘closed’ space that prospectively might be likened to the couple’s closed dancing frame, as well as the ‘open’ stance. However, it could also be perceived as a visual representation of a Foxtrot corner step.³¹ Each set of strides are

²⁹ Idem.

³⁰ Annette Chauncy, “Dancing with Mondrian”, op. cit., 171.

³¹ For an example of the Foxtrot performed in the 1920s see “1920s foxtrot” 11 March 2007 on *You Tube* www.youtube.com/watch?v=tyOWM651ITA Retrieved 26/1/10. For

mutually cancelled or offset by swinging into an opposing direction where the female, who was initially moving backwards, rotates and steps forward and the male partner proceeds in reverse. This dynamic role reversal where the female and male change their travelling direction through negotiation of the small heel turn creates a contraposition within the dance. Mondrian states that the “contraposition of lines and planes [...] plastically manifests repose”.³² Accordingly, shall we think that maybe Mondrian – following the theosophical tradition – gave a special meaning to lines – horizontal brush strokes meant what was feminine, and vertical ones meant what was masculine – symbology that transferred from naturalism to abstractionism for a long work period.³³

It is noteworthy how Italo Tomassoni pointed out that Mondrian’s neo-plasticism used a two-dimensional surface geometry: a system in which there is no perspective, and time is frozen into a permanent present, and that on the other hand he studied the phenomenon of rhythm on the canvas. However, Aristotle (384–322 BC) explained that “not only do we measure the movement by means of time, but we also determine time according to the movement, because one causes the other”. Hence, perhaps Mondrian wanted to leave out the third dimension on his flat canvases, but he directly incorporated the fourth, that is time, striving to realise the rhythm of his paintings! Friedrich Schelling pointed out this possible connection long ago: “The necessary form of music is *succession*, for time is the universal form of informing the infinite into the finite, by meter and *rhythm*’, which is ‘one of the most wonderful mysteries of nature and art, for it is immediately or directly inspired by nature’.³⁴ For him “rhythm is the first dimension of music, for it determines or qualifies music for reflection and self-awareness”, and “in order

a more contemporary version of the Foxtrot see the “Luca Foxtrot Performance” 24 July 2006 on *You Tube* www.youtube.com/watch?v=1gQEik74U7k Retrieved 26/1/10. For an example of the Foxtrot corner step see “How to Do a Foxtrot Sway Step | Ballroom Dance” Published on 24 September 2013 on *You Tube* <https://www.youtube.com/watch?v=BBvPTt0VqmA>.

³² Piet Mondrian, *Mondrian: Natural Reality and Abstract Reality: An essay in Trialogue Form (1919–1920)*, ed. by Martin James, transl. by E. M. Beekman, George Braziller Inc, 1995, 23.

³³ Jorge Alexander Barriga, *Piet Mondrian, Plastic vision and esthetic emotion*, Bunssei University of Art, Departamento de Artes Plasticas, Doctorando en arte, Recibido 3/12/11; aceptado 7/12/11, Número 8/dic, 2011), 115.

³⁴ Friedrich Wilhelm Joseph Schelling, op. cit., 109–110.

to comprehend rhythm most purely we must separate everything else in music that is stimulating or exciting".³⁵ Thus, as it is important in the context of Mondrian's poetics, Schelling states that the analysis of rhythmic components is approached in the same manner as required by Mondrian when it comes to the basic construction of nature, i.e. the arts. Mondrian's dancing interest coincided with his fascination with jazz which endorsed his ideas concerning the tempo of music. What Mondrian later realised, was that the 'suddenness and interruption' that he enjoyed of American jazz, was called 'syncopation', one of the important factors of jazz music. Within jazz, rhythm became the dominant criteria for this style of music and can be found in the prevailing elements of swing (variations in momentum), syncopation (the displacement of sound) and improvisation (the creative adaptation of a piece of music). These elements which create dynamism can be observed in Mondrian's paintings and are also reflected in the dance forms which he adored. In this regard, if we reconstruct the lines in the image we shall see a punctuated rhythm:



Example 3: Rhythmical transposition of Piet Mondrian's painting *Fox Trot A*

Writing rhythmic components free of pitch, is the same as drawing a scheme or geometric drawing, the skeleton of music/dance free of material subjective appearances. Schelling confirms this with the following sentence: "one of the universal categories of painting – *drawing* (not *chiaroscuro* or *colouring*), is mentioned as the real form [...] that is, drawing is the rhythm of

³⁵ Ibid., 112.

painting”.³⁶ The drawing as rhythm are the black lines on Mondrian’s canvases. With the rhythms of lines – achieved by different lengths and thickness, Mondrian realises the metaphors of movement, and therefore time, filling the painting with a content that is not expressed descriptively but metaphorically! Mondrian writes that “the artistic expression of true reality is reached by dynamic movements in balance”.³⁷

Florensky explains that music, as the most abstract art, has limitless freedom in the organisation of space, which is why the listener also has the most freedom to perceive it and conceive it in many ways, which absolutely do not coincide with the initial idea of the composer. The pioneers of abstract painting tended to attribute this abstract quality of music to image. And actually, lines themselves are equally abstract as any sound, but still, to some extent, they evoke in our minds some pictures, we associatively recognise the objects from the outside world, i.e. dance and music figures. Mondrian gave us an objective construction but he liberated our subjective imaginative composition!

Fox Trot B

This famous painting by Mondrian, *Fox Trot B*, as well as *Fox Trot A*, may be associated with diverse dance themes, which could include the physical space of the room, as well as the dance motion and the partner’s stance. However, this painting has a different composition. Here, the painter has incorporated colours. By using purely pictorial means of expression – form and colour, i.e. the straight line and flat primary colours – red, blue, yellow and non-colours – white, gray and black, Mondrian realised the idea of pure painting. Non-colours have the value of space, and the value of the matter, and the primary task is to create harmony on the basis of the contrast, the opposition and asymmetry.

A connection could therefore be made between Mondrian’s understanding of colour and his interest in jazz music, i.e. its harmonic structure. Mondrian said: “The more purely we perceive harmony the more purely we will plastically express the relationships of colour and sound”.³⁸ Basic jazz har-

³⁶ Ibid., 127–128.

³⁷ Лазар Трифуновић [Lazar Trifunović], *Сликарски њравци XX века [Slikarski pravci XX века]*, Приштина, Јединство, 1982, 63.

³⁸ Piet Mondrian, “Dialogue on the New Plastic (1919)”, in: *The New Art – The New Life...*, op. cit., 79.

monies revolve around dominant, subdominant and tonic relationships, and there is an aspect of improvisation within the harmonic structure. However, as it was mentioned before, rhythm is another jazz music feature that was intriguing for the painter. The artist perceived rhythm as "something that is more about proportion and equilibrium, than about regularity or symmetry", and that it "can be expressed through lines and blocks of colour", and that its function is "to prevent static expression through dynamic action" created "by the tension of the forms".³⁹ As already mentioned, the Foxtrot, as well as jazz music, is based upon a rhythmic structure which consists of 4/4 timing. Mondrian frequently chose to utilise a square format for his pictures, where the rhythm of lines and planes of colour are contained within a frame of four equilateral sides.

Mondrian assigned the three primary colours red, blue and yellow to sound, whereas he equated gray, white and black to non-tones, which he determined as "noise".⁴⁰ However, these white non-tone squares demand attention in Mondrian's painting, and they are effectual in the same measure as the 'open' space created by the couples, while dancing along the walls inside a hall, leaving an 'open' central space. Or, one can compare its composition to the specific movements of the dancers, precisely to the Foxtrot box step.

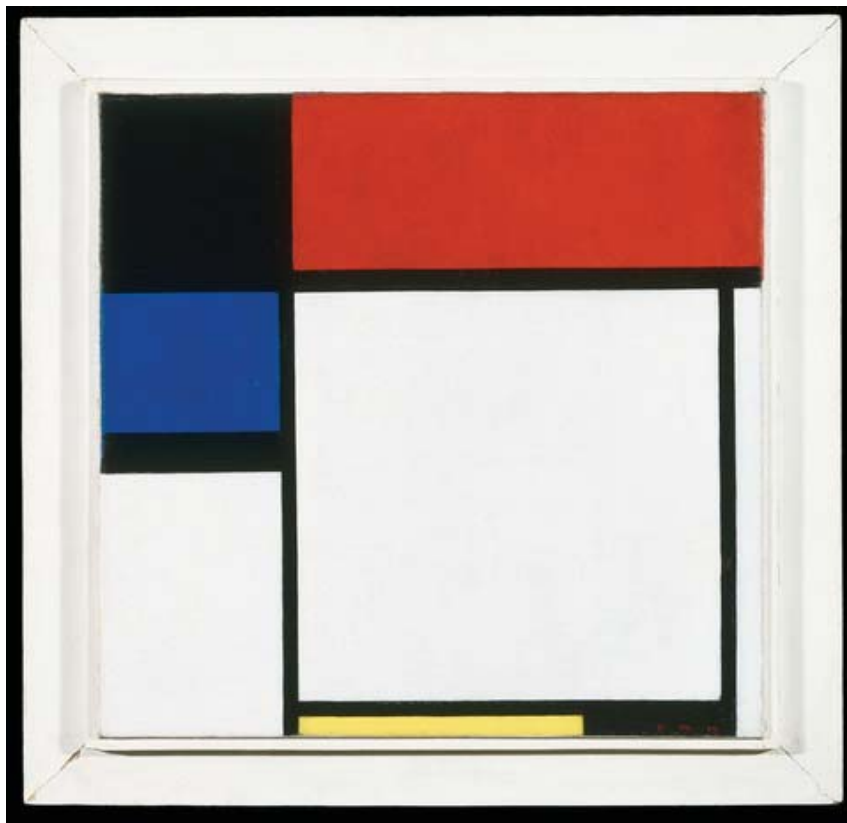
There we could realise the fact that the Hegelian concept of speculative universalism also had an influence on Mondrian's poetics.⁴¹ In the first volume of his *Aesthetics*, Georg Wilhelm Friedrich Hegel (1777–1831) explained that the elements which define the external beauty of the abstract form are regularity, symmetry, legality and harmony, and as an example in the context of harmony he mentions the colours – blue, yellow and red, whose primary differences already exist in the essence of the colour. The author sees the beauty of their harmony in avoiding their showy differences and contradictions, which, as such, should be smoothed out so that he, in very different ways, shows their composition as they require each other because the colour is not one-sided but is essentially a whole. At the same time, the author mentions the music, explaining that the tonic, mediant and

³⁹ Annette Chauncy, "Dancing with Mondrian", op. cit., 173.

⁴⁰ Piet Mondrian, "The Manifestation of Neo-Plasticism in Music and the Italian Futurists' Bruiteurs (1921)", in: *The New Art–The New Life: Collected writings of Piet Mondrian*, ed. by Harry Holtzman and Martin James, Da Capo Press, 1987, 150.

⁴¹ H. H. Arnason, *Istorija moderne umetnosti: slikarstvo, skulptura, arhitektura, fotografija*, Beograd, Orion Art, 2008, 357; Italo Tomassoni, *Mondrian*, op. cit., 23.

dominant are essential tonal differences that, united into a whole, match with their differences.⁴²



Example 4: Piet Mondrian, *Fox Trot B, with Red, Black, Blue and Yellow* (1929)
Oil on canvas, 45.4 x 45.4 cm, Yale University Art Gallery
(<http://artgallery.yale.edu/collections/objects/43964>)

Movement as the unifying element of painting, music and dance

For Schelling “music is nothing else but the perceived rhythm and harmony of the visible universe itself, [...] in rhythm and harmony music portrays the form of the movements of the cosmic bodies, the *pure form* as such, liberated

⁴² Георг Вилхелм Фридрих Хегел, *Естетика I*, (*Vorlesungen über die Aesthetik*), transl. by Властимир Ђаковић, Београд, Култура, 1952, 153–158.

from the object or from matter".⁴³ According to Mondrian, one of the defining features of the new music was the polar opposition between melody and harmony, melody characterised as "descriptive" and "emotional", harmony as "orderly" and "objective". He explained that what he earlier called "constructive plastic" was "veiled by descriptive melody". Thus, Mondrian believed that the "demolition of melody" should be done, which he recognised, to some extent, in jazz music.⁴⁴

This conflict, between spontaneity and the desire to remain within the limits of the known, lies at the heart of jazz music. This duality gives the essential character of jazz, but jazz is just as much an intellectual, as an emotional art. This is again in accordance with Mondrian's idea in which composition, in the new plasticism, is dualistic. Through the exact reconstruction of cosmic relations it is a direct expression of the universal; by its rhythm, by the material reality of its plastic form, it expresses the artist's individual subjectivity.

Pavel Florensky draws attention to the fact that a common classification of art is made on the basis of the materials of a certain art and the means that it uses. However, the author believes that "art is the activity of the objective [...] and the objective of any art is the overcoming of sensory obviousness, the naturalistic crust of randomness and the showing of what is constant and unchanging, which is of general importance and value in reality".⁴⁵ In other words, the artist should transform reality, that is, to redefine spaciousness in the artistic and in his own way. Florensky explicitly states that "movement shapes the space".⁴⁶ It is interesting that we always imagine the movement as a line, a direction. From this it follows that spatial organisation by movement actually is spatial organisation by unit. And that is exactly what Mondrian was doing – his observations and experiences of popular culture (social dancing and jazz music) were replicated through plasticity in the form and structure of his art work. However, in which manner can the movement be transferred into the painting? Paul Klee imprinted in his canvases the dimension of time, and thus rhythm and movement, deeply inspired by music. He resolved the issue of movement, among other things, by drawing arrows along the drawn figures on the canvas and almost directing the view of the observ-

⁴³ Ibid., 116.

⁴⁴ Peter Vergo, *Music and Painting...*, op. cit., 315.

⁴⁵ Pavel Florenski, *Prostor i vreme...*, op. cit., 59–60.

⁴⁶ Ibid., 49.

ers, by which he caused visual movement and thus required a certain amount of time. So, on Mondrian's, and other abstract canvases, one of the key things is the organisation of the elements and their order, which Florensky considers to be essentially determined by the compositional and constructive principle and he concludes that if it is not there, there will be no *movement*.

In the context of the Foxtrot and jazz music, all this would mean that in analysing these two phenomena Mondrian excluded all subjective elements of both, that is to say – every strictly personal movement of the dancers, and every very personal improvisation of the musician. He analysed the four basic elements of jazz: melody, rhythm, harmony and instrumentation. If “jazz is a summary name for the musical styles that characterise the attempt at creative improvisation on a given topic over the basics of the complex and constant current rhythm and European harmony, with the overlapping of different styles in jazz”,⁴⁷ then, it could be said that the painter searches for the truth in dance, and in music, more precisely, the main elements – the basic steps in dance and the rhythmic, harmonic and melodic skeleton in music. He found the objectiveness of these elements in the fact that they remain unchangeable, regardless of all the added, subjective elements. Finally, one can assume all possible correlations and *transpositions* among all the three Foxtrots – the Foxtrot as a dance, as a painting and as music, bearing in mind the essential element which connects them all, i.e. movement.

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⁴⁷ Јадран Ерчић, *Књија о џезу*, Београд, Радио-телевизија Србије, 2007, 11.

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Summary

The syntagm, *Mondrian's "transdance"* is a term with which the author wanted to symbolically indicate the main research interest presented in this paper, that is, the examination of how the basic stance, steps and movements in the Foxtrot and, implicitly, the main elements of jazz, i.e. melody, rhythm, harmony, are transposed into the particular visual compositions – *Fox Trot A* (1930) and *Fox Trot B* (1929). All of these particular art forms (dance, painting, and music), though very different in the aesthetic and poetical respect, are nevertheless connected with one essential element – movement, as a measure of both time and space. In this consideration of painting as a temporal, and not only a spatial object, the visual art discourse is influenced by the vocabulary of the art of music and of dance. Thus, this paper should be understood as

the author's intimate observation of time-space transpositions (at the wider level), as well as the author's discussion about the latent (interdisciplinary) 'dialogue' which the painter, Piet Mondrian, aka "The Dancing Madonna", conducted with dance and music (in the strictest sense). This premise is explored from several aspects, but none of them deviates from the main methodological course, determined by the "interdisciplinary model of musicological competence" (Veselinović-Hofman).

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Blanka Bogunović*

University of Arts in Belgrade

Faculty of Music

CREATIVE COGNITION IN COMPOSING MUSIC¹

Abstract: We present an overview of theoretical and empirical research in a domain of cognitive psychology of music, psychology of creativity and interdisciplinary studies concerning the creative cognitive processes in composing music. The wide scope of knowledge, within a time span of some 35 years, is introduced covering the following themes – generative models of creative cognition, metacognitive strategies in composing, the relation between creativity, knowledge and novelty, creativity in the social-economical context. Further on, models and concepts, new research methodologies and results that were developed specifically in a domain of music creation, will be presented. The intention is to introduce and bring into connection relevant psychological and interdisciplinary knowledge about creative cognition processes in composing contemporary art music and raising questions about further research.

Keywords: cognition, creativity, composition, creative process, creative act, creative cognition, interdisciplinarity, theoretical models of creativity, generative process

* Author contact information: bbogunovic@rcub.bg.ac.rs

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Introduction

Understanding a complex phenomenon such as creativity in arts, specifically music, has been a challenge for many disciplines and authors, artists and scientists. In this article, we shall take a scientific approach to creative processes in music, more concretely composing music, since improvisation is thought of as creative behaviour, as well.² Furthermore, we bring into focus the cognitive processes in composing music since the key role of cognitive mechanisms and processes was shown in our previous research.³ The results regarding the intertwined act of emotional experience, imagery and cognitive processes on composing contemporary music within the framework of nature versus culture were published or presented earlier,⁴ as well as on the communication of emotional content between composers, performers and the audience.⁵ We shall approach the theme of creative cognition from the point of view of two psychological subdisciplines, the cognitive psychology of music and the psychology of creativity, in the attempt to integrate the knowledge that comes from both sides, which could explain the role of creative cognition in composing music. We shall give an overview of scientific investigation, theoretical and empirical, present respected models of composing in the psychology of music and conceptions of cognitive processes in creativity, which could be referred to or applied in the field of music. Further on, models and concepts, new research methodologies and results, developed specifically in the domain

² Ksenija Radoš, *Psihologija muzike [Psychology of Music]*, Beograd, Zavod za udžbenike, 2010 (2nd edition).

³ Blanka Bogunović, "Psihologija i muzika: Kognicija i afekat u stvaranju savremene umetničke muzike" ["Psychology and Music: Cognition and Affect in Creating Contemporary Art Music"], Paper presented at 24th *International Review of Composers*, Belgrade, Serbian Composers' Association. Retrieved on January 25, 2019, from http://composers.rs/?page_id=4259

⁴ Blanka Bogunović, Tijana Popović Mladjenović, "Emotion, Cognition and Imagery", in: Tijana Popović Mladjenović, Blanka Bogunović, Ivana Perković, *Interdisciplinary Approach to Music: Listening, Performing, Composing*, Belgrade, Faculty of Music, 2014, 191–227.

⁵ Blanka Bogunović, Milica Erić, "Emocionalni doživljaj muzičkog komada: Komunikacija između kompozitora, izvođača i publike" ["Emotional Experience of Musical Piece: Communication Between Composer, Performer and Audience"], in: *Knjiga rezimea 22. konferencije Empirijska istraživanja u psihologiji [Abstract Book of 22. Conference on Empirical Research in Psychology]*, Belgrade, Institute for Psychology and Laboratory for Experimental Psychology, Faculty of Philosophy, University of Belgrade, 2016, 43–44.

of musical creativity, will be discussed. The intention is to introduce and bring into connection the relevant psychological and interdisciplinary knowledge about creative cognition processes in composing contemporary art music.

First conceptual models on composing music

In the field of the psychology of music, research that deals with (contemporary) composing as creative and cognitive activity is rare, though interdisciplinary interest has been evolving in the last decade. Problems that slow down the progress in this field rise within the epistemological, methodological, theoretical and collaborative fields. Namely, the complexity and hidden nature of the process is hardly accessible to investigation. Sloboda reported about the methodological procedures that were usually used in order to understand processes of composing of the whole musical piece, and have their limitations, namely sketch analysis, 'live' observations of the compositional process and an examination of what composers say (interview) about their own compositional processes throughout and after a working session⁶. One reason more lies in the difficulties to obtain long term cooperation between composers and psychologists presumably because of the differences in 'language', methodology and the theoretical discourse of their disciplines, besides the complexity of the process itself. The first are interested in the 'large scale architecture' and the second in the microstructural fragments mainly of conventional music⁷. Also, it is sometimes difficult for artists to verbally express the contents of the inner processes or they are reluctant to expose them, fearing that designation will take the 'magic' away. The source of difficulties is the lack of theoretical models that would be referential for the domain of music creation and serve as a kind of framework for research. Though, there were authors that tried to bring together the knowledge of cognition and creativity and apply it in the field of music.

John Sloboda started with the psychological research of composing (as a process), stating that this part of the creative chain is neglected for the sake of a higher interest in the product of composition⁸. He was referring to a creative process formula made of 'four P's', namely *Process, Product, Person, Environment/Place/Press-ure*.⁹ The newly proposed *six P's formula of creativity*

⁶ John Sloboda, *The Musical Mind*, Oxford, Oxford University Press, 1985, 118.

⁷ John Sloboda, *Exploring the Musical Mind*, Oxford, Oxford University Press, 2005.

⁸ John Sloboda, *The Musical Mind*, op. cit., 192.

⁹ James C. Kaufman, Robert J. Sternberg, "Resource Review: Creativity", *Change*, 39,

adds *Persuasion* and *Potentials*.¹⁰ John Sloboda developed the first psychological *Model of typical compositional recourses and processes*, that gave a global overview of the relevant components of the composing behaviour. The model was based on the analysis of existing research materials given by composers of tonal classical music. He brought into the model the distinction between the unconscious and conscious processes and directed his attention to two sources of composing: general tonal and stylistic knowledge and super-ordinate constraints on the form and direction that are stored in the long-term memory, and the transitory materials which constitute the successive versions of a composition as it grows in the composer's mind. The long-term knowledge as well as the repertoire of compositional devices composers have built up over the years can be applied to new compositional problems.¹¹ Later, this model was amended by the incorporation of intentional goals and the historical context.¹²

In addition to this, a very well known model that has emerged from the analysis of contemporary music, is the one that refers about compositional grammar (rules of contemporary composition) which Fred Lerdahl calls "input organization" and may bear little relation to the rules of listening grammar and other intuitive constraints, which Lerdahl terms as "heard structures".¹³ When musical perception and cognition are fully taken into account then the compositional and listening grammars are in full alliance and that is the best music¹⁴.

Based on his experience with electro acoustical music, Emmerson offered two compositional models and suggested their relevance for any kind of contemporary music. His 'simple' model of composition has three aspects: a) Action (creating/combining sounds); b) Test (listening and determining whether they sound right together and c) accepting (storing) or rejecting

2007, 55–56; Vladislav Panić, *Psihologija i umetnost [Psychology and Art]*, Beograd, Zavod za udžbenike i nastavna sredstva, 1997.

¹⁰ Aaron Kozbelt, Ronald A. Beghetto, Mark A. Runco, "Theories of creativity", in: James C. Kaufman, Robert J. Sternberg (Eds.), *The Cambridge Handbook of Creativity*, New York, Cambridge University Press, 2010, 20–47.

¹¹ John Sloboda, *The Musical Mind*, op. cit., 118–119.

¹² Matthew Brown, *Debussy's Iberia*, Oxford, Oxford University Press, 2003.

¹³ Fred Lerdahl, "Cognitive constraints in compositional systems", in: John Sloboda (Ed.), *Generative Processes in Music: The Psychology of Performance, Improvisation and Composition*, Oxford, UK, Clarendon Press, 1988, 231–259.

¹⁴ *Ibid.*, 255.

(modifying as new action). The other model incorporated New action, an Action repertoire and Reinforcement, enabling the composer to integrate, either rule based (conscious, learned) or intuitive (unconscious) action¹⁵.

Generative theories of creative cognition

Music, as well as music creation, is generally complex, generative, multi-layered and hierarchical.¹⁶ To compose means to invent, imagine aural and aesthetic, structure, define sound and musical behaviour. The compositional behaviour of an individual may be characterized by the scope, precision, innovation and relationship of aural and aesthetic imagination.¹⁷ The process of making streams of sound are structured hierarchically within and across dimension; such a structure likely confers a processing advantage.¹⁸

The psychological research which would directly refer to creativity in the field of composing is rare, but there are theoretical and also empirically grounded models that could be applied and lead to understanding. One definition that summarizes many others is that creative ideas comprise three components: first, creative ideas must represent something new or innovative; second, creative ideas are of high quality, and third, creative ideas must also be appropriate to the task at hand or some redefinition of the task; thus, the creative response is novel, good and relevant.¹⁹ We are of the opinion that cognitive processes in creating music have the same general qualities as in other fields of the arts and also science. In cognitive approaches to understanding creativity, researchers try to understand the underlying mental representations, processes and mechanisms that lead to creativity.²⁰

¹⁵ Simon Emmerson, "Composing Strategies and Pedagogy", *Contemporary Music Review*, 3, 1989, 133–144.

¹⁶ Jamshed J. Bharucha, Meagan E. Curtis, Kaivon Paroo, "Varieties of Musical Experience", *Cognition*, 100, 2006, 131–172.

¹⁷ Jonathan Impett, "Making a Mark: The Psychology of Composition", in: Susan Hallam, Ian Cross, Michael Thaut (Eds.), *The Oxford Handbook of Music Psychology*, New York, Oxford University Press, 2009, 403–412.

¹⁸ Catherine Stevens, Tym Byron, "Universals in Musical Processing", in: Susan Hallam, Ian Cross, Michael Thaut (Eds.), *The Oxford Handbook of Music Psychology*, New York, Oxford University Press, 2009, 14–23.

¹⁹ James C. Kaufman, Robert J. Sternberg, *The Cambridge Handbook of Creativity*, New York, Cambridge University Press, 2010, xiii.

²⁰ James C. Kaufman, Robert J. Sternberg, *The International Handbook of Creativity*, New York, Cambridge University Press, 2006, 19.

The theoretical model concerned with the stages of the creative process, which has been extensively used, was developed by Wallas.²¹ It has been re-phrased and made more applicable to musically creative processes. After the first, introductory or *preparatory* phase when the identification, understanding and defining of an aesthetic problem or assignment or intention is unfolding, as well as the first trials of problem solving, comes the second *incubation* phase, during which little noticeable behaviour occurs, but somehow solutions are being sought. This phase is often referred to as one which requires little awareness and when unconscious processes have to 'do their work'. Incubation ends with *illumination* (*Aha!*), when the creator experiences a sudden rush of ideas for a solution; the *elaboration* phase during which trial-and-error work becomes important. Trials with subsequent evaluations are repeated until an acceptable solution has been found. So, composing is constituted of iterative stages, where a product is refined successively. It is entirely conceivable that as the elaboration progresses, new problems emerge which in turn require incubation, illumination, and elaboration.²² The final phase is that of *verification* (or evaluation). The author employs metacognitive reflection on the process and strategies, and verifies/checks out whether the solution that he/she came up with is the right one.²³

The theoretical model that strives to explain the place and role of cognitive processes in the understanding of music as well in the conceptualizing and creating of music was elaborated by Lawrence M. Zbikowski.²⁴ He emphasizes the complex, multileveled and hierarchical organization of processes and cognitive operations which take place during the creation of music. Understanding music is not simply a matter of processing auditory signals – it involves a number of higher-order processes. These processes include, but are not limited to, *categorization* (of musical fragments, motifs as basic level categories and it goes up to the hierarchical level), *cross-domain mapping* (the metaphorical nature of our descriptions of musical events), and the use of *conceptual models* (crucial for explaining the larger context for judgments

²¹ Graham Wallas, *The Art of Thought*, New York, Harcourt, Brace, 1926.

²² Andreas C. Lehmann, John A. Sloboda, Robert H. Woody, *Psychology for Musicians. Understanding and Acquiring the Skills*, New York, Oxford University Press, 2007, 133.

²³ Aleksandar Kostić, *Kognitivna psihologija [Cognitive Psychology]*, Beograd, Zavod za udžbenike, 2010, 402.

²⁴ Lawrence M. Zbikowski, "The Cognitive Tango", in: Mark Turner (Ed.), *The Artful Mind: Cognitive Science and the Riddle of Human Creativity*, New York, Oxford University Press, 2006, 115–132.

about how musical events relate to one another and to capture the uniquely cultural aspect of music). Conceptual models are relatively basic cognitive structures that act as guides for reasoning and inference.²⁵

When writing about processes that take place while music is created, Sloboda referred to two subsequent stages: the first he called ‘inspiration’ where a skeletal idea or themes appear in consciousness and the second called ‘execution’ where the ideas are subject to a series of more conscious and deliberate processes of extensions and transformation.²⁶ Another, also two-stage model, which has a seminal role in the theoretical concept of creative cognition, is focused on the creative processes and structures that underlie creative thinking. This model could also be applied to compositional processes, and is referred to as the *Geneplore model*.²⁷ The authors were of the opinion that traditional models with categorization do not specify exactly how an individual imagines or generates a novel instance of a category. The two main processing stages in a creative thought are: the *generative* and the *exploratory phase*. In the first one, an individual produces an idea, constructs mental representations, referred to as ‘pre-inventive structures’, which can promote creative discoveries and is certainly characterized by divergent thinking. In the exploratory phase, these properties are used to expand creative potential and come up with creative ideas. Later on, the authors formulated *Creative cognition approach*,²⁸ which is concerned with explaining how fundamental cognitive processes, available to virtually all humans, operate on stored knowledge to yield ideas that are novel and appropriate to an impending task.²⁹ Attempts at approaching creative cognition endeavour to identify the detailed operations of those component processes and its outcomes. It is in its nature convergent, and seeks for the depth of the cognitive processes. The authors speak about structured imagination as creative cognition.

²⁵ Lawrence M. Zbikowski, “Modelling the Groove: Conceptual Structure and Popular Music”, *Journal of the Royal Musical Association*, 129, 2004, 2, 272–297; Lawrence M. Zbikowski, *Conceptualizing Music: Cognitive Structure, Theory, and Analysis*, New York, Oxford University Press, 2002.

²⁶ John Sloboda, *The Musical Mind*, op. cit., 116.

²⁷ Ronald A. Finke, Thomas B. Ward, Steven M. Smith, *Creative Cognition: Theory, Research and Applications*, Cambridge, MA, MIT Press, 1992.

²⁸ Steven M. Smith, Thomas B. Ward, Ronald A. Finke, *The Creative Cognition Approach*, USA, MIT Press, 1997.

²⁹ Thomas B. Ward, Yuliya Kolomyts, “Cognition and Creativity”, in: James C. Kaufman, Robert J. Sternberg (Eds.), *The Cambridge Handbook of Creativity*, New York, Cambridge University Press, 2010, 93–112.

The generative processes, as identified, could be the retrieval of various types of information, mental synthesis, mental transformation and then, the retrieval of an example, general knowledge, mental imagery, the analysis of features, abstraction, analogy, episodic memory retrieval, as well as associations. These processes give rise to pre-inventive structures (may consist of imagined forms, mental models or designs, examples for novel or hypothetical categories), which are then used or interpreted in the exploratory stage, by examining their emergent properties and considering their implications (processes such as associations, retrieval, synthesis, transformation and analogical transfer). In that phase, *creativity* (e.g. enhancing incubation with contextual manipulations; awareness, the challenging of probe elements) and *memory* (e.g. metacognitions about impending recall) have their roles. Memory can be activated through hierarchical organized schemas, in the case that nodes/concepts have some levels of energy or excitement and are related by links, or they can be activated by spreading through associations between semantically related concepts, as explained by spreading the activation model. Memory could be even more complexly activated through a parallel distributing processing network of nodes/concepts and links.³⁰

After the exploratory phase is completed, the pre-inventive structures can be refined or regenerated in the light of discoveries and insights that may have occurred. There may be several cycles of creation, the process can be repeated, until the pre-inventive structures result in a final, creative idea or product³¹. The authors listed a wide range of processes that are crucial for creativity, nevertheless they are engaged in the generative or exploratory phase: *insights* (perceptual-restructuring ability, field dependence, or based on pre-existing knowledge), *extending concepts* (extending, elaborating, on the basis of new experiences new ideas are developed), *recently activated knowledge* (by recent experiences, interference, inhibition, involuntarily mental blocks), *conceptual combination* (novel combination of concepts), *creative imagery* (generation of creative inventions),³² and fundamental cognitive processes,

³⁰ Daniel T. Willingham, *Cognition*, New Jersey, Pearson Education International, 2007, 249–257.

³¹ Steven M. Smith, Thomas B. Ward, Ronald A. Finke, op. cit., 193–206.

³² Thomas B. Ward, Steven M. Smith, Ronald A. Finke, “Creative Cognition”, in: Robert J. Sternberg (Ed.), *Handbook of Creativity*, Cambridge, Cambridge University Press, 2004, 189–212.

such as abstraction, conceptual combination and analogy.³³ A particular domain of interest is the explanation of creativity as a conceptual combination, a process whereby previously separate ideas, concepts, or other forms are mentally merged, but they are not mere summations of the elements. Instead, they can yield *emergent features*.³⁴

Composing music as a metacognitive behavior

The process of knowing and applying metacognitive strategies in composing shares its characteristics with a social cognitive concept of self-regulative learning.³⁵ Central to the concept of metacognition is thinking about one's own thoughts. It can be thinking of what one knows (i.e. metacognitive knowledge), what one is currently doing (i.e. metacognitive skill) or what one's current cognitive or affective state is (i.e. metacognitive experience).³⁶ Metacognitive strategies engaged in a process of composing are, as in other cognitive activities, concerned with planning, monitoring and evaluation of the results.³⁷ One of the often mentioned and empirically grounded distinctions between strategies composers use is goal-oriented *versus* exploratory.³⁸ Similarly, Bahle's³⁹ well known analysis of approaches and strategies composers apply, made a distinction between 'working types' and others whom he called 'inspirational types'. Those two differ in how they find and solve musical problems, what working method they employ, and how they assess their products. The inspirational type is less conscious about the working process,

³³ Thomas B. Ward, Yuliya Kolomyts, "Cognition and Creativity", op. cit., 96.

³⁴ Ibid., 101.

³⁵ Gary McPherson, Barry J. Zimmerman, "Self-regulation of Musical Learning", in: Richard Colwell & Carol Richardson (Eds.), *The New Handbook of Research on Music Teaching and Learning*, Oxford, Oxford University Press, 2002, 327–347.

³⁶ Douglas J. Hacker, "Definitions and Empirical Foundations", Douglas. J. Hacker, John Dunlosky, Arthur C. Graesser (Eds.), *Metacognition in Educational Theory and Practice*, London, Lawrence Erlbaum Associates, 1999, 3.

³⁷ Susan Hallam, "The Development of Metacognition in Musicians: Implications for Education", *British Journal of Education*, 18, 2001, 1, 27–39; Harald Jorgensen, Susan Hallam, "Practicing", in: Susan Hallam, Ian Cross, Michael Thaut (Eds.), *The Oxford Handbook of Music Psychology*, New York, Oxford University Press, 2016, 449–465.

³⁸ Thomas B. Ward, Steven M. Smith, Ronald A. Finke, op. cit., 207.

³⁹ Julius Bahle, *Der musikalische Schaffensprozeß: Psychologie der schöpferischen Erlebnis – und Antriebsformen*, Konstanz, Germany, Paul Christiani, 1947/1982.

experiencing the source of ideas and solutions as relatively random and coming from the outside, while the working type toils systematically and experiences the product as a direct result of such efforts.⁴⁰

Radocy & Boyle⁴¹ gave a short review of 12 contemporary composers' reported approaches to composition, essentially referring to their metacognitive strategies. These were: creating geometric shapes or designs which provide a skeletal framework for melodic, harmonic and rhythmic concepts (Andrzej Panufnik); compositional planning by using mathematical processes from theories of probability, calculus, game theory, mathematical logic and set theory (Iannis Xenakis); the conceptualization of an entire work before starting and keeping this *Gestalt* in mind throughout the compositional process (Glenn Branca); planning the overall structure of the composition prior to beginning (Karlheinz Stockhausen); 'mapping out' the entire composition, including the length and formal structure (Sir Michael Tippett); the general plan for overall work, though many details are done during the process, including sketches of possible solutions (Elliott Carter); the overall conception of the work and 'key ideas' as a basis (Witold Lutoslawski); planning the formal structure usually related to previous or forthcoming compositions in order to continuously create a larger structure (Dennis Kam); the collection of periodically sketched ideas, themes, patterns, later on coming back to them (David Del Tredici); the process based on memorized non-musical sounds, which the composer collects, combines and then recombines in a musical context, using a 'snowball of sounds' method (Robert Erikson); using three bases for pre-compositional planning: the program (storyline, picture), shapes of the outline for the overall drama and formal structure and 'figure themes', such as motives or thematic materials (Sherwood Shaffer); concern with a composition as a process in and of itself, extensive pre-planning seems less important (Steve Reich). So, composers have their pre-compositional strategy as an idea and/or organizing basis for their compositions, and those correspond very well with the concept of metacognitive strategies, and especially with 'top-down' (8 composers) and 'bottom up' organization of musical thinking (4) and no exact plan (1).

More recent research, which also points out two kinds of thinking processes during creating music was reported from the results of an observa-

⁴⁰ Andreas C. Lehmann, John A. Sloboda, Robert H. Woody, op. cit., 132.

⁴¹ Rudolf E. Radocy, J. David Boyle, *Psychological Foundation of Musical Behavior* (4th edition), Springfield, Illinois, Charles C. Thomas, Publisher Ltd., 2003, 299–300.

tional case-study, based on qualitative data comprised of stimulated recall interviews conducted in the composer's studio during the compositional process and the entire manuscript corpus that the composer created during that process. The aim was to explore the dynamics and functions of two generative strategies in thinking, *intuitive* and *reflective* modes. The results showed the qualitative change in the composer's intuitive and reflective thinking in the course of the process; within intuitive compositional acts, imagination changed into experimentation and incubation into restructuring, whereas within reflective compositional acts, rule-based reasoning changed into contemplating alternatives. Further, intuitive metacognition decreased while reflective metacognition increased. In the grounding procedure, the composer substantiated the fuzzy construction of his original ideas into aesthetically coherent musical structures that gradually limited the compositional problem space. The rationalization procedure involved the composer becoming increasingly proficient in the way in which he worked on his musical ideas and materials.⁴²

Composers have knowledge of metacognitive strategies for elaborating and structuring music material or ideas when formulating pre-inventive structures or streaming towards the final version of the musical work. Our findings showed that in the composing process, two basic strategic approaches, cognitive (predominant) or imaginative, or either 'bottom-up' or 'top-down', were confirmed.⁴³ The first one relies on the composer's cognitive and creative capacities, but it is highly dependent on knowledge and experience while the second one keeps in touch with fantasy and spontaneity⁴⁴.

Relation between creativity, knowledge and novelty

We are of the opinion that previously mentioned generative models of creative cognitive practices in composing, integrate the impact of long-term knowledge structures that are, when needed, drawn intentionally or intuitively from a long-term memory. Weisberg supports the opinion that there can-

⁴² Ulla Pohjannoro, "Capitalizing on Intuition and Reflection: Making Sense of a Composer's Creative Process", *Musicae Scientiae*, 20, 2016, 2, 207–234.

⁴³ Tijana Popović Mladjenović, Blanka Bogunović, Ivana Perković, "Nature versus Culture: Compositional Practices of Contemporary Serbian Composers", in: Tijana Popović Mladjenović, Blanka Bogunović, Ivana Perković, *Interdisciplinary Approach...*, op. cit., 133–188.

⁴⁴ *Ibid.*, 166.

not be any creativity if a product is not strongly rooted in the past. Without some sort of frame of reference to the past there will be no coherence and the product will make no sense to the audience.⁴⁵ Hayes⁴⁶ demonstrated that well-known and productive composers also needed about 10 years from the start of training to entrance into the profession, when making significant creative production, regardless of their starting age.

A very interesting study, where the historiometric method was used, confirms these statements. A comprehensive analysis was made of Ludwig van Beethoven's explicit self-criticisms of 70 compositions he made during his lifetime, spanning his whole career and most musical forms. The result showed that his comments are likewise largely consistent with expert ratings and recording counts. The results suggest considerable self-critical acumen on Beethoven's part and support an expertise view of musical creativity in which knowledge and experience are likely to enable both progressively greater creative accomplishments and sounder self-criticism⁴⁷.

The creative cognition model, focuses on the cognitive ingredients of the creative process and is consonant with the broadly agreed notion that existing knowledge plays a role in creativity at all levels, and that quality of the creative outcomes will be influenced by the extent of the person's knowledge and the manner in which the elements of that knowledge are accessed and combined⁴⁸. Domain background knowledge enables the classification of the problem, allows better perception of the most important part of the problem and thereby restricts the search to the key part of the problem space. Secondly, it helps problem solving by automatizing some of the problem-solving steps, so they do not demand attention.⁴⁹

Robert Weisberg states that prior to a significant contribution to a creative discipline one first has to achieve deep initial immersion in that discipline. Also, for his/her knowledge to be used in creative thinking, innovation,

⁴⁵ Robert W. Weisberg, "Creativity and Knowledge: A Challenge to Theories", in: Robert J. Sternberg (Ed.), *Handbook of Creativity*, Cambridge, Cambridge University Press, 2004, 226–250.

⁴⁶ John R. Hayes, *The Complete Problem Solver* (2nd edition), Hillsdale, NJ, Erlbaum, 1989.

⁴⁷ Aaron Kozbelt, "A Quantitative Analysis of Beethoven as Self-critic: Implications for Psychological Theories of Musical Creativity", *Psychology of Music*, 35, 2007, 1, 144–168.

⁴⁸ Thomas B. Ward, Yuliya Kolomyts, op. cit., 3–94.

⁴⁹ Daniel T. Willingham, op. cit., 382.

no matter how radical, it has to have a link to what has been done before, in order to make sense for the creator.⁵⁰ Further on, Weisberg discusses the relation between knowledge and creativity as a heuristic thinking process that is rooted in the existing knowledge of the field. Still, there is a question of specifying how knowledge is actually used in creative thinking. The question is, to which extent creative products can be influenced by features that are depicted/heard by previously seen/ heard examples. On the other side, previous knowledge can also hinder innovation, it can hurt the creative cognition.⁵¹ Since the most recent theorizing concerning creative thinking has been based on the tension view, which refers to the inverted-U-shaped relationship between formal education and creative accomplishment (meaning that the creative product is an output of optimal level of those two), the main concern has been with understanding how the thinker can break away from knowledge.⁵² This issue was also covered by Mandler,⁵³ who explains the ‘mind-popping’ effect that has its basis in the apparently facilitating role of a preconscious mental content and conversely, but it is exposed to the possible restricting role of conscious material. In other words, activated representations of which we are not aware produce a wider spread of activation than those of conscious material, because awareness inhibits mind-pop ups and novelty ideas. On the other hand, prior knowledge can impose existing patterns of problem solutions and cause functional fixation and hence disable insight into possible solutions (e.g. in a form of mind-popping effects).

What happens just before novelty appears? At the time that the problem is established (prior to the mind-popping event), target structures and candidate responses continue to activate other structures and representations and these are periods of incubation. In the case of mind-popping, such activation occurs more easily and widely than under conditions when active searches of consciousness are taking place. That term has primarily been applied to problem solving tasks in which the unsuccessful attempt at a solution are followed by a pause or delay, after which successful solutions are more probable.⁵⁴

⁵⁰ Robert W. Weisberg, op. cit., 246.

⁵¹ Thomas B. Ward, Steven M. Smith, Ronald A. Finke, op. cit., 200.

⁵² Robert W. Weisberg, op. cit., 242.

⁵³ George Mandler, “Origins and Consequence of Novelty”, in: Steven M. Smith, Thomas B. Ward, Ronald A. Finke (Eds.), *The Creative Cognition Approach*, USA, MIT Press, 1997, 9–26.

⁵⁴ *Ibid.*, 17.

Weisberg also specified that deep immersion provides extensive opportunities for practicing any skills, required to create within the domain, which makes them automatic. Automaticity of skills may be necessary to produce novelty. However, this speculation does not specify *how* automaticity leads to novelty. Perhaps when a skill becomes automatic one can then allocate capacity to the production of novelty. One doesn't have to think about how to express one's ideas; one just does it as the ideas become available. This view proposes that the value of immersion is to perfect the skill, so that performing it does not drain capacity. Deep immersion might also lead to the development of heuristics.⁵⁵ The automatic creation of ideas is also associated with the *implicit* (which does not depend on conscious recollection) and the *explicit* (which involves conscious recollection) memory, as well as to related concepts of the *declarative* ('knowing that') and *procedural* memory ('knowing how').⁵⁶

So, there is a relation between immersion, knowledge, the production of heuristic ideas and the cognitive strategies of problem solving.⁵⁷ Several authors refer to problem solving and space-searching models (which include all possible configurations a problem can take) as a place where some form of the heuristic directs the process.⁵⁸ The problem solving heuristic is 'like hill climbing', one looks for an operator that will bring a person to the problem space that is closer to the goal of the thinking process. The heuristic in problem solving is a simple rule that can be applied to a complex problem.⁵⁹ Compositional strategies for solving problems are seen through patterns, where particular musical problems have been addressed by either general or specific solutions, or by 'insightful' restructuring processes.⁶⁰ The role of imagination in exploring possible compositional solutions/the probing of possible space is by the imagining of alternatives to a given reality and how imagination works by exploring the parameters along which it could be otherwise.⁶¹

⁵⁵ Robert W. Weisberg, *op. cit.*, 247.

⁵⁶ Aaron L. Berkowitz, *The Improvising Mind. Cognition and Creativity in the Musical Moment*, New York, Oxford University Press, 2010, 8.

⁵⁷ John R. Hayes, *op. cit.*

⁵⁸ Jonathan Impett, *op. cit.*

⁵⁹ Daniel T. Willingham, *op. cit.*, 376.

⁶⁰ Tijana Popović Mladjenović, Blanka Bogunović, Ivana Perković, *Interdisciplinary Approach...*, *op. cit.*

⁶¹ Ruth M. J. Byrne, *The Rational Imagination: How People Create Alternatives for Reality*, Cambridge MA, MIT Press, 2005.

The question that is often posed is, whether novelty construction is *deliberate* or *unintentional* activity? The deliberate creation of novelty introduces another dimension of creativity – the kind of goal or end state required. One of the situations is problem solving situations that call for some degree of creativity. In that case, the search for novelty requires some prior notion as to the kind or type of solution that is required, followed by the search for a token that fits the problem encountered. If the particular goal exists, then the act of creation is deliberate in the long term, though it may be non-deliberate at the moment of production, while the solution may come to mind unexpectedly.⁶²

The other case, when novelty is produced, is the production of dreams like those which are not goal-directed, and therefore non-intentional, and unconscious, but usually creative and novel productions. So, dreams are, mainly, novel constructions/reconstructions of previously registered and encoded knowledge and experience and are therefore characterized by some aspects of creative thought. Without the structure of the real world, the building blocks of dreams are floating and free to be organized by high-order structures that may combine quite separate, unrelated thoughts about events. But, since there are no real-world constraints, they may be combined into sequences and categories by activating higher-order schemas to which they are relevant. This happens, either because there is a general tendency to classify and order mental contents or schemas, tending to fill in the values of their features whenever possible.⁶³

Creative processes in context

Cognitive processes and knowledge are one way or another, addressed in a variety of confluence models that refer broadly to the range of contributing factors among them, social and cultural. Viewing art as an evolutionary phenomenon, cognitive psychologist Merlin Donald considered art to be inherently metacognitive in its cognitive function on both the individual and social levels. In his opinion, art always occurs in the context of the distributed cognition of culture and is always aimed at a cognitive outcome.⁶⁴

⁶² George Mandler, *op. cit.*, 11.

⁶³ *Ibid.*, 14.

⁶⁴ Merlin Donald, “Art and Cognitive Evolution”, in: Mark Turner (Ed.), *The Artful Mind: Cognitive Science and the Riddle of Human Creativity*, New York, Oxford University Press, 2006, 11–19.

Csikszentmihalyi's systems theory of creativity, belongs to a group of confluent ones, focused less on the creative person but involving multiple factors. He included three interacting components: a) the domain or body of knowledge that exists in a particular discipline at a particular time; b) the individual, who acquires domain knowledge and produces variations on existing knowledge; c) the field, comprised of other experts and members of the discipline, who decide which novelties in that discipline are of worth for the next generation. So, he included the individual, domain and field, where the individual uses an acquired domain of knowledge along with cognitive abilities to make advances to domains, whose worth is judged by gatekeepers of the domain or field.⁶⁵ In addition, authors from the field of the social psychology of music refer to composing as a process and activity, which has its individual creative, imaginal, emotional and cognitive sources and personal history, which are founded in a social-psychological context that determines the achievement, motivation, and identity of the composer.⁶⁶

Unlike Csikszentmihalyi's systems theory, where the accent is placed on an evolving milieu, the evolving-systems approach to creativity is primarily an account of what creators do and understanding their unique attributes. The evolving-systems approach focuses less on understanding what particularly fits into the context of an individual creator's goals, knowledge and reasoning, as well as larger social forces and creative paradigms. Gruber and Wallace introduced several foundational concepts: an *ensemble of metaphors* that great creators likely use in their thinking, which together characterize a developmental process that leads to making creative meaning, not relying on a single one. Another concept is that of a *network of enterprises*, a system of goals describing how an eminent creator may work on seemingly disparate projects, consecutively or concurrently and continually evolve a sense of relations between the topics.⁶⁷

The well-known historiometric research of Dean Simonton, who investigated the truly life-span histories of extraordinary creative individuals,

⁶⁵ Mihaly Csikszentmihalyi, "Implications of a Systems Perspective for the Study of Creativity", in: Robert J. Sternberg (Ed.), *Handbook of Creativity*, Cambridge, Cambridge University Press, 2004, 313–335.

⁶⁶ Adrian C. North, David J. Hargreaves, *The Social and Applied Psychology of Music*, New York, Oxford University Press, 2008.

⁶⁷ Howard E. Gruber, Doris B. Wallace, "The Case Study Method and Evolving Systems Approach for Understanding Unique Creative People at Work", in: Robert J. Sternberg (Ed.), *Handbook of Creativity*, Cambridge, Cambridge University Press, 2004, 93–115.

among them composers, started from the position that creativity operates in the social context. Simonton took into account massive and impersonal influences from the *Zetgeist* or *Ortgeist* and grouped them into four categories: cultural factors, societal factors, economic and political factors. These factors define the milieu in which talented youth grows, in such a way that they shape both, the nature and the level of creative accomplishments of the future extraordinary adult.⁶⁸ The computerized content analysis of musical structure revealed a great deal about the psychology of musical aesthetics and creativity in a study where biographical information about 479 composers of classical music were considered⁶⁹ (Simonton, 1994). Simonton found out that biographical stress and physical illness served to heighten levels of melodic originality, though the ‘swan-song-phenomenon’ revealed that the proximity of the composers’ death diminished melodic originality.⁷⁰

Another historiometric study was done by Kozbelt, who applied computer analysis to the ratio between performance time productivity and versatility estimates for 102 classical composers. The results pointed out that greater productivity was associated with greater versatility, but only among Baroque- and Classical-era composers, while the average annual productivity then decreased, along with eminence, throughout the Romantic era. Why was that? Kozbelt explains that, earlier composers were often required to write a great quantity of music simply to make their living or reputation and they could gradually develop a style by composing numerous rather similar works. In contrast, later composers, especially in the 20th century, have on average written less music overall but have simultaneously composed in a wider variety of genres; they have also had to respond to greater pressure for novelty than earlier generations did. This appears to have favored composers who are rather rapidly able to find new means of expression. Because of lower productivity and greater versatility compared to earlier eras, these new means of expression are typically not evolved over long series of simi-

⁶⁸ Dean K. Simonton, “Creativity from Historiometric Perspective”, in: Robert J. Sternberg (Ed.), *Handbook of Creativity*, Cambridge, Cambridge University Press, 2004, 116–133.

⁶⁹ Dean K. Simonton, “Computer Content Analysis of Melodic Structure: Classical Composers and Their Compositions”, *Psychology of Music*, 22, 1994, 31–34.

⁷⁰ Dean K. Simonton, “Emotion and Composition in Classical Music: Historiometric Perspectives”, in: Patrik N. Juslin, John A. Sloboda (Eds.), *Music and Emotion. Theory, Research, Applications*, Oxford, Oxford University Press, 2010, 347–366.

lar compositions.⁷¹ Galenson speaks of these kinds of art creators in several domains, designating them as *conceptual innovators* or *finders*. Galenson discovered that these individuals frequently create their most renowned works at relatively young ages.⁷² These findings are in accord with those reported by Simonton,⁷³ who found that historically more recent composers showed a tendency to have written their most renowned work at younger ages. In line with these findings is the opinion of Marc Leman, musicologist, who explains the rise of avant-garde composers with the advent of new conditions for musical creativity which can be explained by a combination of factors, involving state-of-the-art science and technology, the development of mass media, the politics of state-supported music production institutions (field), and – last but not least – the artistic developments that imposed an antiromantic modernist (globalist) view of music as a high-culture phenomenon (domain).⁷⁴

Interdisciplinary research in creativity, cognition and composing music

After the ‘first call’ of John Sloboda⁷⁵ (1985) for psychological research in composing music, the situation did not change much in some 20 years. But, after that, the state of affairs started to evolve. A new research paradigm in ‘art and science’ emerged, as well as ‘interdisciplinarity’ in diverse collaborative settings. New paradigms, which at some moments come together, were defined as *artistic exploration* and *scientific investigation*. The first exploits the creative processes, using tools that allow the flexible control and manipulation of musical materials, while the second one systematically investigates the

⁷¹ Aaron Kozbelt, “Performance Time Productivity and Versatility Estimates for 102 Classical Composers”, *Psychology of Music*, 37, 2009, 25–46.

⁷² David W. Galenson, *Old Masters and Young Geniuses*, Princeton, NJ, Princeton University Press, 2005; David W. Galenson, *Painting Outside the Lines: Patterns of Creativity in Modern Art*, Cambridge, MA, Harvard University Press, 2001.

⁷³ Dean K. Simonton, “Emergence and Realization of Genius: The Lives and Works of 120 Classical Composers”, *Journal of Personality and Social Psychology*, 61, 1991, 829–840.

⁷⁴ Marc Leman, “Musical Creativity Research”, in: James C. Kaufman, John Baer, *Creativity Across Domains: Faces of the Muse*, Boca Raton, Psychology Press, 2011, 103–122.

⁷⁵ John Sloboda, *The Musical Mind*, op. cit.

creative process.⁷⁶ Duality between cognitive psychology and music(ology) as to focus/discourse and methodologies in the research of creative musical activity, was shaken by Irene Deliège and Geraint Wiggins, who claimed that it was time to ‘get rid of *creativity* and look at *creative acts*.’⁷⁷ This statement encouraged the study of creation based upon direct observation in sufficiently natural circumstances and strongly supported by computational technologies.

Interdisciplinarity in the field of the psychology of music grew to the point that it overlapped with many disciplines and this trend had its implications in the research of creative cognition in composing music.⁷⁸ The heterogeneous and constantly evolving nature of musicological discourse provided a space for those who were seeking to adopt a psychological approach.⁷⁹ So, Nicolas Donin proposed to ‘cross-fertilize’ empirical and historical musicologies, based on his work on contemporary compositional processes.⁸⁰ A new book edited by Dave Collins, *The act of musical composition. Studies in the creative process*,⁸¹ has collected the newest research on composition, from different angles and disciplines.

So, what we now have is a rich ‘art and science scenery’ that gives its fruits – new issues, new methodologies and new results: *artistic exploration* which uses creativity in the process of making a musical piece, the *observation of the creative act* and the *investigation of the creative process* with the emphasis on cognitive processes. In all three research discourses computational

⁷⁶ Marc Leman, op. cit., 103.

⁷⁷ Irène Deliège, Marc Richelle, “Prelude: The spectrum of Musical Creativity”, in: Irène Deliège, Geraint A. Wiggins (Eds.), *Musical Creativity: Multidisciplinary Research in Theory and Practice*, New York, NY, Psychology Press, 2006, 1–6.

⁷⁸ Susan Hallam, Ian Cross, Michael Thaut, *The Oxford Handbook of Music Psychology*, New York, Oxford University Press, 2009.

⁷⁹ Adam Ockelford, “Beyond Music Psychology”, in: Susan Hallam, Ian Cross, Michael Thaut (Eds.), *The Oxford Handbook of Music Psychology*, New York, Oxford University Press, 2009, 539–551.

⁸⁰ Nikolas Donin, Caroline Traube, “Tracking the Creative Process in Music: New Issues, New Methods”, *Musicae Scientiae*, 20, 2016, 3, 283–286; Nicolas Donin, “Empirical and Historical Musicologies of Compositional Processes: Towards a Cross-fertilization”, in: Dave Collins (Ed.), *The Act of Musical Composition: Studies in the Creative Process*, Farnham, UK, Ashgate, 2012, 1–26.

⁸¹ Dave Collins, *The Act of Musical Composition. Studies in the Creative Process. SEMPRE Studies in the Psychology of Music*, New York, Routledge, 2016.

technology is the *sine qua non*, as well as methodological rigour and an empirical approach. The new research methodology has been formulated with the intention of raising objectivity, as much as possible, which is more appropriate to facing the challenge of investigating the complex, personal and multilayered process of composing. In the following part of this article we shall briefly present the most recent and relevant results, of the ‘new age’ authors.

New technology in music creation

Music creation requires the knowledge of particular non-musical skills in acoustics, psychoacoustics, electronics, and computing and that has enabled the emergence of new models of creative cognition in composing: a network of computers with a digital audio, but also software or tools that allow the manipulation of information, focused on concrete sound phenomena and perception-based processing, abstract composition and metaphors, the perception and timbre-based approaches, and the Spectro morphological paradigm, whereas the focus on abstract composition and metaphors has been further developed in more Artificial Intelligence-oriented approaches.⁸² Besides, the development of computer programs for composing music is available.⁸³ But, as Leman remarked, all software tools constrain the creation process in the sense that the creator has to follow the logics of the software developer in order to master its creative possibilities. Nevertheless, it is clear that the ‘new time’ of research requires new and wider knowledge and skills of the composer that can be accomplished in collaboration with other disciplines.

Case-studies of the creative act

The prevailing method for observational studies is the case-study where the researcher, due to the good contact or friendship or deserved trust of a composer, is entitled to ‘come closer’ and observe the creative process. In those cases, the methodology is qualitative – consisting of gathering personal reports during the process. The most difficult constraint is that the composer cannot create and talk simultaneously because the process is disturbed, and only sketches are not enough. A *post festum* interview disturbs the picture.

⁸² Marc Leman, op. cit., 103–122.

⁸³ Marcus Pearce, David Meredith, Geraint Wiggins, “Motivations and Methodologies for Automation of the Compositional Process”, *Musicae Scientiae*, 6, 2002, 2, 119–147.

So, new research procedures have been developed, in almost natural 'ecological' conditions, in order to diminish any disturbance as much as possible and obtain objective and reliable data. One of the studies brought a new method which is based on *stimulated recall interviews* conducted in the composer's studio during the compositional process and on the entire manuscript corpus that the composer created during that process (sketches, notebooks drafts, computer files).⁸⁴ Similar to that, a *situation simulation method* was developed, when the audiovisual media and recorded interview were used in order to efficiently document the collective task of reconstructing a past activity. During the 'compositional situation simulation interview', the composer sat before his manuscript in order to induce his recollection, simulation and verbalization of the completed creative act. The idea is to reassemble the creative process by documenting the cognitive and artistic characteristics of each successive moment and operation, in order to understand the composer's course of action and act that unfolds both consciously and subconsciously, stretching beyond the time of each connected task.⁸⁵

A nice example of successful collaboration between the psychologist and composer gave hope for interdisciplinary research. The project was designed with the goal of observing the process of composing the *Angel of death for piano, chamber orchestra and computer-processed sound*, by Roger Reynolds, from its initial conception to its concert premiere. The methodology covered the examination of written manuscripts (sketches and notebooks), the examination of what the composers say about their compositional process, and observation during a session of composition.⁸⁶ The results gave material for discussion about the aspects of solving a compositional problem, the types of representations and their generalizability. The composer reported about experiences in the procedural and perceptual aspects of musical experimentation, the motivations and strategies that underlie musical innovation.⁸⁷

⁸⁴ Ulla Pohjannoro, op. cit.

⁸⁵ Nicolas Donin, François-Xavier Féron, "Tracking the Composer's Cognition in the Course of a Creative Process: Stefano Gervasoni and the Beginning of Gramigna", *Musicae Scientiae*, 16, 2012, 3, 262.

⁸⁶ Stephen McAdams, "Problem-solving Strategies in Music Composition: A Case Study", *Music Perception*, 21, 2004, 3, 391–429.

⁸⁷ Roger Reynolds, "Compositional Strategies in the Angel of Death for Piano, Chamber Orchestra and Computer-processed Sound", *Music Perception*, 22, 2004, 2, 173–205.

New technology in scientific studies analyzing the creative process

Artificial intelligence and the music approach use computer technology to develop models of human cognitive processes when engaged in musical activity.⁸⁸ Also, neurocognitive studies were done with composers, which researched the regions of their brain, while they were performing the musical task of composing a piece, using an electroencephalograph (EEG), positron emission tomography (PET) and functional magnetic resonance imaging (fMRI).⁸⁹ In these experimental or qualitative studies, the number of participants were small.

New techniques of computer-based data collection were developed in order to study compositional processes ‘on-line’ and to follow up the musical procedures and process of making cognitive decisions during creating music. By highlighting music composition as a ‘dynamic’ time-related process, Kratus⁹⁰ suggested that in the analysis of compositional activity, researchers should trace changes in the process over time and implemented computer-based data collection techniques in order to track such changes. Collins gave a thorough listing of studies that employed computer-based data collection techniques, not only in a process of data gathering, but also in registering processes such as creative problem solving, the relationships between the graphical, figural representation of sounds and cognitive processes, tracking compositional strategies, which authors define as ‘significant decision-making moments for the overall composition’, videotape to track ‘phases’ in the compositional process: the exploratory, rehearsal and construction phases. Collins himself conveyed a three-year single case study in order to track the compositional process in real time. A combination of data collection techniques was used to attempt to map cognitive processes: digital MIDI save-as files, analogue audio files, semi-structured interviews, immediately retrospective verbal accounts and verification sessions between the composer and the researcher. The findings indicated a chunking of processes and strategies at the micro and macro levels. The results of this study point to a generative process of problem proliferation and successive solution implementation, occurring not only in a linear manner, but also recursively. The moments of creative

⁸⁸ Mira Balaban, Kemel Ebcioğlu, Otto E. Laske (Eds.), *Understanding Music With AI: Perspectives on Music Cognition*, Menlo Park, CA, The AAAI Press, 1992, 182.

⁸⁹ Elvira Brattico, Mari Tervaniemi, “Musical creativity and the human brain”, in: Irène Deliège, Geraint A. Wiggins (Eds.), *Musical Creativity...*, op. cit., 290–321.

⁹⁰ John Kratus, “A Time Analysis of the Compositional Processes Used by Children Ages 7 to 11”, *Journal of Research in Music Education*, 37, 1989, 1, 5–20.

insight were observed that were related to Gestalt theory problem restructuring; some were seen to overlap in real time with others, indicating an element of parallelism in creative thinking⁹¹.

In another study, the participants created their music at the computer workstation, MIDI files were continuously collected using the 'save-as' command. This novel approach allowed a more accurate degree of mapping compositional processes, as each 'save-as' could be accompanied by a date and time stamp within the file, rather than erasing previous work. Folkestad suggested two fundamental styles of composition: *horizontal*, where the melody, harmony and structure are composed in one activity from beginning to end, and smaller scale editing procedures such as the instrumentation deployed afterwards, and *vertical*, where the composer works in small chunks, completing them before moving on to the next section.⁹²

The problem of the generalization of research findings is present, because of primarily case-study methods and the idiosyncratic nature of the process. So, a research design in an interesting study with eight composers tried to deal with the problem of generalization. Eight professional composers were studied in a real-world setting in search of broad compositional activities that are both common to the composers studied, and that are meaningful for individual compositional processes. The aim was to compare individual creative processes in music composition, across aesthetic visions, research concepts, data collection and analysis methods. To apply similar criteria in the analysis of eight creative processes, an analysis framework was proposed, consisting of four main compositional activities (planning, exploring, writing and re-writing) and three attributes (productivity, level of musical abstraction and creativity). The results of the study showed how the eight processes were individually characterized by a specific configuration, that is, the four main compositional activities appeared in a selective presence, chronological order and hierarchy. Although no activities or strategies common to all eight composers were found, some configurations were also recognized in creative processes outside the study.⁹³

⁹¹ Dave Collins, "A Synthesis Process Model of Creative Thinking in Music Composition", *Psychology of Music*, 33, 2005, 2, 193–216.

⁹² Göran Folkestad, David J. Hargreaves, Berner Lindström, "Compositional Strategies in Computer-based Music Making", *British Journal of Music Education*, 15, 1997, 1, 83–98.

⁹³ Hans Roels, "Comparing the Main Compositional Activities in a Study of Eight Composers", *Musicae Scientiae*, 20, 2016, 3, 413–435.

Conclusion

This overview acquired a kind of *quasi* historical dimension, because it presents a wide scope of themes, theoretical models, knowledge and authors in a period of some 35 years, since 1985. The above listed and explained theoretical concepts and empirically gained knowledge from the interdisciplinary fields of music psychology, creativity research, cognitive psychology, musicology and the experiences and thoughts of artists, give the basic schemata or template for understanding and analyzing the creative cognition processes in producing contemporary art music.

The leading role of cognitive processes in music creation has been confirmed. Next to that, we are of the opinion that creative processes in composing have to a great extent the same cognitive structure, function, mechanisms and strategies as creative processes in other domains. The difference lies in the nature of the domains, materials, contents and skills. And on top of that are the qualities of the creative person, which make a major difference and greatly influence the idiosyncrasy of his/her creation. The existing research offers ideas about the next steps in developing the knowledge and understanding and material for the generation of future confluent models of composing. The secondary analysis of the results could be employed and used to integrate knowledge from different discourses, methodologies and disciplines. Besides that, the 'new age' should not forget the knowledge and wisdom of previous times. In addition, it seems that the interdisciplinary approach, supported by computer-based data collection, is necessary in order to gain more insight, knowledge and empirical results about the creative cognitive processes in composing music.

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Summary

In this paper we presented an overview of theoretical and empirical research in a domain of cognitive psychology of music, psychology of creativity and interdisciplinary studies concerning the creative cognitive processes in composing music, with an intention to bring them into connection and to raise questions about further research. We brought into focus the cognitive processes in composing music since the key role of cognitive mechanisms and processes, next to the emotional experience and imagery, was shown in our previous research. The wide scope of knowledge, within a time span of some 35 years, was introduced covering the following themes – generative models of creative cognition, metacognitive strategies in composing, the relation between creativity, knowledge and novelty, creativity in the social-economical context. We paid attention to the several crucial theoretical models, some of them developed on the basis of exploration of compositional practices, one of the first being John Sloboda's psychological *Model of typical compositional recourses and processes* (1985), that gave a global overview of the relevant components of the composing behavior. Psychology of creativity gave several process models that can be applied in a field of composing music. One of them, developed by Wallas (1926) and adapted for music making by Lehmann, Sloboda and Woody (2002), is the well-known theory of the creative process stages. We considered as the most prominent the *Creative cognition approach* formulated by Smith, Ward and Finke (1997) and their *Geneplore model* (1992). The authors listed a wide range of processes that are crucial for creativity, nevertheless they are engaged in the generative or exploratory phase. In our paper, we discussed metacognitive strategies engaged in a process of composing while considering music creation as a self-regulated activity. Further on, the relation between immersion, knowledge, the production of heuristic ideas and the cognitive strategies of problem solving were brought into focus. It was pointed out that quality of the creative outcomes will be influenced by the extent of the person's long-term knowledge structures, drawn intentionally or intuitively during the process, and by the manner in which the elements of that knowledge are accessed and combined. The social and cultural factors were considered in a frame of several confluent models, first of all Csikszentmihalyi's systems theory of creativity (2004), focused less on the creative person but on involving multiple factors. Simonton took into account massive and impersonal influences from the *Zetgeist* or *Ortgeist* and grouped them into four categories: cultural factors, societal factors, economic and political factors (2004). Further on, models and concepts, new research methodologies and new technology, that were developed specifically in a domain of music creation, as well as their results, were presented.

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*Marija Torbica**

A SOUND TALE ABOUT THE SYMBOLIC CONFLICT BETWEEN TWO HUMAN BEINGS. MEANINGS AND SOUNDINGS OF LANGUAGE IN *VELIKI KAMEN*, A RADIOPHONIC POEM BY IVANA STEFANOVIĆ¹

Abstract: The subject of this paper is an exploration of the treatment, status, and use of language – more precisely, its meaning/sounding/sound, in the context of *Veliki kamen* (*Велики камен*, A Large Stone, 2017, Op. 55), a radiophonic poem by the composer, radiophonic artist, and author Ivana Stefanović (Ивана Стефановић, b.

* Author contact information: marijatorbicagsp@gmail.com

¹ The present text is part of my M.A. thesis, “Značenje/zvučanje jezika u radiofonskim ostvarenjima Ivane Stefanović” (*Значење/звучање језика у радиофонским остварењима Иване Стефановић*, The Meaning/Sounding of Language in the Radiophonic Oeuvre of Ivana Stefanović), written under the supervision of Dr. Biljana Leković and successfully defended in October 2018 at the Interdisciplinary Studies Unit of the Department of Art and Media Theory, at the University of Arts in Belgrade.

1948). *A Large Stone* is a partial setting of *Hasanaginica* (Хасанагиница, 1974), a play by Ljubomir Simović (Љубомир Симовић), itself inspired by motives from the eponymous folk ballad. Researching this paper, I set out from a view of language as a means of communication and system based on sounds and sounding, predicated on auditivity. Language/the sound of language and radiophony/ radiophonic sound are brought together by the notion of meaning and sounding and it is precisely these parameters that I attempted to survey in *A Large Stone*.

Keywords: radiophony, language, speech, voice, Ivana Stefanović

The radiophonic poem *Veliki kamen* (Велики камен, *A Large Stone*; 21'18", 2017), based on fragments selected from *Hasanaginica* (Хасанагиница, 1974), a play by Ljubomir Simović (Љубомир Симовић)² is the latest radiophonic work by Ivana Stefanović. In October 2017, at the *Prix Italia*, the prestigious international competition for top quality media programmes, *A Large Stone* won the first prize in the category of radio music. In addition, in 2018, the work earned its author won Serbia's most prestigious composition prize – the Stevan Mokranjac Award.

The ballad of *Hasanaginica* simultaneously belongs to the Serbian, Croatian, and Bosniak literary traditions.³ Thanks to the Venetian writer and ethnographer Alberto Fortis, who was the first to write down and then publish the ballad in his travelogue *Viaggio in Dalmazia* (1774), the ballad gained familiarity in Europe, intriguing several major poets, including Johann Wolf-

² *A Large Stone* is Ivana Stefanović's third work in which she sought to examine the question of motives from the folk ballad *Hasanaginica*. The motives from this folk ballad first appeared in *Ona* (She), a piece written in 2008; then, in 2017, in *U mraku* (У мраку, In the Dark), a work for mezzo-soprano and strings, the composer returned to the motives from this folk ballad, that is, to Simović's dramatic interpretation of *Hasanaginica*. 'Each one of these works, always from a new perspective, treats fragments from the dramatic text, explores the registers of speech and voice, and tests, that is, composes its powers of transformation in different contexts' (Ana Kotevska [Ана Котевска], "Нарација која не прича приче" (*Naracija koja ne priča priče*, A Narration That Tells No Tales), *Мокрањац* (Mokranjac), 20, 2018, 68. This essay by Kotevska, focusing on *A Large Stone*, won the Pavle Stefanović Award for music criticism.

³ Concerning the relationship between the Serbian, Croatian, and Bosniak national heritage, what brings them together is certainly their 'common' language. This 'common' language is likewise examined in Stefanović's radiophonic piece *Lingua/Phonia/Patria* (1989) where she examines the lack of understanding between individuals speaking the same language or languages that are very similar; on the contrary, speaking the same language only serves to drive them further apart.

gang von Goethe and Alexander Sergejevich Pushkin.⁴ Even today, this folk ballad continues to intrigue artists, who find in it inspiration for various readings of the tragic fate of a woman deprived of all that makes her an individual – her identity, pride, right to choose and be a mother – because of her husband’s capricious decision to banish her from their home.

The underlying dramatic concept of the folk ballad *Hasanaginica* is a conflict between a husband and wife, with tragic consequences. At no point in the ballad do the two of them get a chance to speak, except in the final scene, where words are no longer needed. Both Simović and Stefanović were intrigued by this tragedy of the lack of understanding between two human beings and their inability to find a common language.

Simović reshapes the character of *Hasanaginica* as depicted in the folk ballad – her passive stance, based on a feeling of shame and guilt for no justified reason, rooted in the patriarchal treatment of women – into a woman who rises against such a state of affairs.

Simović’s play is written in verse, comprising eight scenes grouped in two segments, with special attention paid to lyric parallelisms and figures of speech, such as assonance and alliteration. The language he used is a mixture of contemporary lexis and a peripheral idiom with the language of folk poetry. The language closest to the folk ballad is that of *Hasanaginica* herself. Her language retains the melodiousness of speech, which was an additional source of inspiration for Stefanović, on account of her particular interest in the sound of language, speech, and its melodic quality. In the context of *A Large Stone*, I understand language as literary speech or citation that the author transforms so as to emphasise its meaning as well as sounding. I understand radiophony as a type of sound art and base my interpretation of the term on that of Biljana Leković. She interprets sound art as “an artistic practice based on sound existing both as material for artistic creativity and an object of examination and perception, focusing on the acoustic as well as semantic qualities of sound”⁵ With that in mind, one might say that language/

⁴ Љиљана Пешикан-Љуштановић (Ljiljana Pešikan Ljuštanović): “Транспозиција усмене баладе у Симовићевој Хасанагиници” (*Transpozicija usmene balade u Simovićevoj Hasanaginici*, The Transposition of an Oral Ballad in Simović’s *Hasanaginica*), *Зборник Матиче српске за сценску уметност и музику (Zbornik Matice srpske za scensku umetnost i muziku)*, 20/21, 1987, 86.

⁵ Biljana Leković: *Kritička muzikološka istraživanja umetnosti zvuka: muzika i sound art* (Critical Musicological Research of *The Arts of Sound: Music and Sound Art*), doctoral dissertation, Belgrade, Faculty of Music, 2015, 329.

the sound of language and radiophony/radiophonic sound (which denotes both the language of and language in radiophony) are brought together by the notion of sounding and meaning. Concerning the relation between the sounding and semantics of language, we may borrow Stefanović's interpretation of her radiophonic piece *Lingua/Phonia/Patria*. She asserts that one must "begin from the very sound of words, the phonicity and melody of language, the musical fluidity of sentences, the aggregate of those sentences as a sonic cascade", which then "flow together to form a river and then bifurcate into a delta".⁶ Nonetheless, in *A Large Stone*, Stefanović attaches as much importance to the meaning as to the sounding of words, which enhances the emotional charge of the piece itself. The author also highlights the problematic relationship between two principles, the masculine and the feminine, and their separate ways in the world of monologue, with both of them craving love and acceptance. Stefanović defines *A Large Stone* as a radiophonic poem and in selecting her dramatic materials produces a radiophonic work based on the relationship between its epic and lyric elements. It includes a plot (which is given in fragments), the relationship between its characters, and one may also note lyrical elements that are reflected primarily in the speech of the main female character (She, in the radiophonic poem). The title of the radiophonic poem itself comes from the final line spoken by Hasanaginica in Simović's play: "A large stone... move it away... *Kadi!*"⁷

For the purposes of the *Prix Italia* competition, Stefanović complemented the text of her radiophonic poem with a short accompanying text about *A Large Stone*, where she lays out the central ideas and motives of the work, her treatment of Simović's play, as well as an explanation of the two principles guiding her work's dramatic course. These are the masculine and feminine principle, labelled by the author as She and He, locked in symbolic conflict. By naming her characters in this depersonalised way, Stefanović raises the subject of her radiophonic work, rooted in South Slavic folk tradition, to a universal degree – that of conflict between good and evil and the status of women in society. The conflict that Stefanović mediates through sound was defined by Srđan Hofman (Срђан Хофман) as one of "force, cruelty, con-

⁶ Ivana Stefanović, *Muzika od ma čega* (Music Made of Anything), Belgrade, Arhipelag, 2010, 69.

⁷ Љубомир Симовић (Ljubomir Simović): *Хасанагиница* (Hasanaginica), Novi Sad: Sterijino pozorje, 1976, 72. The man to whom Hasanaginica's brother wanted to remarry her was the *kadi* of Imotski – her posthumous bridegroom.

demnation, on the one hand, and helplessness, tragic guilt, shame, loneliness, futility, and death, on the other”; these two conflicts “represent the eternal conflict between good and evil, and semantically take the work’s dramatic content to a new and considerably more general level”.⁸ The feminine principle is represented by the voice of Ana Sofrenović (Ана Софреновић – She), while the masculine principle is carried by the voice of Slobodan Beštić (Слободан Бештић – He). Stefanović chose two experienced actors, endowed with well-developed and versed vocal apparatuses, capable of artless transformation and free acting intervention, which is noticeable in the frequent and striking shifts in their vocal timbre and intensity, in their differentiation between various modes of articulation, and quick and deft alternation between these situations. The author asserts that the sound of her piece “describes two divided worlds, the masculine and the feminine world”, framed by ambiental sound, which positions the protagonists in space. Simović’s play begins with the scene in Hasan-aga’s encampment in the mountains, where he is recovering from his wounds. *A Large Stone* begins with the sound of spades and shovels digging up earth and then shovelling it back into the dug-up hole. The radiophonic poem’s opening sounds may be associated with those of digging a grave, lowering the body into it, and then burying it. Thus already in the first ten seconds of her radiophonic piece Stefanović manages to absorb the listener in her tragic story, hinting at its outcome. It is as if she sought to relay in sound, right at the beginning of the piece, what would happen to Hasanaginica at the very end. The sounds coming from the outside world (digging, walking, marching) are associated with the masculine principle, which is represented by the militaristic code, while the feminine principle (the female voice) is distanced from those worldly sounds to symbolise Her confinement within the bounds of patriarchal laws. Ana Kotevska divides the work into 12 “acoustic moving tableaux”,⁹ without exactly naming or differentiating them. Listening to the piece, I was guided by this notion of 12 tableaux, which I managed to recognise and will analyse here individually. Each one of them is characterised by a certain type of motivic material and treatment of sound and language, in line with Stefanović’s stated focus in the piece.

⁸ The entire text of the Stevan Mokranjac Award jury’s justification of their selection of Stefanović’s piece, written by Hofman, may be found at <http://composers.rs/wp-content/uploads/2018/10/Mokranjceva-nagrada-2017-obrazlozenje.pdf> (accessed 30 October 2018).

⁹ Ana Kotevska, op. cit., 69.

The First Tableau (from the beginning of the piece to 2'53")

Stefanović begins and ends her piece, as I already noted above, with sounds of digging earth and shovelling it back in, which, in the context of Hasanaginica's story and fate, points to her demise, as well as the tragic destiny of women. The feminine principle is contrasted by the masculine principle, which is associated with warfare, battles, armies, and which, guided by the will of the powerful, suffers, defending its country, family, and life.¹⁰ In the context of the folk ballad and Simović's play, the sound of spades digging a hole in the ground carries the symbolism of the suffering of war, men perishing en masse, and families ravaged, which leaves permanent consequences not only on the generation that has to live through this experience, but also on generations that are yet to come. The third interpretative possibility regarding the beginning and ending of *A Large Stone* may be linked to the interpretation of earth as the principle of constant rebirth, a never-ending cycle from the budding seed growing into a plant, which then withers and dies, only to give rise to another plant.¹¹ Upon hearing the sounds of digging and the piercing call of a bird, at 25" we hear a female voice; it is She who speaks first.

She: You're waiting in vain... There's no light. / You don't know, you can't see, you can't hear.

Она: Узалуд чекаш... Не светли ништа. / Не знаш, не видиш, не чујеш.

Following each word, She (Ana Sofrenović) pauses for an instant, stressing the sound *š* (*ш*) and thereby generating the effect of shushing or silencing, multiplying the sound *š* (*šššš*). She finds herself in darkness, her voice silenced, waiting to hear her verdict. The sound of spades digging up earth forms the sonic backdrop to her monologue and the softer her voice grows, the louder the sounds of digging and shovelling become. At 1'20' we hear

¹⁰ For the relationship between the masculine and feminine principle, a woman's inability to understand a man who has just returned from war, which changed him permanently and in which he developed a special relationship with other men, one must also mention the poetics of Miloš Crnjanski (Милош Црњански). Crnjanski based his novels *Seobe* (*Сеобе*, Migrations) and *Dnevnik o Čarnojeviću* (*Дневник о Чарнојевићу*, The Journal of Čarnojević) precisely on this painful rift between a man and a woman rent asunder by their divergent experiences of war.

¹¹ In various national mythologies, earth or soil is associated with the feminine principle and women are entrusted with protecting it, because it is in their nature to give birth, just as earth gives birth to new plants and enables life on the planet.

Him for the first time as well, only to hear Her voice once again immediately afterwards. They take turns reciting the same lines, but their dialogue is a fiction. Their speaking resembles whispering in fear. They recite a monologue that is spoken in the play by Ahmed, one of Hasan-aga's soldiers, who, in a conversation with his fellow soldiers at the beginning of the play, expresses his thoughts on the cause of Hasan-aga's violent behaviour, the cause of his anger, which then guides his decision to drive Hasanaginica from their home.

He and She: Don't let the beech tree hear you, / Don't let the stone hear you, /
Don't let the frog hear you, / Don't let the bats hear you, / Don't let the cobwebs
hear you, //

Он и Она: Немој да ће чује буква, / Да ће чује камен, / Да ће чује жаба, / Да
ће чују слепи мишеви, / Да ће чује њаучина. //

Stefanović chooses Ahmed's words to let Her and Him, that is, two principles, two Solitudes, speak through them, because Ahmed is the one who is lonely and misunderstood by the male community, as well as the only one who empathises with Hasanaginica's tragedy.¹² Stefanović omits the lines that would tell us that Hasan-aga's real problem is impotence, but the way She (Ana Sofrenović) delivers Ahmed's words betrays an underlying tension and repression of feelings. In her exploration, Stefanović focuses not on individual dramas, but on the universal problem of estrangement. The emphasis is on the word *čuje* (*чује*, "hear"), combined with the word *немој* (*немој*, "don't"), again pointing to silencing, not only of the masculine, but also of the feminine principle, or perhaps the silencing of the female voice by its male counterpart. Each one in its own right, these two voices pronounce the same words, echoing each other and thereby generating unease. They repeat the words *камен* (*камен*, "stone"), *жаба* (*жаба*, "frog"), *буква* (*буква*, "beech tree"), *слепи мишеви* (*слепи мишеви*, "bats"), and *њаучина* (*њаучина*, "cobweb"), which engenders an atmosphere of darkness, the absence of a voice, a desolate place whose silence is disturbed only by the sounds of animals. Hasan-aga's army is encamped in the mountains and the entire atmosphere dominating

¹² In Simović's play, Ahmed is a character ridiculed by everyone else; he is unseen on-stage, but only heard from the darkness, from the background. He is the one who, seven years earlier, buried the *kadi* whom Hasanaginica is supposed to marry. Ahmed is like an omniscient narrator; in a Greek tragedy, his voice would belong to the choir, which invariably tells the truth and resolves the intrigue. Ahmed was the first who mastered the courage to say that the real cause of Hasan-aga's anger is his impotence, brought on by the wound he suffered in combat.

his camp is rather tense, with his soldiers in palpable frustration; even the surrounding nature turns hostile, because it is populated by people ruled by hatred. Whilst listening to Her and Him reciting Ahmed's lines, in the background we can also hear Her voice, which is electronically processed and, due to a rather swift tempo of enunciation, resembles the incantations of Vlach women – it is as if She were trying to protect herself from evil powers.¹³

He and She speak the same words, but not to each other; they are two Solitudes that remain trapped within their own confines. In the folk ballad, Hasanaginica dies without uttering a single word to her husband; in the play, Hasanaginica cries out trying to understand why her husband is banishing her from their home, but never gets to talk to him, whereas in the radiophonic work there are two principles, the masculine and the feminine, speaking in parallel, but without achieving a dialogue. When She and He finally stop speaking, the background digging sounds return to the foreground, as well as the bird's call, resounding through the space right until 2'50", when both sounds come to an abrupt end.

The Second Tableau (2'54"–4'26")

The second tableau begins with dark percussion sounds at a fast tempo and their echo, which announces Her, Her words full of fear and panic, sampled, repeated, and spoken as though in a delirium, while the echoing of the words she has already uttered intrudes from the background. The sound of drums comes to form the sonic backdrop to her monologue and it is one of the main sound motives that serve to announce anxiety, fear, and Her as well as His disturbed psychological condition.

She: Folded, packed the dresses, / Wrapped the handkerchiefs, earrings, necklaces, / Counted the rings.

Она: Савила, сложила хаљине, / Увила руйце, минђуше, ојрлице, / Избројала њрсијење.

Her words are gradually silenced, only to yield to an extremely swift delivery of sounds and parts of words entirely bereft of meaning but gushing like a flood, before gradually fading. While she speaks those words, we have the impression as if she was losing her breath, suffocating, on the verge of tears. One senses a high degree of anxiety in her voice, which grows ever soft-

¹³ Incantations may also be heard in *Linga/Phonia/Patria*, another radiophonic piece by Stefanović, combined with the muezzin's prayer.

er, letting the sound of drums return to the foreground and, with the tense atmosphere it generates, round off her monologue.

The Third Tableau (4'26"–5'45")

Following her anxiety-ridden monologue, we hear Her onomatopoeically mimicking the sound of stones rolling in her mouth. The sound she produces (mumbling) pervades the entire third segment of Stefanović's radiophonic poem. We also hear sounds of walking across a stony surface, occasionally interrupted by the percussion sounds we heard in her preceding monologue. Then, from afar, one hears the sound of bells, muffled, as if coming from a far-off domain, or the sort of sound we hear when we are waking up, momentarily unsure whether we are fully awake or still sleeping. The bells are linked with the Christian religion and they serve to announce Him, the monologue of Hasan-aga in the play, replete with big words, self-adulation and self-affirmation of his military victories, but in reality hiding the fears and internal struggles manifested in his relationship with Hasanaginica – the mirror of his weakness. Hasan-aga's cruel act, that is, ordering Hasanaginica to leave their home and children, makes him "both the judge and executioner". He appoints himself as the supreme power, allowed to act outside of every law and violate the laws prescribed by the Quran. Acting in a rather arbitrary and capricious way, Hasan-aga dissolves their marriage and prohibits his wife from taking their son with her. Stefanović employs the sound of bells, whereby she additionally problematises the voice of Hasan-aga, i.e. His voice, by linking it to Christian discourse. While church bells keep tolling in the background, with Her voice echoing in multiple layers, He speaks like a politician from a lectern, trying to convince his audience about the greatness of the sacrifice he made for his people, which they have failed to appreciate (4'55").

He: Robberies, pillages, and burnings, / Plunder, rape, and killing / Revolts, poverty, / Treacherous roads, beds soaked in blood, / Unsafe borders, epidemics, floods, Whoring, syphilis... / Until I took command of the army, / Tell me, how awful were these parts? /

Он: Разбојништва, њачке и њљевине, / Оштимачина, силовање, убијање / Побуне, сиромаштина, / Пушеви ојасни, кревети њуни крви, / Несиурне њранице, ејидемије, њојлаве, Курвање, сифилис... / Док ја нисам узео војску у руке, / На шта је, кажи, ова крајина личина?

These subtle messages that Stefanović writes in sound hint at problematic cultural and political relations, including family relations, which are charac-

teristic of the Balkans, as well as those between different faiths, especially between Islam and Christianity, a topic that Stefanović problematises in most of her radiophonic works.

The Fourth Tableau (5'40"–7'20")

Following His rather loud monologue, there is silence, penetrated by a wailing sound generated by Her,¹⁴ She starts speaking again at 5'47", quite quickly, mechanically, so that her words start resemble tongue twister. While she is speaking, her words sound as though they are bouncing off the walls of an earthen vessel, or as if she were speaking into an *ocarina* modifying her voice. This sound and sounding are in a tautological relation with the words she speaks, because in uttering the word *okarina* (*окарина*), her voice approximates the sound of the instrument. Stefanović doubles and triples the exposition of her voice and thus produces a sound effect of her mental breakdown.

She: You put me here, you put me there, you move me around. / You unwrap me, / You wrap me up, / You take me, you leave me. / You begin something, then you take it apart, then you begin again... / Is it going to be a glass, or a piece of clay, or a flower pot/ Or an ocarina, / Or a pot? / Clay, at least, has no tongue...

Она: Сџавиши ме овде, сџавиши онде, ѓремесџиши. / Одмоџаиш, / Замоџаиш, / Узмеш, осџавиши. / Заџочнеш ѓа оџараш, ѓа ѓреџочнеш... / Или ћемо чашу, иловачу, или саксију, / Или окарину, / Или лонац? / Иловача бар нема језика...

In this excerpt, too, we see that the sound *ш* (*š*) is one of the most prominent sounds present, emphasised in the first segment of her monologue. Repeating the sound *š*, that is, piling up words that are sonically dominated by it, evokes silence, ending speech, while, on the other hand, this accumulation of *š* (*ššššš*) may also evoke the way we try to sooth someone who is in distress, the way a mother seeks to sooth her crying child. In the second segment of the monologue, the emphasis is on words where the most prominent sounds are *ц*, *ч*, and *ћ* (*c*, *č*, *ć*), which are more piercing and coarse, and which render her speech dynamic. In her interpretation, Sofrenović generates an atmosphere full of tension, trepidation, and anger, and this endless string of repetitions, word combinations, splitting lines into fragments only exacerbates the tension, highlighting Her (the feminine principle's) position in the vicious

¹⁴ This sound becomes the sonic backdrop to the fourth segment and, at times, resembles weeping.

cycle of other people's decisions that shape her life. She perceives herself as a piece of clay at the hands of her husband, brother, mother, and society as a whole, moulding her as they see fit.¹⁵ She is mute, her voice silenced, and she is left to the will of others, who will decide her fate. Her voice disappears and the wailing sound returns to the foreground. In his book on the symbolism of water, Gaston Bachelard devotes a chapter to the symbolism of 'mixture', a type of matter made by combining earth and water. Bachelard also identifies clay with this type of material. He highlights its "androgynous nature", that is, mixture of the masculine and feminine in its unique structure, combining water and earth.¹⁶ The resulting blend of a hard substance, such as earth, and water is a reflection of human nature. In *A Large Stone*, She and He constitute two principles (feminine and masculine), two Solitudes, and two pieces of clay shaped according to patriarchal principles. Hasan-aga struggles to show his emotions, expressing his impotence through rage; he sheds no tears and therefore, to borrow Bachelard's terms, He is "arid, impoverished, cursed". She manifests her haplessness, striving for an answer, and when she realises that there is no answer regarding her unjust fate, She pursues her own truth. She does not yield to pain, nor does she allow the clay to soften so much that it cannot resist. Her resistance is her pride.

The Fifth Tableau (7'12"–9'07")

The fifth image begins with the sound of a wheel from the Hama,¹⁷ which in the past was part of the aqueduct and the wheel was used to start the turbine.

¹⁵ This sound becomes the sonic backdrop to the fourth segment and, at times, resembles weeping.

¹⁶ Clay is a type of soil suitable for planting and has healing powers; it is also used for building houses (albeit more typically in the past than now), for coating walls, insulating them from heat and cold. On the other hand, coffins with dead bodies are also interred in clay and its symbolism links birth with death.

¹⁷ The sound of the wooden wheel from Hama was used in the work, which the author informs us in the text written for Prix Italia. This interesting information, which is revealed to us as a secret by the author, connects us with the radiophonic work *Prvi istočni san* (*Први источни сан*, *The First Eastern Dream* 1998, op. 40), which is based on the sound impressions of Syria and, above all, Damascus. This sound reference is heard within the radiophonic poem *A Large Stone* (19'00"–21'18") and, without the author's attention the sound would be interpreted as one of the ambient noises. However, when we know where this sound originates, it acquires semantic depth and symbolic meanings.

However, the sound that this wheel produces and which the author has recorded is a blistering sound, and because of the lack of water the wood is dry. The lack of water needed to start the wheel is also related to Bachelard's interpretation of clay and the absence of water from its structure, which symbolises 'dry and poor soul'. In the context of the radiophonic poem *A Large Stone*, the sound of a wheel from the Hama symbolises the fate of an individual who is moving within a closed circle, limited and impeded by social, political and moral norms. The sound of the wheel moves to the second plane and accompanies His monologue, which is already declared (4'55" for the first time). He enumerates his own ventures (7'11"). Unlike the first monologue, He speaks every word through his teeth and he is full of anger. He tries to intimidate the one who listens to Him, He snarls more than He speaks, and His power is not heard from His words, but the weakness is heard. He speaks full of hate, and we have the impression that he is speaking to himself, that nobody hears him anymore, in fact, his sacrifice in fighting and leading the army fruitless. After His monologue, we hear the music (08'13"–09'07") that resembles glissando and symbolises tension, distress, a difficult psychological state, and this sound achieves the gradation of the work.

The Sixth Tableau (9'07"–9'55")

From the culmination of His monologue, Her monologue arises (9'07"). She speaks in a quiet voice, merely listing the words, and we hear it in the main character's voice, accepting destiny. Her words are followed by an electronic echo; silence is around Her, the silence brought on by darkness. The author uses echoes to limit the volume of space in which her voice floats and thus creates the effect of a 'box'.

She: There are no lights – not in the house, or in the alley. / Someone is deciding your destiny in the dark... / You are clueless of what's going on, that is not your world; / but it is your head among theirs, sitting at their table.

Она: Не светили ништа, ни у кући, не светили ни на сокаку. / Неко се с неким о твојој судбини разговара у мраку... / Немаш појма шта се дешава, ти ниси у њом колу; / а што је твоја глава међу њима на столу.

These words are spoken in a voice in which we can recognise the inquirer but not fear. She is aware of how powerless she is in relation to the entire patriarchal system. She knows what is true. She knows that she is not guilty, and She lives according to her truth.

The Seventh Tableau (9'55" – 12'09")

As they were at the beginning of the radiophonic poem (1'20"), He and She spoke the same verses, and now, at the end of the nine minutes (9'55"), again the two of them are in a fictitious dialogue (it is a different text in relation to the first one we heard, but the principle of speech is the same). Both speak for themselves, as if alone, there is no dialogue, her voice is conciliatory, his voice is rude, and the words they speak relate not only to her tragic fate but also to Him, to His social role, the role of a man, which he has to fulfil in order to be accepted by the community. Simović makes the character of Hasan-aga complex. His hasty moves relate to the unresolved conflicts that exist in Hasan-aga, as well as the conflicts that exist between him and Hasanaginica's family. The conflicts are spread evenly in the relationship between Hasan-aga and his wife, who becomes anxious. In the common monologue of Him and Her, the most frequent verse is: "You don't know, you don't see, you don't hear". His voice is getting deeper, and her voice becomes more tender, quieter. During that part, Her voice moves from silent to unheard, while His voice evolves from loud to even louder. During their dialogue, the sound we hear in the background reminds one of wailing, sobbing, and singing and creates a gloomy atmosphere full of foreboding.

The Eight Tableau (12'09"–12'34")

At the beginning of the twelfth minute, Ana Sofrenovic starts cheerfully, singing the children's folk song *Kolariću, Paniću* (12'00").

Kolarić, Panić, / we weave ourselves on our own. / We interweave ourselves alone, / we undo ourselves alone!

Коларићу, Панићу, / њлећемо се самићу. / Сами седе зајлићемо, / сами седе ојјићемо!

The song from the beginning of this segment is the background for a verse about the clay.

Она: Иловачу искојаш, њквасиш, не њићаш шѡа ћеш од ње да месиш. / Почнеш једно, ња се ѡредомислиш, ња ѡреће, / А иловача на све ѡрисијаје.

Her: You dig up the clay, wet it, and do not question what to make out of it. / You begin one thing, then change your mind, three times, / Yet the clay submits to everything.

The making of the figures and the appearance of the clay is connected with the verses of the poem *Kolariću, Paniću*. She sings the lyrics of the song with a soft and cheerful voice and it points to her innocence, like that of a child. *Kolariću, Paniću* is a game in which the point is that as long as the circular elastic band remains tangled between the fingers of one of the two players, in the context of the radiophonic poem *A Large Stone* it has an additional symbolism. They play a game where the point is that the player remains bound, intertwined in his own self. While the song is being sung innocently, figures are being formed from the loam, and one's fate is tailored. Two principles, two Solitudes, made in the will of the Other, remain in their own worlds, bound as an elastic band around their fingers. If the band is broken, the game is lost. Because as long as you are tied up, you are in someone's authority, and when it exists no longer, then death comes. Here, Death is a symbol of the inability of a woman to be free of patriarchal ties; more precisely, death in this context is the only freedom that a woman can attain.

The Ninth Tableau (12'34"–15'28")

After the carefree singing of the children's folk song ends, we again hear the sound of shoveling, the sound of walking on stones, leaves and the soil (12'34"). The sound of walking turns into the sound of marching and from the background (13'22"), we hear the sound of a rotating wheel, and we hear the creaking of the wheel. This sound is simultaneously heard with the sound of marching on stones. However, the sound of the steps becomes louder, and the sound of the wheel is lost. From the distance, we hear glissando-like music. The music follows the emotional state of the characters, especially in His monologues. At the beginning of the fifteenth minute (15'02"), He speaks in a voice full of hate.

He: I don't want you to understand me. / All I want now is for you to listen.

Он: Нећу да ме разумеш / Саг хоћу да ме слушааш.

This sentence is repeated three times and each time in a more dynamic and expressive gradation compared to the previous one. In the drama, Hasan-aga speaks these words to Jusuf, his first servant, who is surprised at Aga's wishes. He does not understand why Hasanaginica must leave their home. Hasan-aga does not want anyone to understand him. He demands that others merely submit because he is afraid to confess the reason for his behavior. The accent is on his voice, on the emphasis of each word, on the

imperious attitude with which he intimidates others. The radiophonic poem is evolving and Her voice is becoming more submissive, while His voice is becoming stronger, accompanied by cannons from afar.

The Tenth Tableau (15'28"–18'02")

In the first quarter of fifteen minutes (15'17") She quietly and conciliatorily speaks the verses of the play:

She: What am I to do now? / Nothing else? / It's done? / It's an accusation, judgement and the law at the same time. / How has everything turned around? / Where is the wheel? / I look at the hand that rests on my lap...

Она: Шта сад да радим? / Зар само толико? / И то је све? / То је и оштрижа и пресуда и закон. / Како се то све окренуло? / Којим точком? / Држим руку у крилу, ледам је...

The symbolism of the wheel is associated with the reversal of fortune, which in the case of Hasanaginica's fate is negative. It is interesting that when we compare the original drama text and the text that Ivan Stefanović uses, we note that this is not about transposing the original passage because the author omitted specific verses. It is in this omission, that one recognises the second layer of the semantics of the text pronounced by Hasanaginica. In the second tableau of the drama that takes place in Hasan-aga's house, Hasanaginica tries to understand Hasan-aga's actions and the reason why she is being forced out of her home, and why he does not allow her to take a child with her. The author omits the verses that describe her psychological state – she feels anxiety, fear, and at times it seems as though she is hallucinating.¹⁸ Still, the sound of the text in the radiophonic poem, and the way the sound is interpreted (ambiental and electronic), which alternates with silence, recalls and supersedes the meaning.¹⁹ Her monologue (15') is accompanied by the sound of the flute and the glissando on Pan's flute, which resembles the sound of the wind.²⁰ In the poetics of Ivana Stefanović, the flute represents "the lyrical principle, the principle of breath, breathing, life, which does not necessarily always have to

¹⁸ For the verses that Ivana Stefanović omitted, see: Ljubomir Simović, op. cit., 24.

¹⁹ The combination of music, ambiental (concrete) sounds and words in the radiophonic work leads me to believe it is a hybrid art form.

²⁰ It is a quote from the author's composition *Mimikrija* (Мимикрија, Mimicry, 1981) for 14 flutes.

be a female principle”.²¹ The female principle is always somewhat coloured and illuminated by the male principle. Like “Jin and Yang”. The flute does not only accompany the female voice, it is heard on the other plane when He pronounces his next monologue:

He: All the ropes on my arms have been untied by the darkness. / We take rest from our faces in the pitch-black.

Он: Све ми је конојце с руку одрешио мрак. / Одмарамо се од својих лица у мраку.

These words in Simović’s drama are pronounced by Pintorović, Hasanaginica’s brother, after he has decided to marry his sister off to a dead kadi. He hides in the dark, aware of the evil steps he must take because of political demands and his ability to maintain a good political and military standing. Between these two verses, in the sixteenth minute, She appears with the words:

She: There’s nothing more dangerous than success. / Especially where no one succeeded.

Она: Ништа није ојасно као усјех. / Појојово љамо где нико није усјео.

She, He and the sound of the flute are now in a ‘counterpoint’ relationship. She pronounces the words uttered by Jusuf (Hasan-aga’s servant) in the drama, who tries to reason with Hasan-aga not to treat Hasanaginica unjustly. Ana Sofrenović utters these verses almost inaudibly, like whispering to someone, like trying to wake someone from sleep. After her monologue, we hear the sound of heavy breathing, as though someone is having a nightmare. The dream and reality are interwoven in the sound (heralded by His words “All my ropes ...”, i.e. as if arising from them). The oneiric moments contribute to the effect of floating sound, which is in a kind of interaction between dream and reality. He speaks slowly and with difficulty. The last verses He pronounces are “We rest from our faces in the dark” (17’40”), and each word He pronounces is much slower than is characteristic in everyday speech.²²

²¹ Ivana Stefanović, op. cit., 12.

²² His last monologue can be compared with the condition of Boris Godunov in the opera of the same name by Modest Mussorgsky, that is, with the culminating scene of imperial madness, which happens due to a guilty conscience, “A strong sense of responsibility for the political death of two children”. Dragana Jeremić-Molnar, *Svesni i nesvesni pokretači stvaralaštva Modesta Musorgskog*, 1 [Conscious and unconscious creators of the creativity of Modest Mussorgsky], Belgrade, Faculty of Music, 2008, 82.

The Eleventh Tableau (18'02"–19'00")

During the eleventh picture, we listen to electronic music, samples of percussion instruments – a mass of sounds that so powerfully charge the radiophonic work that, at one moment it becomes too arduous to listen to. The eleventh picture is a minute of pure music commentary.

The Twelfth Tableau (19'00"–21'18")

In the nineteenth minute of the composition, we again hear the sound of the wooden wheel from Hama. The last words we hear in *A Large Stone* are the verses uttered in the drama by Jusuf, which in the radiophonic part are spoken by Her (19'45"), softly, in a sad, trembling voice.

She: Calm yourself. / If misfortune cannot be avoided, at least it will pass. / Whatever comes, may it come soon.

Она: Сад се њридеру. / Ако несрећа не може да се избејне, Барем њролази. / Што мора да сѣијне, нека сѣијне што њре.

After her monologue, we hear the echo of her words, which are gradually transformed into a 'purely' electronic sound, modified to a degree that they resemble a robot's voice. The robotized voice of a woman, achieved with voice modification software opens up further possibilities for interpreting the work – for analysing the position and role of women in the modern age. The entire work deals with the status of women, their status in the past, the role of the patriarchal model of education, and the re-examination of this model in contemporary society. The author introduces a robotised female voice, and actually leads listeners to consider whether a modern society in which we advocate emancipation, gender equality, the equal presence of both men and women in public life is actually twisted.

The words in the radiophonic work slowly fade, and sound is what remains. We hear the sound again from the beginning, of work, digging and then shovelling back the earth. The circle closes or the wheel of life starts turning round again, only the question is: Will the new life that grows from the soil live in freedom?

In the conversation I had with Ivana Stefanović, the composer told me that to translate the text of the radiophonic poem into English had been a great challenge because of the intricacies of the language of the folk poem that Simović brilliantly connected with colloquial speech and the parody of political speech. After the announcement of the winner of the *Prix Italia*, one

of the jury members came to Ivana Stefanović and told her that a translation into English was not necessary because the emotions the work radiates with were so powerful that the message was understood without knowledge of the language. Ana Kotevska, in the final segment of the text written about the *A Large Stone*, points out that “as time passes, Ivana Stefanović is increasingly refining the sounds in her radiophonic works. She makes the material more personal and she works with microparticles of speech and music, and the result is ‘a narrative that does not tell the story’”.²³ If we refer to the experience of Ivana Stefanović in Italy at the award ceremony and if we know that the author’s idea was to tell the story by sound, by using “particles of language”, then we can still conclude that this narrative speaks a lot. Through the sound, Ivana Stefanović told a story about the social position of a woman, the relationship between woman and man, the social roles that an individual must fulfil to be accepted in the community. The sound has expanded the boundaries of the ballad about Hasanaginica and, thanks to the sound dimension of the work, the motifs characteristic of the folklore of the South Slavic people reached universal meanings that are achieved directly in the artistic language.

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²³ It is a quote from the author’s composition *Mimikrija* (*Мимикрија*, Mimicry, 1981) for 14 flutes.

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Summary

The radiophonic work, *A Large Stone*, due to the synergy of various acoustic elements, calls for an imaginary play of listening and stimulates the further artistic development of interdisciplinarity. The focus is on listening, on the perception of sound, and unlike the musical part, the radiophonic effect is reduced to the auditory aspect, since there is no (note) record that we can use. On the one hand, the sound is the one that is elusive, on the other hand, words, i.e. language, tends to ‘root’ and define. Ivana Stefanović through the drama text of Ljubomir Simović enters into a dialogue with a significant and semantically very rich topic in which the focus is on the patriarchal system and the oppression of the woman. Ivana Stefanović extends the boundaries of this subject and transmits it to the relationship between a man and a woman, both in the past and today and in the treatment of the text, guided by the laws of radiophony, points to the symbolic conflict of two human beings. *A Large Stone* is a work of eclectic structure that consists of the most diverse sounds and sounding – speech, non-verbal treatment, musical and literary quotes, originally composed music segments, sounds of a certain and unspecified pitch from an acoustic source, or electronically generated, or concrete, ambient sounds. The listener in contact with the *A Large Stone*, part of the hybrid structure, becomes an active receiver, who (re)creates the work and writes a new meaning to it. Ivana Stefanović through the sound tells her vision of today’s Hasanaginica. Hasanaginica becomes She, and Hasan-aga becomes He, two principles and two lonelines. There are two subjects of the modern age lost in the demands that society permanently imposes on all of us. In my opinion, radiophony is a very intense artistic expression that requires the listener to stand, to concentrate on the sound, to only one source of sensory stimulus, which in the modern age is almost unimaginable. Sound that tells stories, if we listen carefully, can say a great deal, and the radiophonic works by Ivana Stefanović are always topical stories that tell a great deal through the sound and sounding.

NEW WORKS

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Ira Prodanov*

University of Novi Sad

Academy of Arts

THE RETURN OF THE BAROQUE: CONCERTO DRAGONESE BY DRAGANA JOVANOVIĆ¹

Abstract: That “past is altered by the present as much as the present is directed by the past” (T. S. Eliot) is confirmed in *Concerto Dragonese*, a new piece by Dragana Jovanović, dedicated to the thirtieth anniversary of the existence of the Camerata Academica Ensemble of the University of Novi Sad Academy of Arts. Composed as a typical *concerto grosso*, it reflects the theoretical foundations of French thinker Guy Scarpetta and the thoughts of American art historian Gregg Lambert on the return of the Baroque to the very center of contemporary creative activity, but also into the very style of life that is today. This, however, does not deprive the piece from the ‘Benjaminian aura’, which allows it to communicate through various references to baroque masters and rhythms of contemporary popular genres of dances, film music and the like.

Keywords: *Concerto Dragonese*, concerto grosso, Baroque, popular culture

* Author contact information: iraprodanovkrajisnik@gmail.com

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“What happens when a new work of art is created”, writes Thomas Stearns Eliot in the essay entitled *Tradition and the Individual Talent*, “is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them”.² At the very section, the British poet points out that “tradition involves, in the first place, the historical sense [...] and the historical sense involves a perception, not only of the pastness of the past, but of its presence. [...] The past is altered by the present as much as the present is directed by the past”.³ It is precisely on the trail of Eliot’s claims that a new piece by Dragana Jovanović entitled *Concerto Dragonese*, dedicated to the thirtieth anniversary of the founding of the *Camerata Academica* Ensemble of the University of Novi Sad Academy of Arts,⁴ can be listened to, interpreted and analyzed.

² Tomas Stern Eliot, *Tradicija i individualni talenat. Eseji*, Beograd, Službeni glasnik, 2017, 11.

³ Ibid.

⁴ Camerata Academica is a chamber ensemble that has been operating within the University of the Novi Sad Academy of Arts since 1988. The orchestra members are the best young musicians of the Academy of Arts – assistant and associate professors and the most talented students. Thus, some of the former Camerata’s members are now prominent soloists and members of prestigious European orchestras (Julija Hartig, Peđa Milosavljević, Dejan Bogadnović, Zorica Stanojević and many others). Camerata Academica has collaborated with numerous highly renowned national and foreign soloists, and performed under the artistic leadership of violoncellist Ištvan Varga in all major cities of the former Yugoslavia; they have had successful appearances in Germany (Dortmund) and the Netherlands (Amsterdam) and have participated in significant music events (BEMUS, NOMUS, the Ohrid Summer Festival, the International Composers’ Forum, the Budva Theatre City Festival...), realising, as well, a large number of permanent radio and television recordings. On their repertoire, Camerata always nurtured national compositional creativity. The orchestra operated with success until the end of 1999, when, due to the political crisis that forced many musicians to leave the country, they ceased their work. At the end of 2007, on the initiative of cellist Marko Miletić, the orchestra was built up again. Performing at concerts the most demanding pieces of the art music repertoire, as well as pieces by national composers, Camerata has achieved a great deal of success, appearing with distinguished soloists (Stefan Milenković, Wendy Warner, Dejan Mladenović, Imre Kalman, Peđa Milosavljević, Boštjan Lipovšek, Julija Hartig). The ensemble receives positive reviews in which the beauty of the sound and the remarkable expression are always emphasised. Soon after the reestablishment of the orchestra, RTV Vojvodina offered them the possibility of doing a studio recording of each performed piece.

It is no coincidence that Dragana Jovanović has specifically chosen concerto grosso as a framework of the composition commissioned by the ensemble which was established, as one of the key artistic bodies of the Academy of Arts in Novi Sad, by cellist Ištvan Varga in the late eighties. From the very beginning, *Camerata* has been a symbol of the institution within which it was founded. Its members have always been distinguished students and professors of the Academy, and because of its quality, the ensemble visited the former Yugoslav region by participating in the most important festivals. According to the founder's very comments, there was even a healthy rivalry between this chamber ensemble and the Symphony Orchestra of the Academy of Arts, so members of the *Camerata* were called "Vargists".⁵ Even that aura of specialty and excellence, as evidenced by numerous critiques, suggests that the musicians of this ensemble – just like at the time of the appearance of concert in the 17th century – "moved in harmony with each other [...] because the first real concerts did not originate from the desire for virtuosity, but for the joy of sound".⁶ The choice of the concerto grosso form covered, therefore, everything that *Camerata* essentially is, and the given data have to be accepted as the semiotic context of all its possible interpretations (not only musical), "because that is how the depth of a specifically artistic meaning is achieved, and its life extended".⁷

According to the composer, the title of the piece refers to several possible meanings. The first is related to a "drago" (it.) or "dragon", and it could be understood as 'extremely virtuoso', because in Serbian colloquial speech, it is often said of one who plays well that they play 'like a dragon'. The second reference to the term "dragonese" the composer relates to the Dragone, a river in Italy, "the country of Vivaldi".⁸ Finally, there is also "a coincidence in the pronunciation of the name Dragana, which people of the non-Balkan region most often pronounce as Dragona".⁹ Different 'readings' of the composition's title also suggest a diverse 'listening' to the music that the composer says is based on the pluralism of styles and genres. The multi-meaning title of the

⁵ Ira Prodanov, Nataša Crnjanski, Nemanja Sovtić, *Mixed Choir and Symphony Orchestra of the Academy of Arts University of Novi Sad*, Novi Sad, Akademija umetnosti, 2019, 39.

⁶ Roksanda Pejović, *Barokni koncert*, Beograd, Nolit, 1982, 12.

⁷ Nataša Crnjanski, *Prokofjev i muzički gest*, Novi Sad, Akademija umetnosti, 2014, 34.

⁸ From the correspondence with the composer in November 2018.

⁹ Ibid.

piece thus resonates with the diversity of its musical language, in which Dragana Jovanović creates a wide range of music associations that allow the listener to ‘choose’ in Barthes’s way the time and compositional means through which they ‘hear’ the *Concerto Dragonese*. For, “if a piece of music is seen [...] as an open message that can be given more possible meanings, or in which at the same time different meanings can coexist, we cannot be satisfied with only one verbal translation that limits its possible semantic range”.¹⁰

Example 1: Dragana Jovanović, *Concerto Dragonese*, I movement, *Energico*, b. 1–5

I
Energico

Dragana Jovanovic, 2018

♩ = 86

Vc 1

Vc 2

Vn I

Vn II

Vla

Vcl

Cb

El piano
sound of
l'arpicordo

Concerto Dragonese is a concerto for two cellos, string orchestra and electric piano with the sound of the harpsichord (obligatory instrument). It is a “concerto grosso in the full sense of the word”¹¹ in which the technically demanding sections of two solo cellos, separately or in two-part playing, compete with relatively clear and simple orchestra parts, which, however, have very subtly determined agogic and dynamic marks. All the characteristic elements of concerto grosso are present, dialogues based on the same thematic materials that ‘rise’ from one core, the concertare principle between the two

¹⁰ Joseph P. Swain, *Musical Languages*, New York, W. W. Norton, 1997, 84.

¹¹ *Ibid.*

soloists, or between them and the orchestra, as well as the solo cadences in each of the three movements. The first movement *Energico* sounds especially baroque with its unison from the beginning, resembling the beginning of Bach's *Concerto for Harpsichord and Orchestra* in D Minor, BWV 1052, while the ripieno 'answer' is the echo of the famous answer from the *Concerto for Violin and Oboe* in C Minor BWV 1060, shifted to the first beat. However, this is just one possible listening because "someone will hear Monteverdi, someone Bach, and someone Vivaldi".¹²

Example 2: D. Jovanović, *Concerto Dragonese, Arioso, Molto legato e espressivo*, b. 8–12

The first movement also contains a typical baroque harmonic progression in the dominant key, which the composer calls a "fifth or dominant level",¹³ as well as a Vivaldian multiple repetition of the main theme, and the

¹² Ibid.

¹³ Ibid. Sound examples are available online at the official New Sound YouTube channel: <https://youtu.be/DicYjQrfKkY>.

return to the initial tonal center in a. The second movement, *Arioso*, is made of three musical slurs of one and the same theme, each of them increasing in dynamics, becoming richer in polyphony and orchestration, and which are framed with an introduction and coda.

Example 3: D. Jovanović, *Concerto Dragonese*, Allegro con brio, Energico, b. 101

The image displays a musical score for Example 3, consisting of eight staves. The top two staves are for Violin 1 (Vc 1) and Violin 2 (Vc 2), both in bass clef. The next four staves are for Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello (Vc), all in treble clef. The bottom two staves are for Contrabasso (Cb) in bass clef and Piano/Contra Bass (El. pftē) in treble clef. The score shows a complex arrangement of notes, rests, and dynamic markings across these instruments.

The vividness of their gradation gives this musical content something of the distressing atmosphere in the Williams' music theme from the *Schindler's List* movie (1993), although there is no specific similarity of motifs. And, the composer's ability is noticeable right here in connecting various postmodern combinations of styles and genres, which encourages listeners to seek for associations in the entire opus of their own musical experience. That ability also reflects a Milhaudean belief in the significance of the melody in the classical sense of the word, which will fix the piece in one's memory;¹⁴ because in this movement, the melody is an absolutely dominant musical element, 'softened' and sustained by the 'rounded' effects of the triplet rhythm.

¹⁴ Ira Prodanov, *Istorija muzike 20. veka*, Novi Sad, Akademija umetnosti, 2013, 37.

Finally, the third movement, *Allegro con brio*, extremely virtuoso, with a dose of the energy of an extravagant tango-like gesture, even more closely corresponds with the baroque compositional techniques, among which are, explicitly, the effects of building harmonic sequences.

Although different musical pasts are met in *Concerto Dragonese*, the Baroque seems to be the most dominant one. However, it is not just about restoring the neo-baroque composing style, as was the case at the beginning of the 20th century in Western Europe. According to the French theoretician of art, Guy Scarpetta, the word is that “we live the period of Baroque”,¹⁵ and that it is possible to speak of the return of the “Baroque trait to the very center of modern creativity”.¹⁶ Namely, the Baroque introduces a “tremendous relief [...] general enjoyment and arbitrariness [...] a world in which the mask is more truthful than the face it hides [...] where the other side of a décor is another décor”.¹⁷ The Baroque also represents the period in which “illusion is designated as such, where the spectacle is accepted, doubled, where what is represented already belongs to the line of representations, where beyond the fiction there is always another fiction [...]”.¹⁸ The use of social networks such as Facebook or Instagram today, where the displayed contents most likely represent the ‘best’ part of the personality that creates the profile, the worship of the body with a dramatic increase in the number of surgical interventions that enlarge or change its parts, the use of excessive accessories, artificial eyelashes, artificial eyebrows, a wardrobe in which zircon and diamonds are the highlight of beautification – all this speaks of the society of “hyper-theatralization” that lies behind the scenes of its fictional realities, in which “the illusion is combated by the very processes of creating an illusion”.¹⁹ And not just that: the extreme (public) display of feelings, the most diverse spectacles in which “what appears is good; what is good appears”,²⁰ testifies to a new understanding of emotions, to the need to ‘expose’ them to the limits of stamina, especially in the media. The French scholar reads such a “burning with excitement, feeling of trembling, restlessness, enthusiasm, exhilaration”, in baroque

¹⁵ Gi Skarpeta [Guy Scarpetta], *Povratak baroka*, Novi Sad, Svetovi, 1988, 10.

¹⁶ *Ibid.*, 10.

¹⁷ *Ibid.*, 21.

¹⁸ *Ibid.*, 17.

¹⁹ *Ibid.*, 16.

²⁰ Guy Debord, *Theory of Spectacle* http://www.antiworld.se/project/references/texts/The_Society%20Of%20The%20Spectacle.pdf

art, emphasising its tendency to “excessiveness, some kind of vertigo that directly turns to the body and whose effect could refer to a term that is both secular and sacred – the ecstasy”.²¹ What is unusual in that ecstasy is that it is not ‘natural’, but is caused by a play of shapes, codes, styles – by the artistic skill.²² It is precisely this play of codes that is recognised and applied by Dragana Jovanović, achieving the effect of identifying with the culture of the Baroque, well-known and recognised, wrapped in the common Benjaminian aura, but now with the aura of contemporaneity that gives her the incredible freedom of interpretation. Or, as Thomas Bernhard says, “it is not about developing a story, but about wrapping it”.²³ An additional argument for such interpretations of the *Concerto Dragonese* is given by American scientist Gregg Lambert. This American scientist sees the return of the Baroque even where the Baroque never existed, in the island countries, in the Caribbean, in the areas that had their own autochthonous culture and, within it, their musical tradition independent of the European or the Baroque-European one. Lambert’s orientation to the Baroque as a “global phenomenon in the modern world”,²⁴ which is why he wants to talk about it in the plural (“there are many baroques”²⁵), explains why audiences from different parts of the world today ‘eagerly’ look at contemporary works based on baroque poetics. There is something – states Lambert – that contributes to the fact that the Baroque has restored some impression of ‘timelessness’ thanks to abandoning the linear understanding of history and the theory of the acceleration of time that allows movement ‘through it’ in all directions.

It should not be forgotten that the Baroque ‘became involved’ in the popular music of the second half of the 20th century. Songs such as *In My Life* by the Beatles, *A Whiter Shade of Pale* by Procol Harum, or *Angel in My Heart* by Mick Jagger, invoke elements of the baroque style in various ways, indicating the popular culture’s tendency to absorb the elements of high and low culture and offer ‘solutions’ that – even according to the English theoreticians, that is culturalists, such as Hall, Fiske and Williams – express the creativity of the current state of culture, and not something random, ‘less valuable’ and ephemeral.

²¹ Gi Skarpeta, op. cit., 19.

²² Ibid.

²³ Tomas Bernhard, *Brisanje. Raspad*, Beograd, Lom, 2014.

²⁴ Gregg Lambert, *The Return of the Baroque in Modern Culture*, London, Continuum, 2004, 23.

²⁵ Ibid.

Concerto Dragonese by Dragana Jovanović precisely represents such a creative result in which the communication primarily between the performers and then the audience is achieved by the known (baroque) elements of an equivocal tonality, buoyant rhythm and rich melodic potential, and not because of the eagerness for technical perfectionism of demanding sections, but precisely because of that “joy of sound”, pointed out by Roksanda Pejović.

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Summary

That “past is altered by the present as much as the present is directed by the past...” (T. S. Eliot) is confirmed in *Concerto Dragonese*, a new piece by Dragana Jovanović, dedicated to the thirtieth anniversary of existence of the *Camerata Academica* Ensemble of the University of Novi Sad Academy of Arts. Composed as a typical concerto grosso, it reflects the theoretical foundations of French thinker Guy Scarpetta and the thoughts of American art historian Gregg Lambert on the return of Baroque to the very center of contemporary creative activity, but also into the very style of life that is today. This, however, does not deprive the piece from the ‘Benjaminian aura’, which allows it to communicate through various references to baroque masters and rhythms of contemporary popular genres of dances, film music and the like.

VIEWS: The theory of the artist

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*Sophie Stone**

Canterbury Christ Church University

PATTERN, FORM AND SILENCE IN *AMALGAMATIONS*, AN EXTENDED DURATION WORK

Abstract: The article examines Sophie Stone's composition *Amalgamations* (2016), an extended duration work for solo organ. Pattern is explored in the form of both the notation and performance of the piece. The notation comprises verbal and graphic notation, with many possible combinations of instructions resulting in sustained sounds and silence. *Amalgamations* is non-linear and non-teleological. Tim Ingold's notion of 'wayfaring' provides a way of understanding how a performer may negotiate the notation. Due to the improvisatory and aleatoric elements of the piece, each performance will be different. Numerous types of silences will result from performances of *Amalgamations* and the experience of these silences are different and are determined by the sounds surrounding them.

Key words: duration, silence, performance, form, pattern, Cage, Beuger, Feldman, Ingold.

This article will discuss *Amalgamations* (2016), a work for solo organ, which is the first composition resulting from my doctoral project entitled *Exploring*

* Author contact information: s.l.stone59@canterbury.ac.uk

Extended Duration Music: Compositional Strategies, Performance Situations and Silence. This project aims to gain new perspectives on composing experimental extended duration music and comprises an investigation of notation, possible performance situations – including installations and performance spaces – and the different uses and types of silence. In line with this research, *Amalgamations* has an open duration and can therefore be performed over an extended period of time. Despite this open duration, I suggest a minimum length of twenty minutes in the performance instructions; this achieves my desired aesthetic, which requires a type of listening different to that for music of a shorter duration.

To help contextualize my research, a discussion of Morton Feldman's (1926–1987) late works and, in particular, his *String Quartet II* (1983) is necessary. The minimum length of *Amalgamations* is partly intuitive, but the duration of music over twenty minutes is a topic that has been discussed by Feldman. Feldman's works from the late 1970s pushed music beyond this duration, which was characteristic of the majority of new music written for the concert hall at the time. His work explored much longer time spans, for example *For Samuel Beckett* (1987) has a duration of fifty-five minutes, *For Philip Guston* (1984) approximately four hours, and *String Quartet II* up to six hours. Musicologist Bob Gilmore wrote that in this type of music, "form became essentially irrelevant".¹ Feldman himself stated:

My whole generation was hung up on the 20 to 25 minute piece. It was our clock. We all got to know it, and how to handle it. As soon as you leave the 20–25 minute piece behind, in a one-movement work, different problems arise. Up to one hour you think about form, but after an hour and a half it's scale. Form is easy – just the division of things into parts. But scale is another matter. You have to have control of the piece – it requires a heightened kind of concentration. Before, my pieces were like objects; now, they're like evolving things.²

Feldman acknowledged that longer works require a different method of composition with a focus on scale. He noted that rather than the music being considered an "object" it was now "evolving", and it is the evolving nature of the music that makes listening to extended duration works so different. In a 1981 article, on the subject of scale in his works, Feldman wrote:

¹ Bob Gilmore, "Wild Air: The Music of Kevin Volans", *Journal of Music*, 2006. <http://journalofmusic.com/focus/wild-air-music-kevin-volans> – accessed 18 February 2018.

² Morton Feldman, A short biographical statement taken from Universal Edition's catalogue of Feldman score, Wien, Universal Edition, 1998.

It seems that scale (this subliminal mathematics) is not given to us in Western culture, but must be arrived at individually in our own work in our own way. Like that small Turkish 'tile' rug, it is Rothko's scale that removes any argument over the proportions of one area to another, or over its degree of symmetry or asymmetry. The sum of the parts does not equal the whole; rather, scale is discovered and contained as an image. It is not form that floats the painting, but Rothko's finding that particular scale which suspends all proportions in equilibrium.³

Feldman's later works had to be long as if he were to form shorter compositions by having fewer repeats, editing out sections, or scaling down the ideas, the music could seem "simplistic or uninteresting".⁴ The ideas of his longer works evolve through time and this is why they do not work for shorter durations. For Feldman, as in my own work, it is the auditory experience of a performance that makes "ultimate sense of the music", not the notation.⁵

In an interview with Michael Whiticker, Feldman discussed his *String Quartet II* and the reasons behind its extended duration. Feldman explained that the piece was so long because the human attention span is so short and this was "a serious problem"; in music, he was interested in what he could remember and his length of concentration.⁶ He wanted to "alienate memory" by creating differences in repetitions so that they would only be vaguely familiar to the listener.⁷ On composing the string quartet, Feldman explained, "I'm not doing very much – that's why it's so long. In fact, what I'm doing in the string quartet is essentially using three notes [...] Everything else is a repetition".⁸ He used combinatory techniques to develop the three notes and it is this technique that he said differentiates composing extended duration music from shorter compositions. Feldman stated that compositionally *String Quartet II* involves "the only two elements known to us in music", which are "change" and "reiteration".⁹

³ Morton Feldman, "Crippled Symmetry", *RES: Anthropology and Aesthetics*, 2, Autumn 1981, 103.

⁴ John Rockwell, "Morton Feldman (and Crippled Symmetry)", *Morton Feldman Page*, <http://www.cnvill.net/mfrockwl.htm>, accessed 18 February 2018.

⁵ Ibid.

⁶ Michael Whiticker, "Morton Feldman: Conversation without Cage, Michael Whiticker, 25 July 1984", in: Chris Villars (Ed.), *Morton Feldman Says: Selected Interviews and Lectures 1964–1987*, London, Hyphen Press, 2006, 185–186.

⁷ Ibid., 186.

⁸ Ibid.

⁹ Ibid.

Gilmore coined the term “overcoming form” to describe extended duration music from which “questions of form became essentially irrelevant”.¹⁰ This apt term is part of the title of Richard Glover and Bryn Harrison’s book *overcoming form: reflections on immersive listening* (2013) which discusses this specific type of music and what Harrison describes as music “viewed as one immersive experience”.¹¹ This is a type of music where the listener is offered “a much closer (one might say magnified) perspective of the materials through which we are invited to focus on the subtlest aspects of change”.¹² The listener is also challenged by not knowing where they are within the work or where the work is heading, which “adds to the abstractness or intangibility of experience”.¹³ Although these quotes describe Feldman’s *String Quartet II*, they can easily translate to other works which comprise repetition and/or subtle changes of ideas over an extended duration. Music theorist, Dora Hanninen explains that in this type of music it is difficult to apply traditional analysis due to the notion of emergence; it is the accumulation of events which gives meaning and makes the work experiential.¹⁴

Building from these initial observations, this article will focus on both the notation and performance of *Amalgamations* as it is the experiential and indeterminate nature of this extended duration work which provides an interesting theoretical discussion. I will examine the differences and similarities in pattern and form in both movements, considering the experience of potential repetitions over extended durations, and will employ Tim Ingold’s notion of ‘wayfaring’ as an example of how a performer’s negotiation with the notation can be understood.¹⁵ I will also discuss the possible types of silence experienced in *Amalgamations*, drawing on Edward Pearsall’s definition of “performative silence” and examples of works by Antoine Beuger.¹⁶

¹⁰ Bob Gilmore, “Wild Air...”, op. cit.

¹¹ Bryn Harrison, “Repetitions in extended time: recursive structures and musical temporality”, in: Richard Glover and Bryn Harrison (Eds.), *Overcoming form: reflections on immersive listening*, Huddersfield, University of Huddersfield Press, 2013, 49.

¹² Ibid.

¹³ Ibid.

¹⁴ Dora Hanninen, “Feldman, Analysis, Experience”, *Twentieth-Century Music*, vol. 1, 2, 2004, 232.

¹⁵ Tim Ingold, *Being Alive: Essays on movement, knowledge and description*, Oxon, Routledge, 2011, 48–149.

¹⁶ Edward Pearsall, *Twentieth-century Music Theory and Practice*, Oxon, Routledge, 2012, 236.

Pattern and Form in Notation

The word *amalgamation* is defined as “the process in which separate organizations unite to form a larger organization or group, or an organization or group formed in this way”.¹⁷ The title of this work describes the number of different combinations of instructions possible for a performance. The work comprises two movements that are linked by a set of performance instructions. The movements may be performed consecutively, with a short pause, or on their own. The performance instructions include seven instructions each for sound/stops, pitches, manual/s and pedals (see Figure 1).

Sound/Stops:	Pitches:
A. Foundation	i. Any pitch
B. Flutes	ii. Any pitch with mutations
C. Strings	iii. Any pitch with mixtures
D. Chorus reeds (softer reeds)	iv. High notes
E. Solo reeds (e.g. trumpet)	v. Low notes
F. Hybrid (or mixture of flutes and strings)	vi. Middle notes
G. No sound	vii. No sound
Pedal:	Manual/s:
I. A single sustained note	1. Singular notes followed by a silence of the same length (repeat)
II. Singular notes followed by a silence of the same length (repeat)	2. A single sustained note
III. Dyads followed by a silence of the same length (repeat)	3. Sustained dyad
IV. Cluster/s	4. Dyads followed by a silence of the same length (repeat)
V. Sustained dyad	5. One note followed by a second note, release the first and then the second (repeat)
VI. No pedal	6. Cluster/s
VII. Multiple notes played in any rhythm/order	7. Several notes played in succession

Figure 1: Performance instructions for *Amalgamations*

The instructions include an option for no sound in three of the four groups, therefore performances will result in many different combinations of sound and silence. The instructions are an expansion of those used by John

¹⁷ Colin McIntosh (ed.), “amalgamation”, *Cambridge Advanced Learner’s Dictionary* [online], Cambridge, Cambridge University Press, fourth edition, 2013. <http://dictionary.cambridge.org/dictionary/english/amalgamation> – accessed 17 April 2017.

Hails in *organism I (organ)* (2014); Hails gives a list of possibilities for both the manuals and pedals.¹⁸ Similarly to *Amalgamations*, Hails's lists are labelled numerically (pedals, I–X) and alphabetically (manuals, A–O). The content of Hails's lists is much more detailed than my own as they contain information about the fingers that should be used, frequencies, movement, pitch and beats per minute, for example:

One finger, all manuals: repeated depression of one key at around 300bpm, although finger should waver irregularly around entire manual set up (this relating in many different keys and combinations thereof being depressed, as well as periods where no key is depressed).¹⁹

Although my instructions are simplified, I include additional instructions for sound, stops and pitch, and this allows for many different possibilities. The instructions for *Amalgamations* are applicable for a wide range of instruments, and therefore the work is easily accessible and portable. For example, *Amalgamations* can be performed at an organ with any number of manuals, and the stops are grouped into types of sounds rather than named stops. The use of instructions within my indeterminate composition are broad and therefore not limiting, allowing for performer interpretation, and thus resulting in contrasting performances.

The notation of the first movement is a constellation-like pattern comprising seven circles or structures adjoined by dashed lines (see Figure 2). In *Amalgamations*, the structures contain four instructions, one of each instruction for manual/s, pedal, pitches and sound/stops. The performer is instructed to choose any structure to begin with, and then they should proceed to perform all of the instructions within that circle, simultaneously or gradually. The performer may then choose a path, using the adjoining dashed lines, to fulfil each circle that is visited. Once another circle has been reached, the performer should gradually change one or more of their instructions; the new circle may be fulfilled entirely, or the performer can choose the number of instructions they intend to change. For example, the performer may choose to start on the top instruction (D, vi, I and 3); the performer can start the instructions simultaneously, or they may gradually add one instruction after another. After a duration of the performer's choice, they may then choose a connecting structure, for example the one to the right (IV, iv, E and 7).

¹⁸ John Hails, *organism i (organ)*, 2014. [unpublished]

¹⁹ Ibid.

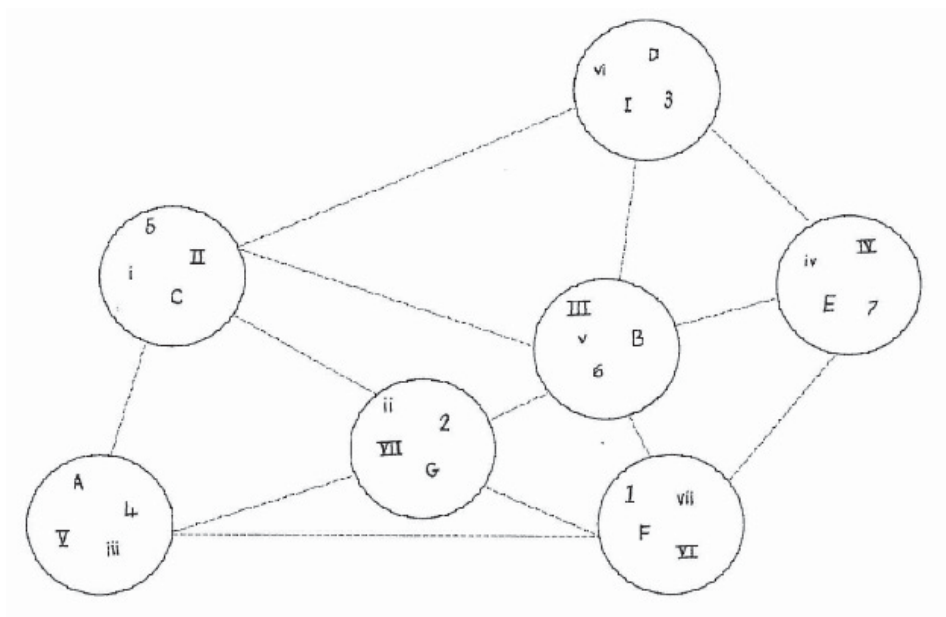


Figure 2: The first movement of *Amalgamations*

The performer may change each instruction one at a time or may choose to only change one instruction before moving on to the next structure. For example, the performer may change instruction D (chorus reeds) to E (solo reeds) before moving to a new structure such as 1, vii, F and VI, and so on. The gradual changes of instructions will then create a sound of slowly changing sustained ideas with many different possibilities from overlapping structures, rather than the limitations of the four instructions of each structure. This overlapping unveils a hidden part of the score. The circles/s may be visited multiple times, or not visited at all. An example of the decisions made by a performer can be seen in Figure 3, and these result in episodes of sound and silence. As the duration of this work is open, the performer then chooses when to end the performance.

The second movement has a more open notation than the first as each instruction, instead of being grouped, is spread across a blank page (as seen in Figure 4). This type of notation is predicated by composers such as Toshi Ichiyanagi (1933) in his composition *Sapporo* (1962).²⁰ In *Amalgamations*, my intention is to encourage the performers to interpret the emptiness in the

²⁰ Toshi Ichiyanagi, *Sapporo*, New York, C. F. Peters Corporation, 1963.

notation and to think more carefully about the space between sounds and how sound and silence are equally important. A performer may also interpret the space between instructions as durational,²¹ for example, the further the instructions are apart, the longer the performer may take to perform the instruction or spend changing the instruction.

Circle	Instruction Layering	Sound
iv, IV, E, 7	iv, IV, E, 7	Pedal clusters and several notes played in succession on the manual, with high notes and solo reeds
1, vii, F, VI	vii, IV, E, 1	No sound
III, v, B, 6	v, IV, B, 1	Pedal cluster/s and single notes followed by a silence of the same length (repeated) on the manual, with low notes and flutes
D, vi, I, 3	v, I, B, 1	Pedal sustained note and single notes followed by a silence of the same length (repeated) on the manual, with low notes and flutes
5, i, II, C	v, I, C, 1	Pedal sustained note and single notes followed by a silence of the same length (repeated) on the manual, with low notes and strings.
III, v, B, 6	v, I, C, 6	Pedal sustained note and manual cluster/s, with low notes and strings.
ii, VII, 2, G	ii, VII, 2, G	No sound

Figure 3: The results of possible performance choices of *Amalgamations*, movement one

Like the first movement, the second requires the performer to choose the direction of the performance. However, in the second movement, the performer chooses one instruction at a time. They must choose an instruction to begin with, and then, at random, they should continue to choose other instructions; the succeeding instruction will either be a replacement, or an additional layer of sound. As an instruction for pitch or sound/stops requires an instruction for the pedal or manual/s, the performance will be silent until an instruction for the pedal or manual/s is reached. However, the ‘silence’ is never silent due to the changes of stops and the sound of the environment; the experiences of silence within *Amalgamations* will be discussed in depth further on in this chapter. In the second movement, there is a greater variety of possible layers of sound and silence in comparison to the first because of the freedom given to the performer. Each instruction may also be visited multiple times or not at all. An example of the choices a performer could

²¹ Space-time notation is a widely used type of contemporary music notation where the distance between notes or instructions is indicative of duration. Examples of space-time notation include Cage’s *Music of Changes* (1951) and Earle Brown’s (1926–2002) *String Quartet* (1965). Cf. Mark Delaere, “Tempo, Metre, Rhythm. Time in Twentieth-Century Music”, in: Darla Crispin (ed.), *Unfolding Time: Studies in Temporality in Twentieth Century Music*, Leuven, Leuven University Press, 2009, 41.

make are in Figure 5, and the sounding results and layering of instructions are shown in Figure 6.

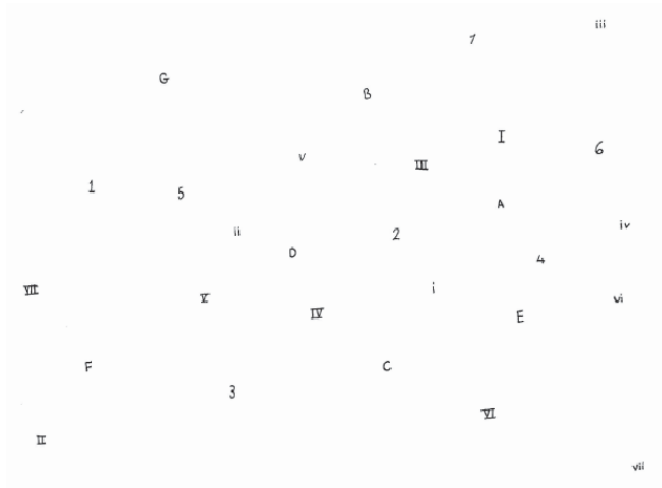


Figure 4: The second movement of *Amalgamations*

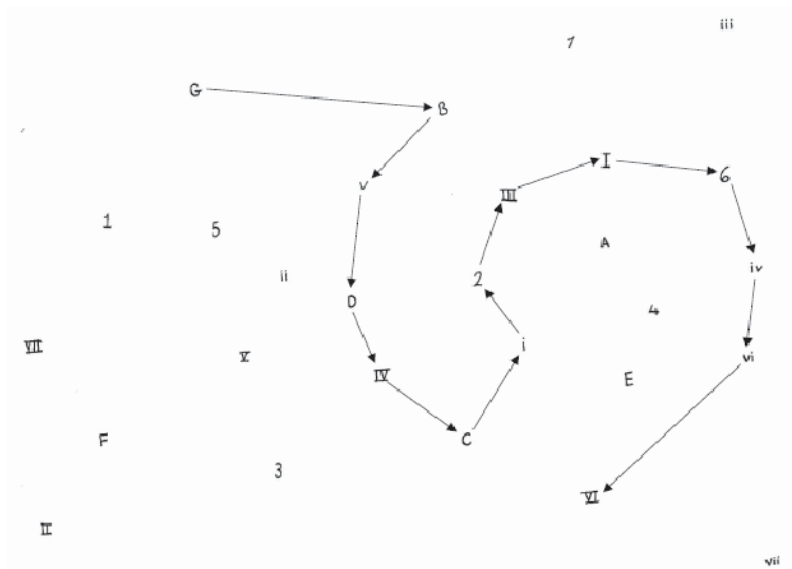


Figure 5: Possible performance choices in *Amalgamations*, movement two

Instruction	Instruction Layering	Sound
G	G	No sound
B	B	No sound – only sound from the new stops
v	B, v	No sound
D	D, v	No sound – only sound from changing stops
IV	D, v, IV	Pedal clusters with low notes and chorus reeds
C	C, v, IV	Pedal clusters with low notes and strings
i	C, i, IV	Pedal clusters with any pitch and strings
2	C, i, IV, 2	Pedal clusters and manual sustained note with any pitch and strings
III	C, i, III, 2	Pedal dyads and manual sustained note with any pitch and strings
I	C, i, I, 2	Pedal and manual sustained notes with any pitch and strings
6	C, i, I, 6	Pedal sustained note and manual dyads with any pitch and strings
iv	C, iv, I, 6	Pedal sustained note and manual dyads with high pitches and strings
vi	C, vi, I, 6	Pedal sustained note and manual dyads with middle pitches and strings
VI	C, vi, VI, 6	Manual dyads with middle pitches and strings (no pedal)

Figure 6: The results of possible performance choices in *Amalgamations*, movement two

Despite both movements using the same set of instructions, the sound of each movement can differ due to the restriction of the notation in movement one, and the freedom of movement two. The changes of instructions in movement two may be more gradual and very subtle since these occur one at a time. The changes between structures in movement one may be more distinct to the listener as the performer may choose to change up to four instructions at a time, thus resulting in a more contrasting sound that was heard prior. The longer the performer holds on to the instruction, the clearer the changes are to the listener.

Amalgamations gives the performer freedom from the more conventional notation of reading from left to right with a beginning and an end. As each movement is on one page, the performer is given an overview of the work and a new perspective as they can explore the entirety of the movement at once and can choose to end the piece when they are ready to. The performer does not only ‘perform’ the work but they perform a compositional process.

Pattern and Form in Performance

In the first movement of *Amalgamations*, the repetition of structures is a high possibility within performance. Repetitions of structures over extended durations was an idea utilized by Feldman in his late works, particularly in his *String Quartet II* which was Feldman’s longest work with performances lasting up to six hours.²² In *overcoming form: reflections on immersive listening*

²² Bryn Harrison, op. cit., 46.

(2013), Harrison explains how in Feldman's late works, 'temporal ambiguity is created through the iteration of self-similar motifs, often with altered or differing contexts.'²³ Feldman's *String Quartet II* comprises differentiated structures which are repeated for irregular durations and are repeated at different places within the score.²⁴ Within *Amalgamations*, an idea is repeated or performed for an extended period, and then possibly revisited later in the performance. In Harrison's discussion on *String Quartet II*, he explains how the listener has to make adjustments to their listening throughout the piece as each structure changes.²⁵ The same could be said for *Amalgamations* when the performer takes the listener through different structures of the first movement and changing instructions more gradually in the second.

The structures of *Amalgamations* movement I may be repeated within a performance separated by other structures, but it is a set of ideas that is repeated rather than a specific rhythm, dynamic, duration and pitch. Therefore, the iteration is similar in context, but is never exact. The second time a structure is performed there will be differences due to the indeterminacy of the instructions and the number of instructions carried on from a previous structure. This means that there may be differences in pitch, rhythm, stops and silence. Additionally, there will be a difference in duration as there is no minimum or maximum duration for each structure. Although the structures may be repeated within a performance, they are almost imperceptible because of the time lapsed and the differences of the repetition, either significant or subtle. Within *Amalgamations*, the structures may overlap which will create merged ideas. And, as identified by Harrison, the content of the structure will impact the listener's memory; some structures may be more memorable and others may have similar content.²⁶ As the duration of *Amalgamations* is any length over twenty minutes, the listener's memory of repetitions will change as the duration of the overall performance increases and the duration of each structure will also affect memory. Of the repetitions of structures in Feldman's *String Quartet II*, Harrison observes that "previously heard events may be repeated exactly but most often contain some slight variations which may

²³ Ibid., 45.

²⁴ Magnus Olsen Majmon, "Analysis of Morton Feldman's *String Quartet No. 2* (1983)", excerpt from *En diskurs om 'det sublime' og Morton Feldman's String Quartet No. 2*, University of Copenhagen, 2005, 4.

²⁵ Bryn Harrison, op. cit., 46–47.

²⁶ Ibid., 47.

or may not be identifiable perceptually without the aid of the score or multiple hearings”.²⁷ Unlike *Amalgamations*, Harrison observes that Feldman’s work reveals itself through a “diary form”:

What we bear witness to in Feldman’s work is what I have termed a kind of ‘diary form’. As with diary entries, some are long, some are short, some are eventful, and others are less so. At times, pages of entirely new material rub up against each other, often contrasting, refreshing and extreme. At other times, the material seems to take on a kind of ‘anonymity’ (to borrow Feldman’s term) in which it seems almost neutral or repetitive to the point of rendering the piece less ‘visible’. Each ‘entry’ is penned in ink by hand and remains uncorrected. There is no editing to the score, no going back over things – they stand as an imprint of a moment in time.²⁸

Amalgamations is a temporally non-linear work as the material is not goal-directed. It is an example of Jonathan Kramer’s “vertical time”, the experience of an extended single moment.²⁹ Westerners have subconsciously become accustomed to listening to linear tonal music: harmonic progressions towards cadences, melodies, phrases, tension and resolution. As a listener, one tries to hear non-linear music as linear and tries to piece together causal relationships that are non-existent. As the listener realizes that these expectations are not fulfilled, the listener can either become uninterested and give up completely or experience the performance as “vertical time”.³⁰

Although *Amalgamations* is non-linear and non-teleological in the sense that there is no goal, the performer follows a movement along paths between structures and instructions, and the embodied experience of this movement is what anthropologist Tim Ingold calls “wayfaring”.³¹ In *Amalgamations*, the performer follows a ‘map’ and acts as a wayfarer, finding a path and creating a journey. Ingold explains that ‘the wayfarer has no final destination, for wherever he is, and so long as life goes on, there is somewhere further he can go’.³² The wayfarer leaves a trail of ‘threads’ which intertwine with other wayfarers’ journeys to form ‘knots’ (places) which create what Ingold calls a

²⁷ Ibid.

²⁸ Ibid., 48.

²⁹ Jonathan D. Kramer, “New Temporalities in Music”, *Critical Enquiry*, vol. 7, 3, 1981, 549.

³⁰ Ibid., 540, 550.

³¹ Tim Ingold, op. cit., 48–149.

³² Ibid., 150.

'meshwork'.³³ Ingold emphasizes the importance of differentiating wayfaring from transporting:

By transport, I mean the displacement or carrying across of an already constituted, self-contained entity from one location to another, rather like the 'move', in draughts or chess, of a piece across the board. This is how all movement is understood in the terms of the genealogical model. In wayfaring, by contrast, things are instantiated in the world as their paths of movement, not as objects located in space. They are their stories. Here it is the movement itself that counts, not the destinations it connects. Indeed wayfaring always overshoots its destinations, since wherever you may be at any particular moment, you are already on your way somewhere else.³⁴

Amalgamations comprises two maps, one for each movement. The first movement is more complex as the performance instructions ask the performer or wayfarer to journey through and between structures (containing performance instructions) on given possible pathways. Although possible paths are given, the performer creates a journey that is individual to that performance. The second movement is freer, and the performer creates their own path journeying through different performance instructions. The visited instructions and structures in *Amalgamations* can be compared to the places or "knots" that Ingold describes.³⁵ And as in his writing, the wayfarer in *Amalgamations* "may even return repeatedly to the same place".³⁶ It is the movement between each instruction and structure that is important and not the destination. The instructions and structures are not separate entities as each movement between them influences the next and the instructions and structures are often overlapping. For example, in the first movement the performer can perform the instructions of one structure and then gradually change each of the four instructions (one at a time) to then fulfil another structure. A more complex performance could comprise four overlapping structures with the performer playing one instruction from each structure which covers the four parameters (pedal, pitch, manual/s and sound/stops). This overlapping is the space between the places, which in transport is ignored.³⁷

³³ Ibid., 148–149.

³⁴ Ibid., 160.

³⁵ Ibid., 148.

³⁶ Ibid., 150.

³⁷ Ibid., 160.

Silence in Performance

Sound and silence are equally important in *Amalgamations*, and it is a statement supported by many. On the phenomenon of musical silence, Thomas Clifton compared studying silence to studying the space between trees in a forest as it contributes to how the forest is perceived as a whole.³⁸ My interest in silence is reflected in *Amalgamations*, which shares similarities and differences to works composed by Cage and members of the Wandelweiser collective; the combination of possible extended durations and silence are approaches shared by many Wandelweiser composers, who are heavily influenced by Cage.³⁹ Wandelweiser are a group of composers, performers and artists founded by Antoine Beuger (1955) and Burkhard Schlothauer (1957) in 1992, the year of Cage's death.⁴⁰ The collective have their own record label, Edition Wandelweiser, and share interests in Cage, silence, quietness, extended durations and the importance of place, despite not having a set criteria or aesthetic.⁴¹ The name 'Wandelweiser' translates as 'change wisely', a reference to Cage's *Music of Changes* (1952), a pioneering piece of indeterminate music.⁴² Schlothauer once claimed that "the only composer I'm really interested in is Cage",⁴³ and the admiration of Cage by all Wandelweiser members was reiterated at the Amsterdam Wandelweiser Festival in January 2017 during a discussion between the cofounders.⁴⁴ In this discussion, Beuger explained that each member of the group has different ideas and approaches, but the main commonalities are long durations and nothingness or silence. He also stated that their collective admiration for Cage is not just for his use of si-

³⁸ Thomas Clifton, "The Poetics of Musical Silence", *The Musical Quarterly*, vol. 62, 2, 1976, 163.

³⁹ G. Douglas Barrett, "The Silent Network—The Music of Wandelweiser", *Contemporary Music Review*, 'Wandelweiser', Special Issue, vol. 30, 6, 2011, 460.

⁴⁰ *Ibid.*, 450.

⁴¹ Nicholas Melia & James Saunders (eds.), "Introduction, What is Wandelweiser?", *Contemporary Music Review*, "Wandelweiser", Special Issue, vol. 30, 6, 2011, 446.

⁴² Antoine Beuger & Burkhard Schlothauer, *Conversation between Antoine Beuger (D/NL) and Burkhard Schlothauer (D), founders of Wandelweiser* [discussion], *Amsterdam Wandelweiser Festival*, Orgelpark – 11 February 2017.

⁴³ Dan Warburton, "The Sound of Silence: The Music and Aesthetics of the Wandelweiser Group", Edition Wandelweiser Records <http://www.wandelweiser.de/> – accessed 13 June 2016.

⁴⁴ A. Beuger & B. Schlothauer, *op. cit.*

lence as some members favour his algorithmic compositions and/or indeterminacy.⁴⁵

Beuger's *calme étendues* (1996/97), a series of seventeen pieces for individual instruments with the same basic compositional structure, is an example of extended duration music combined with silence. The performers repeat a pattern of sound and silence until the performer stops for an even longer silence.⁴⁶ The silences before and after the performance leave the listener 'hovering above an imminent silent abyss' and it is these silences that Beuger is most interested in, where the emptiness is interrupted with sound.⁴⁷ Beuger describes silence as being "a direct—not symbolic or imaginative—encounter with reality".⁴⁸ In *overcoming form: reflections on immersive listening* (2013), Harrison discusses the use of silence in Beuger's *calme étendue (spinoza)*, which includes 40,000 monosyllabic words from Baruch Spinoza's (1632–1677) *Ethics* (published 1677).⁴⁹ The words are spoken quietly without the intention of grouping words or making sense of them, and in Beuger's performance, one word is spoken every eight seconds. And like all the works in the series, the episodes of sound alternate with silence.⁵⁰ It is not the words that the listener focuses on, but the sounds and the equilibrium between sound and silence, which Harrison describes: "a pressure or force exists between words, akin to the surface tension on a still pool of water or the energy of a magnetic field".⁵¹

There are four types of silences that occur within Beuger's *calme étendue*: the silence prior to the first sound; short silences between sounds; extended silences between sounds; the silence after the final sound. The first silence is extended and is filled with suspense as the listener waits for the first sound. Within this work, the short silences between sounds are repetitive, regular, and expected. However, the experience of the extended silences between sounds is very different. The silence is sudden and an unexpected emptiness

⁴⁵ Ibid.

⁴⁶ Antoine Beuger, *Calme étendue (Spinoza)*, Haan, Edition Wandelweiser Records [CD], 2001, 1997. http://www.wandelweiser.de/_e-w-records/_ewr-catalogue/ewr0107.html, accessed 16 February 2018.

⁴⁷ G. D. Barrett, op. cit., 460.

⁴⁸ Dan Warburton, op. cit.

⁴⁹ Bryn Harrison, op. cit., 43.

⁵⁰ Antoine Beuger, *Calme étendue (Spinoza)*, op. cit.

⁵¹ Bryn Harrison, op. cit., 43.

in which the listener waits for a sound to occur. As the silence is extended, the listener becomes more accepting of the emptiness before a sound is heard again. Of this experience, Harrison says “a vista opens; the work transforms momentarily from a hermetically concealed world to an inclusive, open environment”.⁵² The extended silences between sounds appear multiple times within the work, and the more sound and silence appear, the more ‘omnipresent’ they become.⁵³ The final silence at the end of the work is experienced similarly to the extended silences between sounds as the listener becomes accepting of the emptiness. The silence is not so unexpected due to the multiple silences heard before it, however as another sound is not reached, the listener finally accepts that a new sound will not occur. As Harrison explains, these silences “are not pauses or moments of inactivity but movements in which silence feels immanently present”.⁵⁴ Harrison describes the unusual relationship between sound and silence in *calme étendue (spinoza)* with reference to Peter Ablinger, who suggested that “it can feel like the silences are the materials of the piece through which the sound events act as pauses of momentary interruptions”, and therefore there is a change between the hierarchy of sound and silence, with silence being in the foreground and thus changing the listener’s perception of time.⁵⁵

The types of silences possible in *Amalgamations* are similar to those used by Beuger: silence before sound; silence between sounds; silence after sound. Due to the indeterminate nature of the work, each performance can explore any number of these possibilities. Unlike in Beuger’s work, the possibility of a pattern such as short silences of equal length separated by sound are unlikely in *Amalgamations* as the performer chooses the amount of time taken on each structure or instruction in either movement, and there are more instructions for sound than silence. This means that there is an irregularity of sound and silence, which is most likely dominated by sound. Therefore, there is not an equilibrium between sound and silence or a hierarchical change as in Beuger’s work. Instead, there are extended silences that can occur before, between and after sounds, which are experienced similarly to Beuger’s work, but possibly for much longer durations and irregularly, the experience of which would be more unexpected and sudden.

⁵² Ibid., 44.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid., 45.

ins ungebundene (1998), another example by Beuger, is a solo performance for the organ that combines sound and silence through the appearance and disappearance of sound. The performer plays rare, singular, short, soft sounds and that stop between 10 and 40 minutes of the performance. The performance should end between 60 and 90 minutes after it started.⁵⁶ At the 'Amsterdam Wandelweiser Festival 2017' (9–12 February 2017), Dante Boon (1973), Dutch pianist and composer, and Wandelweiser member, described *ins ungebundene* as 'radical, poetic and deep' before a performance was given by Keiko Shichijo.⁵⁷ For this performance, Shichijo played a single note for approximately twenty minutes which was followed by silence for a further forty minutes. The colour of the extended singular note changed over time, affected by the movement of the listener and the workings of the electronic organ and speakers. A similar experience of sound can be heard in *Amalgamations* as each sound is sustained with very gradual and often subtle changes. The silence in *ins ungebundene* focuses on the emptiness of a sound that existed before it, and for those unaware of the work it remains unclear whether a note will be heard again.

Beuger's *ins ungebundene* is an example of what music theorist Edward Pearsall (1954–2017) calls "performative silence", a phenomenon where there is no silence, but the music is "a form of silent expression", such as sound masses, sustained sounds and static textures, for example.⁵⁸ He explains that it occurs when the sound has no narrative and is non-progressive. Pearsall gives an example of Feldman's *For Samuel Beckett* because of 'inactivity' over an extended duration.⁵⁹ It can be argued that performative silence does not exist as there is always a narrative in sound. With sustained tones, Glover argues that although the pitch is written as fixed, the auditory experience is not. With a more concentrated mode of listening, which Glover calls "performative listening", one can perceive pattern, repetition and sound transformations.⁶⁰ Sound transformations include harmonics, alterations in pitch, and

⁵⁶ James Saunders, "Antoine Beuger", in: *The Ashgate Research Companion to Experimental Music*, James Saunders (ed.), Farnham, Ashgate Publishing Limited, 2009, 233.

⁵⁷ Dante Boon, *Concert 1* [Concert Introduction], *Amsterdam Wandelweiser Festival*, Orgelpark – 11th February 2017.

⁵⁸ Edward Pearsall, op. cit., 236.

⁵⁹ Ibid.

⁶⁰ Richard Glover, "Sustained tones, sustained durations", in: *overcoming form: reflections on immersive listening*, Richard Glover and Bryn Harrison (ed.), Huddersfield, University of Huddersfield Press, 2013, 7–11.

the pulsing or beating patterns created by different clusters.⁶¹ Cage reiterated this point with reference to Zen practice:

If something is boring after two minutes, try it for four. If still boring, try it for eight, sixteen, thirty-two, and so on. Eventually one discovers that it's not boring at all but very interesting.⁶²

In addition, when a sound is sustained over an extended duration, the direction the listener faces can alter the sound perceived, and for any instrument such as woodwinds, brass and even the organ, as it warms up there can be many subtle changes to timbre and intonation. The sound will always be affected by the technology used. For example, at the concert on 11 February 2017 of *ins ungebundene* in Amsterdam, the organ was electronic and therefore the speakers made subtle fluctuations to the sound.

The silences within *Amalgamations* differ from one another, they can differ from the works described above and are dependent on the decisions made by the performer (see Figure 5). The silences are an absence of performative sound and can occur before, after or between sounds. The time in which the emptiness occurs affects how it is perceived. If the silence happens before a sound, the listener is waiting in suspense, if it occurs after a sound, the listener hangs on to the sound that was heard before it, and the silence can also be heard as an interruption of sound or as silence interrupted by sound depending on the performer's interpretation of the instructions. Furthermore, the more extended the silence, the more the suspense is heightened, and therefore the listener is more aware of the sounds from the environment. The duration of the silence is also affected by the duration of the overall performance. This was evident in a ninety-minute performance of *Amalgamations* by organist Ben Scott in January 2018 on the three manual Walker organ of the Holy Trinity Church in Folkestone, Kent. Within the performance there was a silence in the first movement that lasted twelve minutes, however the experience of time was much shorter. At first, the experience of time passing felt slow as the silence was so sudden. However, as I became more accepting of the silence, just like in Harrison's experience of Beuger's *calme étendues*, I concentrated on the sounds of the environment and the experience of time passing became shorter.

⁶¹ Ibid., 10–11.

⁶² John Cage, *Silence: Lectures and Writings*, London, Marion Boyars Publishers, 2015, 93.

Despite silences being notated within *Amalgamations*, the experience of the silences is never truly silent. The performer may come across instructions where there should be no sound for the manual/s and pedals, however they are instructed to change the stops; depending on the organ, the sound of stops changing can be significant and is a performative sound. Some of the silences within a performance will require the performer to sit still at the organ, producing no performative sound. However, in this situation, there are still many sounds taking place which become part of the performance. In music comprising sound and silence, Cage said:

For in this new music nothing takes place but sounds: those that are notated and those that are not. Those that are not notated appear in the written music as silences, opening the doors of the music to the sounds that happen to be in the environment.⁶³

As *Amalgamations* is written for the organ the performance location would usually be in a church, an environment renowned for being an echo chamber. The natural echo of the space amplifies the sounds of the environment and therefore makes the listener more aware of their surroundings. On the topic of silence, Cage stated:

There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot.⁶⁴

In an article on silence, Isabella van Elferen and Sven Raeymaekers described their visit to an anechoic chamber where all sounds were blocked out and sounds could not reverberate. Absolute silence exists in theory, but it is metaphysically impossible to perceive. In an empty anechoic chamber absolute silence may exist, however the human body will always break the silence. Van Elferen and Raeymaekers experienced near-silence as described by Cage, with the only sounds audible being from inside their own bodies.⁶⁵ After leaving the space, they realized that the silence of the quiet neighbourhood outside was loud and not silent at all. What is called silence in everyday life comprises sounds that we usually ignore, for example, the sound of birds and cars driving by; it is a form of silence that sits between soundlessness

⁶³ Ibid., 7–8.

⁶⁴ Ibid., 8.

⁶⁵ Isabella van Elferen, Sven Raeymaekers, "Silent dark: the orders of silence", in: *Journal for Cultural Research*, vol. 19, 3, 2015, 265–272.

and sound. Van Elferen and Raeymaekers call this phenomenological form, *silence by negation*.⁶⁶ These are sounds that are heard so much that they are ignored or listeners stop hearing them. Cage's *4'33"* (1952) is an example of a performance where the listener becomes more aware of the sounds that we would usually ignore. When there is a sudden silence in *Amalgamations*, the listener is tricked into thinking that there is no sound (silence by negation), but as the silence increases in duration, the listener becomes more aware of the sounds of the environment.

Conclusion

The experiential nature of extended duration music that overcomes form requires a different type of listening called immersive listening. Immersive listening is a deeper level of listening where the listener focuses on subtler changes in sound. *Amalgamations* is an example of this type of non-teleological extended duration work which is experienced by the listener as Kramer's "vertical time":

A vertical piece does not exhibit cumulative closure: it does not begin but merely starts, does not build to a climax, does not purposefully set up internal expectations, does not seek to fulfill any expectations that might arise accidentally, does not build or release tension, and does not end but simply ceases. It defines its bounded sound world early in its performance, and it stays within the limits it chooses.⁶⁷

During a performance, the performer acts as a 'wayfarer' and journeys through the notation to unveil hidden parts of the score and create an immersive environment of sustained sounds, repetition and silence.⁶⁸ The sustained sounds could be perceived as Pearsall's 'performative silence'⁶⁹, however immersive and 'performative listening' mean that many changes in sound will always be perceived.⁷⁰ The types of silences within *Amalgamations* can be experienced differently which affects the temporality of the work. And, the silences are never truly silent as the performance environment becomes part of the performance. The experience of repetition in *Amalgamations* is almost

⁶⁶ Ibid., 265.

⁶⁷ Jonathan D. Kramer, op. cit., 549.

⁶⁸ Tim Ingold, op. cit., 148.

⁶⁹ Edward Pearsall, op. cit., 236.

⁷⁰ Richard Glover, "Sustained tones, sustained durations", op. cit., 7–11.

unperceivable due to memory and differences created by the indeterminate performance instructions. Repetition then becomes a private exchange between the composer and performer, thus presenting another level of silence.

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Summary

The article examines Sophie Stone’s composition *Amalgamations* (2016), an extended duration work for solo organ. Pattern is explored in the form of both the notation and performance of the piece. The notation comprises verbal and graphic notation, with many possible combinations of instructions resulting in sustained sounds and silence. *Amalgamations* is non-linear and non-teleological. Tim Ingold’s notion of “wayfaring” provides a way of understanding how a performer may negotiate the notation. Due to the improvisatory and aleatoric elements of the piece, each performance will be different. Numerous types of silences will result from performances of *Amalgamations* and the experience of these silences are different and are determined by the sounds surrounding them.

RESEARCH AND TRADITION

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Jelena Joković*

University of Arts in Belgrade

Faculty of Music

Department of Ethnomusicology

THE TRUMPET IN A WOMAN'S HAND IN CONTEMPORARY SERBIAN TRADITIONAL AND POPULAR MUSIC

The case of the “Danijela” trumpet orchestra from Arilje¹

Abstract: The “Danijela” trumpet orchestra from Arilje is the first ensemble in Serbia whose ‘first trumpet’ and leader, in every sense, is Danijela Veselinović (1993). Apart of Danijela, there are men in the orchestra; they are Danijela’s brothers, cousins and colleagues from the University. Such orchestras (of the family type), in which women

* Author contact information: jelena.jokovic@yahoo.com

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play, or in which the leader is a woman in the ensemble, are not unknown in the world as they even existed in the 19th century. This paper analyses the relationship between men and women regarding theory of gender and the way it is covered by the media and in other ways. Through this theory, I examine Danijela's approach to the trumpet in every detail, as an instrument that is considered as a 'male' instrument in Serbia today. This is based upon my personal interview with Danijela Veselinović. This consideration of the trumpet as a male instrument is not unusual, bearing in mind its historical background and its role in society. Through an ethnomusicological comparative analysis of three interpretation, I shall try to conclude whether, as regards performance, it is a 'copy' of the male trumpet orchestra or whether it just leaves a personal touch, and also, whether that touch comes from the gender viewpoint, or, simply said, whether it is a question of the influence of the formal musical education which Danijela's trumpet orchestra possesses.

Keywords: The "Danijela" trumpet orchestra, a woman as the leader, trumpet orchestra, theory of gender, media, the relation between traditional, artistic and popular music.

This work is based on my intention to gain a more detailed knowledge about the trumpet orchestras of western Serbia. One of the interesting phenomena regarding this research is the status of the woman as a performer in trumpet orchestral music in Serbia. In order to present the problem, as an example for the study of this case, I looked to the practice and work of the "Danijela" trumpet orchestra from Arilje.² A particularly intriguing fact regarding this ensemble, as the title and name of the orchestra itself suggests, is that a female performer, Danijela Veselinović (1993) established the orchestra which she leads,

² The "Danijela" orchestra was founded in Bjeluša near Arilje, in 2003 and named after the leader of the orchestra – Danijela Veselinović. The initial orchestra consisted of her two brothers, Slobodan (1995) and Bojan (1996) and three cousins, Milan Jevtović, who also plays the trumpet (1993), Dragan (1995) and Ljubiša (1996), who on average had between six and ten years. It also included Blagoje Jeverčić (1991) and Ivan Bogičević – trumpet (1993). Today, the orchestra's permanent members, in addition to Danijela, are Slobodan – drum and Bojan Veselinović – tenor trumpet, Bogdan Veselinović – tambour (2005), Stefan Vasiljević – tenor trumpet (1994), Nikola Pešterac – tenor trumpet (1994), Rajan Boložan – bass trumpet (1993), Luka Kalezić – trumpet (1994) and Pedja Stamenković – bass trumpet (1985). Danijela started her primary music education in Kraljevo, where she also finished secondary music school, in the class of Srdjan Radosavljević. She also completed her undergraduate academic studies in Novi Sad, in 2016 at the Academy of Arts, in the class of Nenad Marković. She enrolled to do her master's studies at the Department of Chamber Music at the Faculty of Music in Belgrade, in 2017.

with men in it.³ Otherwise, trumpet orchestras in Serbia have usually consisted only of men because of the primary functions of the trumpet in the past.⁴

This work has been done according to a methodology that consists of a semi-structural interview with Danijela Veselinović.⁵ In order to acquire more information, I used television recordings and interviews on the YouTube, and literature in directly⁶ or indirectly connected with this orchestra.⁷ From the theoretical point of view, the point of departure in this paper is the theory of gender, with an examination on that basis, of advertising and specific repertoire points. Based on this theory, in the ethnomusicological analytical context, I have attempted first to find out whether Danijela, as the female leader of a male ensemble, definitively has an influence on the audience's reception of the interpretation of music. The second question is whether there is any basic difference between the music interpreted by an all-male orchestra, and whether that distinction, if any, is because of the gender difference, or whether it includes a personal imprint which has nothing to do with gender.

The ethnomusicological analysis will consist of a comparative overview of three examples: *колубарски вез, победнички чочек и влашки мерак* (Kolubara Purple, Victory Chochek and Vlach Zest). These have been chosen as samples from the formal, melodic-rhythmical, orchestral, articulation and ornamental aspects. I have taken the above examples, with samples for analysis because they are on the repertoire of the "Danijela" trumpet orchestra and the trumpet orchestras of Dejan Petrović, of Jovica Ajdarević and of Fejat Sejdjić. I have chosen them because they also play the same numbers, and they are the only performances which I could find on the Youtube music network. The other reason for choosing the Dejan Petrović orchestra is because Danijela described him as her role-model, in her interview. This orchestra (in its first phase of growing into a big band) belonged to the 'school of trumpets' of

³ In ethnomusicological discourse, commonly referred to as 'kapelnica', which will be used hereinafter.

⁴ The primary functions of the trumpet will be seen later.

⁵ The interview with Danijela Veselinović was on 12.02.2017, at the Faculty of Music in Belgrade, without members of the orchestra.

⁶ Василија Ђуровић, *Оркестар "Данијела" – аспекти женског лидерства*, Београд, 2017 (seminar paper defended at the Faculty of Music – manuscript from the author).

⁷ Marina Gonzalez Varga, *Serbian Brass Bands in the Construction and Reflection of Identity*, Cork, 2017 (master thesis defended at UCC School of Music and Theatre – manuscript by the author).

western Serbia. Petrović was born in the village of Duboko near Užice,⁸ and the other two belong to the Roma orchestras from south-eastern Serbia (Jovića Ajdarević is from Pavlovac, near Vranje and Fejat Sejdić was from Bojnik, near Leskovac).⁹ All of them received the title *Masters of the Trumpet* (Fejat Sejdić is no longer alive). The other reason that I chose them is because I wanted to show, based on the different styles and types, the individual characteristics and interpretations of the “Danijela” orchestra, and also to answer the question as to whether there are any musical elements Danijela took from the above mentioned orchestras.

Medial forms, such as short or long interviews, television advertisements and documentary films, are my important source for studying the media’s attitude to the position in which Danijela is, and also questions that commonly arise.

When we talk about numbers belonging to popular genres that are part of the repertoire, it is important to research the performing relation of traditional (folk), classic (art) and popular music, and whether in performance and technique these three kinds of music mix together. Simon Frith spoke about these relations, too.¹⁰

The question of gender in ethnomusicological discourse

Women, as representatives of the musical practice of some community or segment of society, appear in the focus of ethnomusicology at the close of the 1970s through feministic theories, women’s studies and the study of gender in the science of music, which crucially unfolded in the West, in the countries of the Anglo-Saxon language region.¹¹ Marcia Herndon considers that the mar-

⁸ Никола Стојић, Јовиша Славковић и Радован М. Маринковић, *Трубачка будилица – од Гуче до вечности*, Чачак – Гуча, ТВ „Галаксија” – Радио „Драгачево”, 2006, 109.

⁹ *Ibid.*, 91, 84.

¹⁰ Simon Frith, *Performing Rites. On the Value of Popular Music*, Cambridge, Harvard University Press, 1998.

¹¹ Ива Ненић [Iva Nenić], *Дерегулација канона: идентитети, праксе и идеологије женској свирања на традиционалним инструментима у Србији*, doktorska disertacija odbranjena na Katedri za etnomuzikologiju Fakulteta muzičke umetnosti u Beogradu [*Deregulating the Canon: Identities, Practices, and Ideologies of Women’s Playing of Traditional Instruments in Serbia*, doctoral dissertation defended at the Department of Ethnomusicology of the Faculty of Music in Belgrade], 2014, 100, (manuscript by the author).

ginalised role of women in music, who, like in the family, were reduced to a background plane, is possible to survey only in the direct service of emphasizing the domination of masculinity, that is to say, in the function of constituting a direct 'second' in relation to the world of men.¹² Ellen Koskoff distinguishes three periods of investigating the gender aspects of music in ethnomusicology. For this work, the third period is most important, which is based on contemporary feminist theories that destabilise the binary relation between the natural categories of gender and the socially constructed category of gender (post-feminist theory).¹³ Ethnomusicological work on such themes, thanks to the assimilation of women's experience in music, in 'as it were, the universal' experience of men, begins parallel with 'the first wave' of gender-oriented ethnomusicology – that is, from documenting and filling the empty or omitted aspects of women in music.¹⁴ Veronica Doubleday deals with the symbolism of musical instruments and their connection with gender conceptions in the context of multicultural comparisons, insisting on the point that gender meanings have to be invested in the instruments as cultural artifacts with an evident symbolic function.¹⁵ The International Council for Traditional Music (ICTM) has, among other groups, a Study Group on Music and Gender, established in 1985 by Barbara L. Hempton and Pirkko Moisala.¹⁶ Some crucial tasks of this group are as follows: encouraging the understanding of gender in society, regarding the role it plays in society and stimulating the critical assessment of gender roles in the ethnomusicological discipline.¹⁷

Recent works presented after 2000, pay more attention to the problems of gender.¹⁸ The revolution in ethnomusicology in our country, concerning female instrumental performance began with Iva Nenić's doctoral dissertation, which discussed issues of the identity, practice and ideology of women

¹² Marcia Herndon, "The place of Gender within Complex, Dynamic Musical Systems", in: Pirkko Moisala and Beverly Diamond (Ed.), *Music and gender*, Urbana and Chicago, University of Illinois Press, 2000, 347–359.

¹³ Ana Hofman, *Socijalistička ženskost na sceni*, Beograd, Publish, 2012. More about setting postfeminističke theory see: Džudit Batler, *Nevolja s rodom*, Beograd, Karpos, 2010.

¹⁴ Ива Ненић, op. cit., 101.

¹⁵ Veronica Doubleday, "Sound of Power: An Overview of Musical Instruments and Gender", *Ethnomusicology Forum*, Vol. 17, No. 1, 2008, 3–29.

¹⁶ <http://ictmusic.org/group/music-and-gender> ac. 19 May 2019, 12:51 p.m.

¹⁷ Ibid.

¹⁸ The most prominent researchers in this field in our country are: Ana Hofman, Iva Nenić and Selena Rakočević.

playing on traditional instruments in Serbia.¹⁹ Ana Hofman also dealt with questions of gender in some of her scientific studies, but in reference to the stage in socialist Yugoslavia.²⁰

Instances from the history of female wind ensembles and women performers on the trumpet in Europe, with special emphasis on Serbia

In Germany, at the end of the 19th and beginning of the 20th century, there were wind orchestras in which many of the players were women (although the leaders were men). They were professional travelling players, and their task was to entertain people.²¹ They usually gave their performances in theatres in small towns and villages.²² The most popular ensemble was the *Damen Kapellen*, dating from the 1870s.²³ In England (especially in the Victorian era), and later, in the second half of the 19th century, there were family wind orchestras with women participating, as well.²⁴ These mainly came into being in provincial towns, and the families were from the middle class.²⁵ The younger children would usually play on percussion instruments, while elder, male and female, members played wind instruments.²⁶ Family orchestras were travelling orchestras, some professional and some amateur, and they generally played at local celebrations.²⁷ This was the period from the 1870s up to the First World War, and Margaret Myers calls this period the

¹⁹ Ива Ненић, op. cit.

²⁰ See in: Ana Hofman, Music (as) labour : professional musicianship, affective labour and gender in socialist Yugoslavia, *Ethnomusicology forum*, vol. 24, no. 1, 2015, 28-50; *Staging socialist femininity: gender politics and folklore performance in Serbia*, Leiden, Boston, Brill, 2011.

²¹ Gavin Holman, *Damen und Damen - Ladies' professional travelling brass ensembles of the German Empire 1871-1918*, 2017, 1. https://www.academia.edu/35030656/Damen_und_Damen_-_Ladies_professional_travelling_brass_ensembles_of_the_German_Empire_1871-1918 ac. 26 April 2019, 11:08 a.m.

²² Ibid., 1.

²³ Ibid., 2.

²⁴ Gavin Holman, *Keep it in the Family – the Family Brass Bands that entertained the USA and UK in the late 19th and early 20th centuries*, 2017. https://www.academia.edu/34770517/Keep_it_in_the_Family_-_the_Family_Brass_Bands_that_entertained_the_USA_and_UK_in_the_late_19th_and_early_20th_centuries ac. 26 April 2019, 10:52 a.m.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

“first wave” of wind instruments being played in Europe by women.²⁸ The “second wave” began between the two World Wars up to the 1940s.²⁹ The women players came from different social classes, they performed different, often very complicated, repertoires, and what is characteristic is that they performed numbers from the then new musical genres that were very popular at that time.³⁰

In speaking of the Balkans in her doctoral dissertation, Iva Nenić writes that women players were first registered in the medieval ceremonial exchange of rich gifts and bands of musicians among the members of the Balkan feudal nobility in the mid-15th century.³¹ Although one cannot reliably say which wind instrument was involved, it is most interesting to note that women appeared in ensembles, performing and travelling from one aristocratic family to another in a kind of professional guild of entertainers.³² On the other hand, the appearance of women in public during the Middle Ages was strictly governed by church and legal canons, therefore it was considered undignified and even shameful.³³

In Serbia, bearing in mind that it had a different societal and historical development from other countries in the mentioned period, there is no data about the formation of trumpet orchestras only with women performers, or family orchestras with women players on instruments. The first real appearance of trumpet-playing (which had a direct influence on forming trumpet orchestras in villages, and subsequently, modern day trumpet orchestras), and the establishment of the first official trumpet orchestra (1831) is connected with the army and the court during the rule of Prince Miloš Obrenović (1780/83–1860), when he ordered that all young men be recruited from all districts of the then Serbia.³⁴

²⁸ Ива Ненић, op. cit., 159. For more about this, see: Margaret Myers, “Searching for Data about European Ladies’ Orchestras 1870-1950”, in: Pirko Moisala, Beverly Diamond, Elen Koskoff (Ed.), *Music and Gender*, Urbana and Chicago, University of Illinois Press, 2000, 189–211.

²⁹ Ibid.

³⁰ Ibid.

³¹ For more about this, see: Ива Ненић, op. cit., 118–119.

³² Ibid.

³³ Ibid.

³⁴ Гордана Крајачић [Gordana Krajačić], *Војна музика и музичари (1831–1945)* [*Војна музика и музичари / Military Music and Musicians*], Београд, Новинско-издавачки центар “Војска”, 2003, 14–27.

From the 16th to the 18th century, there is no mention of female wind orchestras or of women playing brass instruments. In towns (in the restaurants) at the end of the 19th and beginning of the 20th century, there were foreign (German, Austrian and Czech), and local female orchestras (damen kapellen – though not trumpet orchestras), as part of a lively transnational music scene based on the ideas of modernity and progress, creating a model for the local entertainment industry.³⁵

Later on, between the two World Wars, trumpet orchestras moved away from the cities and the military environment to the countryside, but still these orchestras consisted of male performers only, though in circumstances different from the 19th century. In this period, actually in the 1930s, there were female bands in the Kingdom of Yugoslavia, but they performed only in restaurants in the cities, at private parties and in hotels.³⁶

In terms of the research done so far, we can say that the phenomenon exists of women playing the trumpet in the traditional rural culture of Serbia, but that it was not until 2002 that they acquired the role of orchestra leader. This actually happened when the children's trumpet orchestra was formed in Bjeluša near Arilje under the name "Danijela". We shall see the process of its establishment in the course of this work, which fully corresponds to the model of forming trumpet orchestras in the Anglo-Saxon language regions and smaller bands in Europe, and even in a world context regarding family ensembles in the 19th century.

The first appearance, generally, of a female member in a trumpet band occurred several years earlier, when forming the first children's trumpet orchestra in Koštunići.³⁷ Before establishing that orchestra, the first summer trumpet school was started in Guča, in 1988 and among its first students were two sisters from Sremska Mitrovica.³⁸ However, it is not known whether they were members of some band or just trumpet soloists. At the 2nd Festival of

³⁵ Ива Ненић, op. cit., 159–160.

³⁶ Ibid., 160–161.

³⁷ There is evidence that in 1999, a children's trumpet orchestra called "Etnoart" was established in Koštunići, whose manager was at that time a little girl, Milica Čeković (1989), with a second girl, a player on the drum, Vesna Mirković (1987). Other members were boys. For more about this orchestra, see: Живко Перишић, "Трубачка свитања под Суворобором. Стижу млади таленти: оркестар у Коштунићима", *Драјачевски њрубач*, 32, 2001, 20.

³⁸ For more about the work of the first summer school of trumpet and the attendees, see: Јовиша Славковић, "Прва летња школа трубе", *Драјачевски њрубач*, 29, 1998, 6.

Young Trumpet Orchestras in 1998, the youngest participant to appear was the female drummer, Miljana Milinović in the “Mladi Timočani” trumpet orchestra from Knjaževac.³⁹ Before the 1990s, there is no mention in the literature as to whether there were female members in trumpet orchestras (of the kind we see today) in Serbia (especially in its western parts), especially women trumpet-players.

The “Danijela” orchestra in light of the theory of gender

Present-day Serbian trumpet-playing is almost fully determined in terms of gender. People have always considered the trumpet to be a ‘man’s’ instrument. Yet, as one can see today in Serbia, an increasing number of female performers, for instance, play the flute (*frula*) and the *gusle*, and the same applies to the trumpet, with its female representative, Danijela Veselinović, the trumpet-player and band leader in the orchestra that bears her name.⁴⁰

The family, and especially her father, Mile Veselinović, whole heartedly supported Danijela and her brothers and cousins, in their decision to play that kind of music, and in their choice of instrument. Still, such a decision was surprising and aroused interest among friends and neighbours. In her repeated interview, Danijela says the following:

Father bought a trumpet for himself so that when he came home after work, he could play it instead of reading newspapers. As we were children, it was very interesting for us. He thought that Slobodan would show the most interest in the trumpet since he was a boy. Then my father asked my brother if he wanted him to buy him a larger (tenor) trumpet and my brother agreed. At the time, my younger brother, Bogdan, was still teething, so he could not play the trumpet. Instead, he chose the drum.⁴¹

As Iva Nenić says, whatever a woman does that is considered a man’s job especially instrumental music-making, people generally judge it by the stan-

³⁹ Предраг Раовић, “Труба за сва времена”, *Драїачевски џубач*, 30, 1999, 4–5.

⁴⁰ For more about female performers on the fiddle and flute, see: Dr. Iva Nenić’s doctoral thesis. Iva Nenić, op. cit. Vasilija Djurović in her essay states that the reason why the trumpet orchestra adopted Danijela’s name was that /The orchestra was named after Danijela since she was the only female in the band, and also the eldest child (10 years old). Maybe we can take this instance as the beginning of Danijela being looked upon as a kind of band leader and a break through in the social order, because until then there had never been a brass band named after a female, who was also its leader.” Василија Ђуровић, op. cit., 10.

⁴¹ Repeated interview with Danijela Veselinović on Facebook, 19 May 2019.

dards that apply to men.⁴² If a woman performer has fulfilled the criteria of a man's music-making, she receives a positive reaction and is accepted.⁴³ In the beginning, people kept on telling Danijela not to play, saying: "Why do you need a trumpet, it's a man's instrument".⁴⁴ However, all her neighbours and friends were delighted when they heard her and her orchestra playing, and they never again told her to stop playing. As soon as they formed the orchestra, in the beginning, her parents and relatives attended all their performances because they were still too young to handle the challenges of performance. What is more surprising and impressive is the fact that Danijela leads the orchestra, whose other members are men (her brothers, cousins and colleagues from the university).⁴⁵

Bearing in mind the opinion of Mavis Bayton, 'purely' female bands often have problems amongst themselves about who will play what instrument and who is the better performer.⁴⁶ Danijela stated in her interview, that compromise always prevailed in her orchestra so she never had problems being the leader while all the other members were men. She believes that she has no trouble because she is the oldest in the orchestra.

Apart of being the leader of her orchestra, she has undertaken other obligations; the task of signing contracts and marketing on the social network. She schedules the dates of rehearsals, prepares the repertoire and arranges where the band will perform. Gregory D. Booth distinguishes three types of musicians.⁴⁷ The first are musicians who consider themselves to be leaders. They are in charge of choosing the repertoire, the duration of a concert, they are often called 'band masters' and they have a musical education. They are also recognized by the dress they wear, which is different from the other members of the group. Danijela has these characteristics, and like the members of her orchestra, the said manner of dressing can be observed in appearances in different kinds of media, which will be discussed later.

⁴² Ива Ненић, op. cit., 104, 165.

⁴³ Ibid., 165.

⁴⁴ Quote taken from my interview with Danijela Veselinović on 2 December 2017.

⁴⁵ Danijela highlighted this data, in an interview with her on 12 February 2017, and Vasilija Djurović also mentions this in her essay.

⁴⁶ Mavis Bayton, *How Women Become Musicians*, in: Simon Frith, Andrew Goodwin (Ed.), *On record: rock, pop, and the written word*, London, Routledge, 1990, 201.

⁴⁷ Gregory Booth, "Brass Bands: Tradition, Change, and the Mass Media in Indian Wedding Music", *Etnomusicology*, 34, 2, 1990, 245–262. Booth here, first of all, is thinking of male musicians. In general, the managerial job is often labeled as a 'male' occupation.

Booth mentions two basic types of management: autocratic and democratic.⁴⁸ Democratic management has shown itself to be best, consequently, relations in the group are good and everyone is satisfied. One can single out the 'so-called' female style of leadership as a separate sub-category, which is democratic, friendly, 'emotional', interactive, cooperative and supportive. This kind of leadership and her role as manager is characteristic of Danijela's leadership. Every member of her band has the right to give his opinion and make suggestions about how to play something. Bojan Veselinović (Danijela's younger brother) speaks very favourably about her as 'the boss', he believes she is not a hard 'task-master', yet she is able to maintain discipline in the orchestra.⁴⁹

Since Danijela and her band have become well-known among the broader public, young people in her region have started to go in for trumpet music, following in her footsteps. The "Danijela" orchestra launched a competition in 2005 in the category of younger trumpet orchestras (pioneer category) at the Dragačevo Trumpet Festival in Guča. That year they won the prize as the best trumpet orchestra in the pioneer category. Furthermore, Danijela proudly stresses in her interview that one of our legendary trumpet players, Boban Marković (1964), on Mt. Zlatibor in 2003, gave her the nickname "the trumpet princess of Serbia".⁵⁰ For Danijela, this was acknowledgement for all her efforts and her motivation for further work.

Foreign musicologists and ethnomusicologists, as well as journalists, writing papers or newspaper articles, and articles on the social network about Serbian trumpet orchestras, never fail to mention Danijela's orchestra.⁵¹

Evidence of Danijela's popularity can also be seen also in her non-musical engagements: Danijela and the members of her orchestra shot an advertisement and documentary film for *Telenor*⁵² and *Al Jazeera*.⁵³ She often gives

⁴⁸ Ibid.

⁴⁹ Information taken from my interview on Facebook with Bojan Veselinović on 19 May 2019.

⁵⁰ Data taken from my interview with Danijela Veselinović on 2.12.2017. For more on this, see in: http://arilje.org.rs/attach/danijela/orkestardanijela_centralni.htm ac. 2 May 2019

⁵¹ Marina Gonzalez Varga, op. cit., 24, 26, 30.

⁵² <https://www.youtube.com/watch?v=L6nSSTvNz5c>, <https://www.youtube.com/watch?v=WvRhPBIe7xI> ac. 26 April 2019

⁵³ <https://www.youtube.com/watch?v=jok5NizGLsk&t=367s> ac. 26 April 2019

television interviews.⁵⁴As for foreign TV stations, *Russia Today* reported on her orchestra in 2016 and made a documentary film about it.⁵⁵ YouTube has also played a significant role in advertising Danijela's orchestra, so people, wherever they are, can listen to her work. And the nickname itself "little trumpet princess" (the name Boban Marković gave her when she was younger) is a unique advertisement for her and her band.

Bayton considers that very often musicians start to play an instrument only when they become members of some band, and thereby develop a clear profile in terms of style.⁵⁶ The "Danijela" Orchestra is the only trumpet orchestra in Serbia, in which all the members have a musical education, though the orchestra was formed before its members started their formal musical education. Some, like Danijela, also have an academic title. Danijela underlines that a musical education helped her members write arrangements for the numbers they perform, and their knowledge of jazz harmony and articulation gives a personal touch to the interpretations.⁵⁷ In the beginning they had a clearly profiled style, tending towards the traditional music of western Serbia and Šumadija (the central part of Serbia). However, as their musical education progressed, their repertoire and style became more heterogeneous.

It is interesting to note that Danijela belonged to a rifle club, where she practiced shooting (with an air gun), very successfully.⁵⁸ Even though this sport in Serbia has some famous women, it is considered – actually, anything to do with firearms – is considered a man's sport.

Based on all that has been said, one may conclude that Danijela Veselinović presents an interesting combination of a female (biologically and sexually) and a 'male' identity (as a developed, social gender), bearing in mind that, in a basically patriarchal society such as ours, Danijela is an orchestra leader and trumpet player, and both roles have belonged to men. She is an example of overturning this dichotomy and the division between 'male' and

⁵⁴ <https://www.youtube.com/watch?v=t6g4btWbIak>, https://www.youtube.com/watch?v=DMYMsGu_ZBY, <https://www.youtube.com/watch?v=cI5Li6TLEOg>, <https://www.youtube.com/watch?v=D7MaV2ctrZ4> ac. 26 April 2019

⁵⁵ https://www.youtube.com/watch?v=WwP_AdfNERg ac. 26 April 2019

⁵⁶ Mavis Bayton, op. cit., 202.

⁵⁷ Information taken from my correspondence on Facebook with Danijela Veselinović 19 May 2019.

⁵⁸ Information taken from my correspondence on Facebook with Danijela Veselinović 19.5.2019.

'female' tasks. One can best see this overlapping of identity through the media, which are very different today, in which Danijela and her orchestra play an important role.

Repertoire of the "Danijela" orchestra and the context of performing

The "Danijela" orchestra has made recordings of a wide range of genres, from folk music, pop, rock, rap, Latino and so on.⁵⁹ One may say that this orchestra, probably, would not have been so popular if it had not introduced numbers on its repertoire, which are popular. Danijela herself says that they would never have been so popular if they had only performed a traditional repertoire (melodies of folk songs and dances).⁶⁰

In the very beginning, the orchestra played the original melodies of folk songs and dances, such as *Ajde Jano*, *U livadi pod jasenom*, *Kopa cura vinograd* and the *užičko kolo*, *moravac* and so forth. Danijela believes authentic numbers to be only those which are "of the people who listen to them, meaning songs that the people in villages listen to, for instance *Pogledaj de mala moja*".⁶¹

As time passed, they broadened their repertoire and so, besides Serbian traditional music and art music (which they had to play in music school), they began to play the already mentioned popular genres. She gives an example. At a wedding they were asked to play the world famous song *Despacito*.

They perform this repertoire in 'live arenas', in their case meaning at various joyful events. The orchestra also takes part in shows and competitions. Thanks to the development of technology, 'live arenas' are able to continue their life through 'media arenas', which include television, compact disks, so-

⁵⁹ <https://www.youtube.com/watch?v=OxRLBva8Dks>, <https://www.youtube.com/watch?v=OHwxzJPK164>, https://www.youtube.com/watch?v=w1odew9zH_0, <https://www.youtube.com/watch?v=kwA36lmfkVo> ac. 26 April 2019

⁶⁰ The trend towards trumpet orchestras, in addition to traditional folk songs and melodies and dances, copies of the popular repertoire and the author is not a new phenomenon, but dates back several decades, it can be said since the establishment of the Dragačevo Trumpet Festival in 1961, but most directly from the moment when trumpet orchestras began to make recordings for gramophone records. It arises from the fact that trumpet orchestras are mainly professionals, i.e. they charge fees for performing at various celebrations, where most people ask for such a repertoire, as well as from the fact that trumpet-playing has 'moved' from villages to cities.

⁶¹ Quote taken from my interview with Danijela Veselinović on 2. December 2017.

cial networks, etc.⁶² According to Verena Molitor and Chiara Pierobon, the media are a very powerful means of presenting different identities.⁶³ They also took part in the “Best Orchestras of Serbia” competition on Radio Television Serbia.⁶⁴ Danijela thinks the competition in Guča was the starting-point for her and her orchestra. They do not endeavour at all costs to win it. Rather, they advertise themselves this way. She has said: “I do not earn a living from Guča, or suchlike. It has only been our starting-point for a further career, where people will hear us, recognize the quality, and call us, and so on”.⁶⁵ They have often been engaged to perform at weddings, various other celebrations, such as birthdays, competitions, at openings of some event, and so on.

One should emphasise the development (in the musical sense) of the “Danijela” Orchestra. When its members were children and had nomusical education, they performed only simple traditional songs and dances from their own region. Traditional folk music, from the pedagogical aspect, does not recognize learning to read notation, as a teaching method. Learning is done by listening and imitating, in which ‘hearing’ is most important. When they started to attend music school, they performed both classical and Serbian traditional music, whereas now they perform the melodies of popular music (which is very important when they play at weddings and other celebrations). These three types of music are very different in style and technique, which Danijela is well aware of, underlining that the laws of ‘classical’ music do not apply in traditional music, while popular music is in between those two opposites. Bayton also discussed these relations, but he was referring to the difference between ‘classical’ and rock music.⁶⁶ Danijela’s ideal is the Serbian trumpet player, Dejan Petrović (1985), who she appreciates as a person and trumpet-player, and she wishes one day to achieve the same success as he has. In the ethnomusical analysis that follows, I shall attempt to establish whether Dejan Petrović is her ideal in terms of his style in performing, or his influence on her is because today he is the most popular trumpet-player in Serbia.

⁶² Dan Lundberg, Malm Krister, Owe Ronström, *Music, media, multicultural: changing music scapes*, Stockholm, Svenskt Visarkiv, 2003.

⁶³ Verena Molitor and Chiara Pierobon, Introduction: Identities in media and music. Case-studies from national, regional and (trans-) local communities, *InterDisciplines*, 1, 2014, 1–13. (https://www.academia.edu/31276832/Identities_in_media_and_music._Case-studies_from_national_regional_and_trans-_local_communities) ac. 26 April 2019

⁶⁴ <https://www.youtube.com/watch?v=6BscSXxGTYo> ac. 26 April 2019

⁶⁵ Quote taken from my interview with Danijela Veselinović 2 December 2017.

⁶⁶ Mavis Bayton, op. cit., 203–204.

Ethnomusicological analysis

As one can see from the attached chart, in the first number, the *kolo* dance *kolubarski vez*,⁶⁷ the biggest difference one can observe in the interpretation is the number of repetitions of the basic thematic material A and transitional segment P. When discussing the characteristics of style and interpretation in these two performances, the clearest distinction is shown at the level of articulation. The performance by Danijela's orchestra predominantly features staccato and non-legato articulation, with sharp accents on unit beats, particularly in specific places such as in this example:



as opposed to Petrović's orchestra, which does it in a different manner, i.e. apart from articulation, a difference can also be perceived in the melodic-rhythmical ornamentation:



The other performance is predominantly played as non-legato. From this situation, one can conclude that these two performances differ even in the melodic, rhythmic and ornamental elements of the basic melodic and rhythmic model, which may be considered as individual traits, not only of these two orchestras, but generally in folk music, i.e. that the performers do not copy each other. One may also assume (where this number is concerned) that the influence of formal music education in Danijela's orchestra, which is not the case in Petrović's ensemble, is the reason for the use of different articulations. All the other musical elements from the chart are almost identical.

The second analysed number⁶⁸ belongs to the basic repertoire of trumpet bands from south-eastern Serbia. The performances of the Danijela orchestra

⁶⁷ <https://www.youtube.com/watch?v=zD-Qa-nFwtU>; <http://www.dejanpetrovic.com/cd-1-orkestar-dejana-petrovica/> ac. 4 May 2019

⁶⁸ <https://www.youtube.com/watch?v=hZ-3CJ22MSI>, <https://www.youtube.com/watch?v=B8VOJrKFhQ8> ac. 4 May 2019

and that of Jovica Ajdarević differ in form, orchestration, solistic segments, tonality and articulation. The performance of Jovica Ajdarević's orchestra has a great number of trumpet solistic sequences, and segments where only the drum is playing, as well as parts consisting of different combinations of instrumental groups. In contrast, Danijela's orchestra is a little reduced in terms of the afore said aspects. Danijela's solistic improvisations have a touch of the jazz style, which is not surprising, considering her preferences for this type of music, dating from her student days in Novi Sad. In terms of articulation, Danijela and her group's performance is a little sharper, with the tongue placed between the consonant T and D, which can be considered as an adaptation of the trumpet performing style of south-eastern Serbia and western Serbia. In comparison, the performance of Ajdarević's trumpet orchestra (which is characteristic of south-eastern Serbia) plays with a softer and more flowing consonant D. As for ornaments, both performances of this *choček* are very rich. Nevertheless, the performance of the Roma's orchestra, as one expects, is just a little richer, more exact, more frequently ornamented in various ways (more appoggiaturas and post appoggiaturas, mordents and upper-mordents, turns).

The third number⁶⁹ is very similar to the previous one, regarding formal characteristics, although one associates its name with Vlach music. The performance of Danijela's orchestra, is sharper in articulation, more non legato and brisk, and is done with the tongue between the consonant T and D, which has already been explained in the previous example. On the other hand, the performance of Sejdić's orchestra is slightly softer, due to the legato articulation, as well as the rich ornaments carried out on the consonant D. From the viewpoint of orchestration, this composition is performed in a very complicated manner (especially in the performance of Sejdić's ensemble) because it consists very little of tutti segments, and mostly of differently arranged combinations of the instrumental groups. One can very often hear solistic parts of the first trumpet (and from time to time the third trumpet in Danijela's orchestra), with the section of harmonic-rhythmic instruments, the solo tenor trumpet, or, even solistic section of the drum. The section of drum and also bass trumpet is very prominent in the performance of Sejdić's orchestra, which is not the case in Danijela's. The performance of Danijela's orchestra is 'poorer' in terms of ornaments, compared to Sejdić's orchestra

⁶⁹ <https://www.youtube.com/watch?v=X1UIVFQMJIg>, <https://www.youtube.com/watch?v=EK2Jl-yYWlc> ac. 4 May 2019

and she mostly uses ornaments which are characteristic of trumpet playing in western Serbia (predominantly one-way appoggiaturas). In the harmonic sense, one can register a sound of jazz, but this time predominantly in the sections of instruments that convey the harmonic accompaniment (tenors and bass trumpet) considering that, as previously mentioned all the members have a musical education. This sound in the comparative performances of this number does not exist.

Elements of analysis	“Danijela” Orchestra / Dejan Petrović Orchestra	“Danijela” Orchestra / Jovica Ajdarević Orchestra	“Danijela” Orchestra / Fejat Sejdić Orchestra
Analyzed numbers	Dance <i>kolubarski vez</i>	<i>Pobednički čoček</i>	<i>Vlaški merak</i>
Form	A P (transition) A ₍₁₎ P / A P A ₁ P A ₁ P	A P I (improvisation) A ₁ Coda / U (introduction) A P ₁ I P ₂ A ₁ Coda	U (shift the first and second trumpet with the harmonic accompaniment) A I (periodically reporting the second trumpet) B C Coda / U A B A ₁ B ₁ A ₁ Coda
Orchestration	tutti – instr. comb. – tutti – tutti – instr. comb. – tutti / tutti – instr. comb. – tutti – tutti- instr. comb. – tutti – tutti – instr. comb. – tutti	tutti – instr. comb. – solo the first trumpet with harm. – rhytm. accomp – tutti – tutti / instr. comb. – trumpet improv. – tutti – solo the first trumpet with harm. – rhytm. accomp. – instr. comb. – tutti – tutti	instr. comb. – without the first trumpet – tutti – solo (periodically reporting the second trumpet in third) – instr. comb. – tutti – tutti / instr. comb. – tutti – the first and the second trumpet – solo the first trumpet with harm. – rhytm. accomp.

Melodic-rhythmic characteristic	Interpretations are melodically similar, the rhythm in sections of tambour and drum is ta-ta-ta	The common parts are similar, while in solo and instrum. comb. the sections are different	Interpretations are melodically and rhythmically similar
Articulation	Dominant non legato and staccato with accents on beat / non legato and legato	Non legato and legato on consonant between T and D / dominant legato on consonant D	Sharper non legato and staccato dominant on consonant between T and D / legato on consonant D dominant
Ornamentation	Not particularly rich ornaments, sometimes the transitions occurring single upper mordents / appoggiaturas and upper mordents	Upper mordents, multi-appoggiaturas and post-appoggiaturas dominant / upper mordents, multi-appoggiaturas, mordents and gruppetos	Appoggiaturas and mordents/ single and double upper mordents, mordents, single and multi-appoggiaturas

Bearing in mind all the above mentioned, we can conclude that the “Danijela” trumpet orchestra belongs to the type of mixed gender orchestras, in which a woman is the leader in a male environment.

Today this orchestra mainly plays musical arrangements of popular music, from folk to pop and rock, jazz, Latino, actually whatever the audience requires. Reading the analysis we can conclude that Danijela and her orchestra do not try to copy the already existing interpretation, but they do their best to give their music a personal touch in different musical segments, either formally or in the arrangements. Danijela, herself says that there is no essential difference between a male or female trumpet orchestra. Everything, actually, depends on the personal impact. This personal impact is due to the musical education which helped Danijela’s orchestra, especially in harmony and articulation to add its style to the already existing interpretation. In that connection one cannot speak about symbolically creating a gender stamp.

As for the performance of numbers that stylistically belong to the repertoire of trumpet orchestras in southeastern Serbia, one should note, especially from the aspect of articulation and ornaments, the adaptation to the stylistic features of trumpet music in western Serbia, which, generally, is the same for all trumpet orchestras in western Serbia that play the repertoire of other trumpet centres, especially in southeastern Serbia.

Danijela's ensemble appears in the most diverse kinds of media, promoting not only this orchestra, but also the idea of women being leaders, and the fact that women (in this case a young girl) can play an instrument which, until recently, was considered only to be for men. Moreover, that fact could be considered the reason for this orchestra having such tremendous media attention, otherwise this orchestra, without Danijela's leadership, would be only one more orchestra from western Serbia, no different from others. As it has already been said, Danijela has broken the dichotomy of the male/female system, and the fact that she does something considered to be only for 'men', does not in any way diminish the value of her work, nor the quality of the music she plays with her orchestra. Telenor's advertisement, especially underlines that Danijela "is the first female leader of a trumpet orchestra to have taken part in the competition in Guča". In this advertisement, she is positioned among men and, while playing with them she occupies centre-stage. This social network spot is very important both for Danijela and her ensemble, for her personal promotion and that of her orchestra. If people do not know Danijela's music, they recognize her "as that blond girl from Telenor's advertisement".⁷⁰ The question arises as to why Telenor decided to do such an advertisement with Danijela. Actually, why do Telenor's marketing representatives consider Danijela to be one of the 'young heroes' of today – as an ideal for young people? Danijela thinks she was chosen because she is the best at her work (or one of the best among female performers), which is highlighted in the advertisement and represents an ideal for all girls in Serbia, conveying to them in a symbolic way (due to the fact that she is very popular today because of what she does), not to be scared to break through the prejudices in any sphere of life, and, if they want to do something (especially work considered by society to be for men), not to give up.

In my opinion, the very comprehensive, concluding observation about Danijela as a trumpet leader, given by the American visiting professor of jazz, Antonio Underwood, is interesting. He said:

She (Danijela) is a traditional trumpet player under the influence of Gracie Cole. It was easier for her to adapt to jazz because she possesses understanding for improvisation. And, as for her capabilities, they are very rare. However I do not

⁷⁰ Interestingly, Telenor often recorded commercials entitled "Young Heroes" with girls from the world of music and sport, who are the best in what they do. Thus, the young female flute player, Neda Nikolić, recorded a commercial for the same telecommunications network.

see Danijela only as a trumpet player, I see that she has an extraordinary talent that reaches beyond any kind of gender qualification. I see her as an exceptionally lovely, lively musician, who has spent her life in the tradition of her people, and who is now transforming herself and progressing even more, in a more eclectic manner than before.⁷¹

Through the ethnomusicological analysis, it has emerged that Professor Underwood was right in describing Danijela in such a way.

Finally, we can conclude that in Serbia today, there is no explicit label in terms of gender, a distinction between ‘male’ or ‘female’, regarding musical instruments, as there used to be before when men had priority. Of course, prejudices still exist, but they are not so important anymore and are easily overcome, especially if female performers, (no matter what instrument is concerned, receive highly appreciative comments from the public, for their work.

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⁷¹ Quote taken from the documentary film “They win: Danijela”, located on the site: <https://www.youtube.com/watch?v=jok5NizGLsk&t=367s> ac. 4 May 2019

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Summary

Trumpet orchestra “Danijela” belongs to the type of mixed gender orchestra, in which the women is the leader in men surroundings.

This orchestra today mainly plays musical arrangements of the popular music, from folk to pop and rock, jazz and Latin. Danijela and her orchestra do not try to copy already existing interpretation, but they are doing their best to give to their music their personal touch in different musical securements, whether formally or in arrangements. Danijela, herself says that there are not essential difference between male and female trumpet orchestra, all, actually, depends on the personal impact. This personal impact is due to the musical education which helped Danijela’s orchestra to, especially in harmony and articulation add its style to already existing interpretation.

Regarding the performing of tracks which belong, by its style, to the repertoire of southeast Serbia, it is notable, especially in the aspect of articulation and ornaments marching to the style definitions of the trumpet music in west Serbia, which is general equal for all trumpet orchestras in west Serbia, which play the repertoire of the other trumpet places especially southeast Serbia.

This ensemble takes part in most different kind of media, which promotes, not only this orchestra, but also the idea of women's leadership, and the fact, also that the women (in this case a young girl) can play the instrument which up to recently, was considered to be only for men.

At the very end, we may conclude that today in Serbia there is no more radical difference in gender regarding musical instruments, the epithet 'male' or 'female' is not explicit any more, as it was before when men had priority. Of course, the prejudices still exist, but they are not any more so important and they are easily overcome, especially if performers get good critics from the audience for their work, no matter what instrument is in question.

REVIEWS

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BOGDAN ĐAKOVIĆ*

University of Novi Sad

Academy of Arts

**Немања Совтић, Несврстани
хуманизам Рудолфа Бручија:
композиитор и друштво
самоуправног социјализма, Матица
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Sovtić, *Nesvrstani humanizam Rudolfa
Bručija: kompozitor i društvo
samoupravnog socijalizma – The
Nonaligned Humanism of Rudolf
Brucci: The Composer and the Society
of Self-management Socialism, Matica
Srpska: Novi Sad, 2017]***

The author offers an approach that departs from the existing and not too extensive literature on the composer and academician Rudolf Brucci (Rudolf Bruči / Рудолф Бручи), because, in his view, “music has in the meantime become het-

erogeneous, fragmentary, and fluid and, as a testing ground for various but interconnected strategies of interpretation, sensible to theoretical nuance”. Such an ‘agglomerative’ [*разбокорен*] treatment of Brucci’s legacy as a composer and, simultaneously, of his socially committed activities, which received an equally thorough analytic examination, as well as every major element of the perception of his oeuvre in a specific historical period, resulted in an impressive monograph of a ‘different kind’. With its complexity and depth of insight, Sovtić’s work is absolutely fascinating, even when it becomes ‘too hard’ and, dominated in a way by a sense of obligation toward complex conceptual and linguistic constructs, less spontaneous and readable. Above all, Sovtić consummately demonstrates his outstanding musicological breadth of knowledge in a large number of professional directions. This “negotiating approach”, in his words, to the dialectic between Brucci’s thought and singing produces a sort of exciting parallelism between Brucci’s authorial individuation in the domain of his musicological views and the individuation of the author himself – Nemanja Sovtić. Thereby, this musicological study definitely matches the autonomous position/category/value of

* Author contact information:

bogdandj@eunet.rs

the compositional sample analysed therein as well as its overall socio-artistic phenomenality.

In the introductory chapter, titled “Not Yet an Author, between Memories and Reception” (*Još ne autor između seћања i recepcije / Još ne autor između sećanja i recepcije*), in four subchapters, Sovtić explains his choice of topic and methodology. In the chapter titled “*Damnatio memoriae?*”, he seeks to familiarize us with the condition of oblivion that has covered Rudolf Brucci as a historical figure and Sovtić’s object of study, formerly a highly regarded and award-winning composer focused on pursuing contemporary tendencies in 20th century composition and one of the most socially and politically influential figures in the domain of socialist Yugoslavia’s musical culture. Nonetheless, the breakup of that country and discontinuation of Brucci’s manifold activities, starting from those pursued at state cultural institutions, saw the onset of his suppression from the sphere of concert and, in general, musical life, which is why today we are confronted with an almost complete marginalization of his compositional oeuvre and social contribution in the domain of music. As the determining cause of this condition Sovtić rightly stresses “revisionist demonization, on the one hand, and nostalgic apologia on the other, as opposed to cultures of remembering socialism”, taking into account the full complexity of both discourses.

Regarding the references of the types of memories that enable a more detailed treatment of Brucci’s personal and professional contacts, Sovtić treats them separately, in the second subchapter –

“Excursus: Memories, Myths, Anecdotes” (*Екскурс: сећања, митови, анегдоте / Ekskurs: sećanja, mitovi, anegdote*), while in the third subchapter, “Excursus: Nostalgia, Revisionism, and the ‘Civil War’ of Memory” (*Екскурс: носталгија, ревизионизам и ‘грађански рат’ сећања / Ekskurs: nostalgija, revizionizam i ‘građanski rat’ sećanja*), he discusses the nature of these categories in light of the social, political, moral, and value order of Western, Eastern, and Southeast Europe, focusing on the region of former Yugoslavia. With the contents of this subchapter, the author in fact situates Brucci in the corresponding – transitional! – social context, which he presents in a critically rather acute way, viewing it in terms of a basis necessary for a comprehensive and proper understanding of Brucci as a phenomenon, as well as the methodology of his musical interpretation. Sovtić follows the criteria of Foucault’s definition of the author, fulfilling them in the following ways: by approaching the analysis of Brucci’s music itself by searching for its shared, personifying stylistic elements, as well as their sources/stimuli and development in Brucci’s oeuvre; by examining the degree of correspondence between the composer’s auto-poetic/theoretical stances and the philosophical-aesthetic postulates of ‘his’ society; by interpreting and assessing the significance, meaning, and value of the composer’s oeuvre in his corresponding social environment.

In line with the methodology outlined above, in the chapter titled “The Author as Stylistic Unity” (*Аутор као стилско јединство / Аутор као стилско јединство*) Sovtić provides an extremely functional music analysis, in musicologi-

cal terms, of a large number of Brucci's works in every genre he attempted, systematized in eight areas, each treated in a chapter of its own: 1. Operas and Ballets; 2. Cantatas and Oratorios; 3. Lieder; 4. Orchestral Music; 5. *Concertante* Works; 6. String Quartets and Works for Larger Chamber Ensembles; 7. Chamber and Solo Music; 8. Accordion Music. In the ensuing chapter – 9. “The Parameters of Musical Expression/Construction” (*Parametri muzičkog izraza/konstrukcije / Параметри музичкој израза/конструкције*) – Sovtić points to the indicators of stylistic unity in Brucci's music, explicating and illustrating them on the basis of the following parameters: 1) Forms and Genres; 2) Melody; 3) Rhythm and Metre; 4) Harmony; 5) Texture; 6) Timbre and Orchestration; 7) The Treatment of Text.

In the concluding chapter, 11. “The Limits of Stylistic Analysis” (*Dometi stilске analize / Домети стилске анализе*), the author offers a stylistic identification of Brucci's works “in the intersections between them as objects of analysis and the analytical tools used (stylistic models)”, ‘verifying’ his identifications in Brucci's auto-poetics and ‘social being’. This segment of Sovtić's research begins in the ensuing chapter, “The Author as the Field of Conceptual/Theoretical Coherence”. He sets out by analysing Brucci's autobiographical discourses, including his memories of important figures and events, as well as reflections and critical statements about the condition of contemporary musical culture.

Unpacking issues pertaining to the aesthetic of “an engaged expression of contemporaneity” in the chapter titled

“Human Works and Equilibrium in a Scientific-Technological Civilization” (*Хумано дело и равнотежа у научно-техничкој цивилизацији / Хумано дело и равнотежа у научно-техничкој цивилизацији*), Sovtić asserts that Brucci's humanist thought ‘looks for support’ not ‘on the basis of socialist realism’, but “in the ‘great and eternal issues of human existence’, which is in Sovtić's view especially prominent in Brucci's operas, where his “humanist thought develops utopian and dystopian elements, refusing to yield to the existentialist feeling of absurdity or the ancient image of tragic destiny”. In what follows, Sovtić rightly concludes that, in Brucci's view, “the human musical work, based on an equilibrium between the rational-constructivist and emotional-poetic demands, could be invested in the balanced condition of the social field, provided it was able to achieve communication and relay a message”.

In three chapters (“Self-management as the Zero-degree Institution” / *Самоуправљање као нулта институција / Самоуправљање као нulta институција*; “(N)either-(N)or Nonalignment” / *(H)u-(h)u nesvrstanošć / (N)i-(n)i nesvrstanost*; and “Nonaligned Modalities of Culture” / *Несврстани модалитети културе / Nesvrstani modaliteti kulture*), Sovtić parses the “political territorialisations” that “in the case of Brucci” originated from the practice of Yugoslavia's self-management socialism, nonaligned foreign policy, and cultural policy as conditioned and defined by it. In that context, he rounds off his theoretical interpretation of Brucci in terms of “nonaligned humanism”, in the composer's own phrase, which “conceptualizes the intersection of

aesthetic and political flux in the creative practice of Rudolf Brucci viewed as a consistent authorial oeuvre”.

In this major work, Sovtić tackled what is today an unpopular topic in an extremely accomplished way, showing a high degree of professional dignity in avoiding clichés and commonplace simplifications in interpreting and perceiving a politically engaged composer. Therefore, this is a bold study in terms of its topic, consistent in terms of its impartial problematization, methodologically consistent in every element of its scholarly mooring – from the thesis to the evidence presented and the conclusions reached. The main interdisciplinary viewpoint is pursued in this work between Rudolf Brucci’s creative and social authorial ‘being’, wherein his music sets up one of the most complex ‘traps’ to today’s musicology: the transitional position of a composer who accomplished his oeuvre by correlating his aesthetic and socio-political being, authentically belonging to the self-managed and non-aligned environment of socialist Yugoslavia. Nemanja Sovtić superbly managed to avoid that ‘trap’, unpacking and explaining the complex aspect of Brucci’s oeuvre by means of a non-standard and un-dogmatic discussion of Brucci’s *nonaligned humanism*, compellingly led and argued in professional terms, carefully thought out and shaped in interdisciplinary terms. Sovtić articulated his discussion in a precise and multilayered language, making a visible effort to push the boundaries of our analytical and scholarly terminology.

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BOJANA RADOVANOVIĆ*

Serbian Academy of Sciences and Arts

Institute of Musicology

***The Relentless Pursuit of Tone: Timbre in Popular Music*, Robert Fink, Melinda Latour, Zachary Wallmark (eds.), New York: Oxford University Press, 2018.**

In its history, musicology has often posed the question of its research subjects, methodologies, goals, and the sustainability of its autonomy and authority in relation to the academic studying of music. Academic musicology has especially been fortified regarding the exploration of popular music. In the “Afterword” of the book we are reviewing, Simon Frith suggests that ‘serious’ musicology has always had an issue with people who “just listen” to music, as opposed to taking music seriously (p. 374). Also, with all of the other social sciences like anthropology and sociology that already deal with ‘the music of the masses,’ the dilemma always lingered in terms of the plausible musicological contribution to popular music scholarship. What is a musicologist to do in this field – to study *the music*, musical works, composers, performers? In a musical area which functions a little differently from the institu-

* Author contact information:

br.muzikolog@gmail.com

tional system of art music, a musicologist may at times feel uneasy and helpless. This is not to say musicologists over the last few decades have not managed to cope with this issue successfully; there are of course numerous examples of insightful and fascinating contributions to popular music studies that demonstrate the potential of musicological competences.

The collection before us, dubbed *The Relentless Pursuit of Tone: Timbre in Popular Music* (Oxford University Press, 2018), edited by Robert Fink, Melinda Latour, and Zachary Wallmark, without doubt is one of these contributions. Inspired by a graduate musicology seminar at the University of California, Los Angeles (taught by Fink and attended by Latour and Wallmark in 2011), this book brings an abundance of refreshingly new perspectives not only to ‘popular musicology’ (i.e., musicology dealing with popular music) but to musicology in general.

This scientific endeavour intends to draw (musicological) attention to the significance of the notion of tone and timbre in popular music and to offer possible analytical paths in current “‘tone-deafness’ within humanistic music studies” (p. 2). The editors notice that in popular music the “dominance of tone seeking rhetoric” is evident, causing *the tone* to become a “quasi-object” in Bruno Latour’s sense. In the center of the discussions presented here is the most elusive of all the qualities of tone – timbre. In order to fight ‘tone-deafness’ and bridge the gap between timbre and tone, the authors focused their attention on instruments, sounds, and techniques instead of “songs, scenes, and personas.” (p. 12)

The Relentless Pursuit of Tone comprises fifteen papers, prefaced by the editors’ Introduction and the Afterword by Simon Frith, counting in total sixteen contributors with different disciplinary backgrounds and methodological stances. According to their main topics, the chapters are divided into four parts: Genre, Voice, Instrument, and Production. The authors were mostly concerned with the phenomena in the musical scenes and music industry of the United States during the 20th century.

Part I of this collection, titled Genres, consists of four chapters dealing with the notion of timbre in specific genre environments such as electronic dance music (EDM) in California in the 1990s, country music, death metal, and, finally, “bass-heavy” genres like reggae and EDM. In her paper, “Hearing Timbre: Perceptual Learning among Early Bay Area Ravers,” ethnomusicologist Cornelia Fales explores the San Francisco Rave scene in the 1990s. Her ethnographic methodology serves the basic assumption of the paper – the idea that the listeners and the participants of the SFRaves were strikingly sensitive to the timbre of EDM and thus capable of continuous perceptive/auditory learning. The second chapter, entitled “The Twang Factor in Country Music,” by music theoretician and popular music scholar Jocelyn R. Neal brings out the question of *the twang*, an essential timbral quality of country music. In a thorough and captivating way, Neal explains the four possible meanings of country music’s defining word, and then proceeds to delve into the particularities of the production and reception of twang – and the cultural signi-

fiers it carries – throughout the 20th century. The question of death metal timbre is posed in the third chapter, “The Sound of Evil. Timbre, Body, and Sacred Violence in Death Metal.” Musicologist Zachary Wallmark argues that the timbre is the most prominent sonic quality of death metal, dealing with the way ‘the sound of evil’ is produced, its role in “ritual sonic sacrifice,” the ritualization and symbolism of concerts, and the reception of death metal within contemporary society. “Below 100 Hz: Toward a Musicology of Bass Culture” by Robert Fink, the final chapter of Part I, introduces the investigation of sound systems and a search for the fitting, specialized speakers that would do justice to bass (“as”) culture and bass as a “timbre of no timbre” (p. 112).

The relations between voice and timbre tie together Part II of this collection. The three chapters presented here examine the nature of vocal identity in different and compelling ways. Mark C. Samples, in his paper “Timbre and Legal Likeness: The Case of Tom Waits” investigates the possibility of “elevating a person’s vocal timbre to the level of his or her visual representation” (p. 119), bearing in mind the lawsuit Tom Waits raised after the misappropriation of the singer’s voice for commercial purposes. The author raises the dilemma of whether the notion of brand can be utilized in relation to someone’s voice, especially considering the diversity of Tom Waits’ vocal expression throughout his career. In the chapter entitled “The Triumph of Jimmy Scott: A Voice beyond Category”, musicologist Nina Sun Eidsheim views voice – in particular the “uncanny and transgressive,

ripe for projection, misidentification, and dismissal” voice of Jimmy Scott, (only recently) a famous jazz musician – as a place for infusing diverse interpretations and meanings (p. 144). The last chapter of Part II, “Auto-Tune, Labor, and the Pop-Music Voice,” deals with the phenomenon of Auto-Tune. Understanding Auto-Tune as “both a *tuning system* and a *tool of standardization*” and enlightening the history of this, essentially, software plugin, Catherine Provenzano raises questions of labor division in the recording industry, as well as questions of race, class, and the sovereignty of voice.

The following, Part III, posits instrumental timbre in the heart of the discussion, delivering four papers. In his chapter, “Hearing Luxe Pop: Jay-Z, Isaac Hayes, and the Six Degrees of Symphonic Sound”, John Howland ‘cross’-examines the use of orchestral and ‘spectacle’ elements in popular music genres beginning from the 1920s symphonic jazz, and up to the latest occurrences of “hip-hop-meets-orchestra” spectacles in the first decade of the 21st century. He discusses “a long tradition [of] merging Afro-diasporic music idioms with lush orchestration, big-band instrumentation, and other markers of musical sophistication and glamour,” thus presenting a history of “luxe pop” (p. 186). Melinda Latour’s chapter entitled “Santana and the Metaphysics of Tone. Feedback Loops, Volume Knobs, and the Quest for Transcendence” discovers the possible bond between Carlos Santana’s New Age spirituality and the recognizable tone coming from his guitar. Latour proposes that Santana’s spiritual practice influenced his approach to technology and equipment, leading him to patent his

“woman tone” and avoid masculine rock aesthetics. The next chapter, “Synthesizers as Social Protest in Early-1970s Funk” by Griffin Woodworth, views synthesizers’ timbre as a powerful tool for social protests in 1970s funk music. Woodworth claims that “R&B/funk artists such as Worrell and Wonder claimed the power of synthesizer technology on behalf of black America,” thus forever changing the way the world understands this sound. On the other hand, Steve Waksman examines the history, technology and questionable commercial success behind guitar synthesizers in fusion music in his paper “Crossing the Electronic Divide. Guitars, Synthesizers, and the Shifting Sound Field of Fusion.”

Part IV of the collection deals with the manners and modes of production in popular music. Jan Butler’s chapter “Clash of the Timbres: Recording Authenticity in the California Rock Scene” delves into the ever-so-important question of authenticity in rock music by exploring the early rock scene in San Francisco and Los Angeles in search of the prevalence between live and recorded musical acts. Chapter “The Death Rattle of a Laughing Hyena: The Sound of Musical Democracy” and the author Albin J. Zak bring us back to the moment in time when big musical companies were faced

with the idea of the listeners’ active role in capitalist music culture; namely, during the 1950s many independent musical acts entered the scene without belonging to any established idiom, announcing the age of “musical democracy”. In his text “The Sound of Nowhere; Reverb and the Construction of Sonic Space”, Paul Thénèrge investigated the history of recording, paying special attention to one of the most utilized and frequent effects known in music – *reverb*. The final chapter of the collection, Simon Zagorsko-Tomas’ “The Spectromorphology of Recorded Popular Music: The Shaping of Sonic Cartoons through Record Production” presents the theoretical exploration of the cognitive process of interpretation engaged when listening to electronically mediated music.

Concluding this review, I am inspired by Simon Frith’s observation as follows: “I certainly finished this book realizing that I understood popular music much less well than I thought I did and wanting to start my research career all over again” (p. 375). Indeed, in reviewing this collection, we must agree that a new chapter in popular music scholarship has already begun. And there seem to be many more questions to be posed and answered, and many more exciting and innovative modes of approaching them.

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VERA MILANKOVIĆ*

University of Arts in Belgrade

Faculty of Music

Solfeggio and Music Pedagogy Department

Milena Petrović, *The importance of vowels in music education*, London: International Music Education Research Centre, 2017

The importance of vowels in music education was published by the International Music Education Research Centre (iMerc), Department of Culture, Communication and Media, and the Institute of Education, University College of London, in July 2017. This book is the result of several years of postdoctoral interdisciplinary research at the Institute of Education in London. The book reviewers were world celebrated music pedagogy scholars, Graham Welch, Chair of Music Education at the UCL Institute of Education, University College London, and Evangelos Himonides, Reader in Technology, Education and Music at the UCL Institute of Education.

The interest in vowels is the logical continuance of the author's first book *The role of accents in Serbian Lied* (Uloga akcenta u srpskoj solo pesmi) published in 2014 by Službeni glasnik, Belgrade. The accent is an indispensable metro-rhyth-

mic agent; it transposes speech into a meaningful music context, with vowels transmitting the accents. The accents are the basic tool for understanding sound and meaning in speech and singing, while the vowels contribute to perceivable communication and supreme music interpretation. They are the constructive elements in solmisation syllables used when reading music by singing with tonal understanding, in short: their placement in a functional context.

The book has 139 pages of text with a short but coherently written Preface at the beginning and a summary at the end. The book has six basic chapters. The first chapter "Acoustic features of vowels" deals with the psychological aspects of voice and vowels, as well as formats responsible for production and interactional vocal differentiation. One should mention that the author compares the change in acoustic structure of the vowels depending on the context with the different experience of one and the same tone within chords in harmonic progression. Namely, one and the same tone can be experienced as higher or lower depending on its position, due to existing in chords with changing harmonic functions. This is an especially significant question for music pedagogy, particularly while teaching the perception of tone sequences within tonality. The author notices a similar situation with students perceiving one and the same tone 'changing', in pitch or duration due to an alteration in dynamics.

The second chapter "The origins of vowels and phonosemantics" presents the origin of speech and vowels, and the liability that speech originally expressed

* Author contact information:
vera.milankovic@gmail.com

music characteristics. An intriguing discussion refers to the field of phonosemantics, where the word carries the meaning of an object, which presents itself in accordance with its image. For example, the author notices the link between the openness and shape of the mouth when pronouncing a word which describes an object and its size, or the link between high frequency speech and small objects. If a vowel “I” is used to impersonate a high or small object, it is within reason that “I” appears within the solmisation syllables “mi” and “ti”. Both have a tendency to resolution in the tones above.

The third chapter, “Genetic origins of vowels”, explores the connection between genetics and linguistics, as well as the influence of geographic factors on human psychophysical characteristics in their speech and music. Particularly interesting is the specific intonation and articulation construct in people who have a particular blood type and the link between genetic markers and music-linguistic characteristics. In accordance with the genetic origin of vowels, it is notable to highlight the fact that within nations with five vowel-languages a pentatonic music scale is manifest.

In the fourth chapter “Vowel systems and musical scales and intervals” the author compares the vowel system with music scales of different world cultures. She reveals universal elements in the vowel systems but also a tonal centre as a universal aspect in music scale systems. Although the tonal center may be uncertain, particularity in some traditional folklore songs, the relationship between vowels in speech and intervals in music are predictable, because the small-

est language unit is a vowel and the smallest music unit is an interval. The author produces a short recapitulation of four accents in the Serbian language and its musical transposition in the form of an interval. She indicates the similarity in the perception of consonant and dissonant intervals in humans and animals based on format and fundamental voice frequency and harmonics frequency. Milena Petrović also presents a so far unknown interpretation of the eleventh century hymn *Ut queant laxis* composed by Guido d’Arezzo. Namely, it is well known that every verse in the hymn starts with words, the initial syllable of which matches the corresponding solmisation syllable in singing. However, each tone which is sung with the specific vowel evokes a particular emotion depending on the pitch, i.e. its frequency. The emotional meaning of the vowel and tone pitch Guido highlighted in *Micrologus* in chapter 14, which corresponds to his treatment of the words sounding rather than meaning. From the music pedagogy view it is significant to underline how important Guido’s symmetry is for music memory. A special feature of this book is reflected in reasoning about the importance of tone pitch frequency – solmisation syllables – which has been modified through the centuries. Human and animal emotional and social factors, together with absolute pitch, depend on frequency.

The fifth chapter “Vowels and absolute pitch” discusses the possible origin of absolute pitch. The author observes it as a primordial spoken specification, as the ability to verbally name tone pitches without a point of reference.

The final sixth chapter “Vowels and emotions” discuss the ability of both speech and music to express emotional meaning. The author mentions possibilities of vowels to deliver sound i.e. emotion, and consonants delivering meaning i.e. intellect. At this point in *The importance of vowels in music education* the ideas conveyed in the previous book on the accents and this one on the vowels, merge. Namely, the accents hold more variety in vowels than in consonants. Vowels reveal local differences, the expression of emotions, the social stature and economic state of the speaker. Music activates emotions because, while perceiving and performing, the endocrinology, immune and neurology system are engaged. The author notices that singing strengthens the immune system and escalates endorphin, which reduces stress and tenseness. This fact is especially important and has to be emphasized, because unfortunately singing together in the form of choir activities in schools and both professional and amateur choirs is being reduced, leading to almost extinguishing choir singing as a mandatory subject in elementary schools.

The importance of vowels in music education by Milena Petrović opens numerous questions about the relationship between music and language through studying the origins, nature, usage and the role of vowels. Music pedagogy is a science which exists by virtue of its interdisciplinarity, enabling the author to freely shed light on vowels from different angles: acoustics, linguistics (phonetics and semantics), genetics, linguistics, music theory, cognitive musicology and psychology as well as music pedagogy.

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IGOR RADETA*

University of Arts in Belgrade

Library of the Faculty of Music

18th International conference: Music and image in cultural, social and political discourse, Canterbury Christ Church University, Canterbury (UK), 9–12 July 2018

There are few international music/musical institutions, organizations, or associations that may boast of a tradition or reputation comparable to that of RIDIM (Répertoire International d'Iconographie Musicale). An important legacy of the association for promoting, supporting, and managing various projects concerning the relationship of visual culture and music, dance, and dramatic arts includes its scholarly conferences, which were initially organized at the Research Center for Music Iconography in New York (1973–1980) and then in cities across the world (Paris, Hamburg, Salvador (Bahia, Brazil), Rome, Istanbul, Columbus (Ohio, USA), Saint Petersburg, and Athens). Last year's meeting took place in Canterbury (Kent, England, UK), a small university town in southeast England, in the county of Kent. Under the metaphorical patronage of that town's

* Author contact information:

igorradeta@gmail.com

monumental cathedral, Saint Augustine's Abbey, and Chaucer's tales, the conference saw some productive and inspired presentations and discussions. The programme committee was faced with a difficult task concerning the selection process. It considered almost a hundred submissions, accepted a little over 50 of them, while the conference eventually featured a total of 33 scholarly presentations. "The depth and breadth of the selected papers provide a framework for multi-fold and inter- and transdisciplinary discourse, as much as promoting the intellectual examination and exchange of topics linked to the impact of music and image within a broad span of cultural, social, and political discourses".¹

The 18th conference fully deserved its international prefix, especially in terms of the countries represented (England, Uruguay, Germany, USA, Portugal, New Zealand, Serbia, Czech Republic, Australia, Wales, Mexico, France, Israel, Lithuania, Spain, Taiwan, etc.). The meeting's international character was also underscored by the selection of topics and problems treated at the conference, seeing how their ethnic provenance, local/global positioning, and methodological variations sought to demagnetize the needle of the compass with which we identify our 'place in the world'. An array of mosaic structures came before our minds and senses. In an analysis of

Baraka and *Samsara*, films by Ron Fricke, we had a chance to see and hear a 'miniature world' of its own; in photographs of Valkyries and Rhinemaidens we could see some 'beautiful subjects/objects'; caricatures saying 'a thousand words', sometimes also satirically, re-examined what is textually ineffable/hidden; the pictorial properties of an antique vase illustrated the ambiguity of Athenian political discourse at its turning point between tyranny and democracy; we were shown how music could be used as a lethal weapon by a dictatorship and resistance movement alike; an 18th-century frieze from Paraguay was discussed as a poster for an identity and ideology; a set of photographs by Sipho Gongxeka was analysed for their (de)composing of masculinity and rebellion, through the bifocal lens of Kwaito singers and gang members; we observed the making of a new vision of Spain in Goya's *El peleele*, as staged by Picasso and the *Ballets russes*; the work of a number of Eastern European artists in the Cold War context of the 'Prague Spring' and their impact on contemporary trends in the West showed us the potential of repressed/dissident images; the involvement of music in shaping the image of an economically resurgent Japan was demonstrated by an analysis of anime; the global significance of the RiDIM Database in international research in music iconography was duly discussed; analysing visual expressions of individual sexuality in the *Etude* music magazine, we discovered hidden messages in its primary pedagogical tissue, as well as many other thought-provoking approaches and thematisations along between music and image.

¹ Antonio Baldassarre, "Some Thoughts on Music and Image in Cultural, Social, and Political Discourse", in: Association RiDIM 18th International Conference: Music and Image in Cultural, Social, and Political Discourse, Canterbury, 2018, 5.

On the one hand, the thematic profile of the conference set by the organizers was universal in character, necessarily related to RiDIM's line of work, but on the other hand, it also pointed to the threefold capillarity of music's interference with image in discourses of culture, society, and politics. Of course, this does not mean that some of the previous meetings' foci were abandoned or suppressed in the discussions (the critical method of an object's image, music/body/stage, advancing research in music iconography, the relationship between East and West, power and repression, etc.). The added value of this conference was reflected in its efforts to establish the significance of the visual and its rightful place in the systemic framework of the study of music. "Taken in context, discourse on the visual since the 1990s has not fundamentally altered the significance of the visual as such, but, rather, it has brought the visual's inherent significance to culture and society into the foreground once again. This paradigm is exemplarily expressed in the proclamation of a 'pictorial turn', as much as in the notion of the 'The Return of the Images', (to quote the title of an essay by Gottfried Boehm), giving rise to the assumption of a 'third Copernican revolution', in which the visual itself is treated as the meaningful object of rigorously intellectual reflections, i.e. as the 'complex interplay between visibility, apparatus, institutions, discourses, bodies and figurality'".² Apparently, it was precisely this complex interaction, mentioned above, that formed the focus of most of the papers presented at the con-

² Ibid., 9.

ference, whether case studies, studies of particular problems, theoretical discussions, comparative overviews, interdisciplinary explorations, or historiographical surveys.

The quality of all three keynotes justified their selection: "Worth a Thousand Words" by David Owen Norris, "The Democratic Turn in Ancient Athens, and its Impact on Musical Imagery: The Cup G 138 (Louvre)" by Silvain Perrot, and "The Musical Iconography of a Dictatorship: Uruguay, 1973–1985" by Marita Fornaro Bordolli. Particularly captivating was Norris's illustrative, vivid, and imaginative talk. Integrating his experiences as a performer, i.e. pianist, and composer, as well as the charm of a TV author and host, Norris found a seductive but professionally well-grounded way to present all the nuances in the semantic play of sound, absent verballity, and image. Choosing Frank Bridge's *Miniature Pastorales* for piano, Norris gave himself an opportunity to perform segments from those pieces on the piano, simultaneously commenting on and interpreting his well-chosen examples. The multimedia character of his talk turned out as the only adequate approach to Bridge's paradigmatic piece, a setting of engravings by Margaret Kemp-Welch featuring an array of allusions to 'natural' innocence, lost in the Great War, and militant pacifism. In his talk, Norris detected programmatic elements, hidden in the illustrations, in various musical parameters. It was interesting to note how the same principle (introducing an image into a configuration of sound) appears, albeit in retrograde, in Francis Poulenc's *Les Soirées des Nazelles*, where the composer sought to portray

his friends by means of improvised musical devices (music shaping images). Including this reverse effect in his analysis Norris highlighted the fluidity of meanings and manifestations of sound and image in the artistic play of changing/exchanging discourses. If an image is worth a thousand words, what is the worth, in characters, of a skilfully woven texture made of notes?

The other two keynotes focused on political reflections in artistic tendencies/expressions. Sylvain Perrot discussed the principle of ambiguity reflected in the pictorial poetics of ancient Athenian democracy. Why did artists include ambiguous codes in the figural style of pottery used for presenting various aspects of 'sociality' in a newly created political order? What were the functions and symbolism of aulos players, the dithyramb, and Dionysus? Perrot views the pendulum swing in expression or 'reading of the strokes' as an effort to mediate between the respective discourses of the representatives of the oligarchy and radical democrats. A similar, 'ediating' role is

played by music and its visual manifestations in the struggle between the regime and the opposition in Bordolli's study. Both studies provided yet another proof of the power of music and image as media endowed with a high potential in terms of representation and propaganda.

It is also worth noting that the conference included an innovative approach to film music research. Positing the relationship between music and image on the basis of reflexive dialectics, Igor Radeta and Tijana Popović Mladenović offered the theoretical conception and notion of *musimage* as an expression of the inter-media relating and synthesis of sonic and visual phenomena. They tested their analytical method on 'moving pictures' with no verbal elements, which proved its axiological dimension.

Music iconography's journey around the world continues already this year, in Hobart, the state capital of Tasmania, where we will be expecting new contributions, insights, and discoveries in the domain of theories of art and culture, and, above all, music, in an 'iconic' world.

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ATILA SABO*

University of Arts in Belgrade

Faculty of Music

Department for Music Theory

Post-tonal context and narrative function of harmonic language in the music of shostakovich, Hindemith and Bartók¹

This doctoral dissertation examines the influence of harmonic language on the narrative flow in the music of the post-tonal context. This research proceeds from the hypothesis that in 20th-century

* Author contact information:
atilasabo@fmu.bg.ac.rs

¹ This doctoral dissertation was produced under the supervision of Ana Stefanović PhD and was defended on the 30 September, 2018, at the Faculty of Music in Belgrade. Commission: Mirjana Veselinović-Hofman PhD, Full Time Professor – retired, Ana Stefanović PhD, Full Time Professor, Tijana Popović-Mladenović PhD, Full Time Professor, Marija Masnikosa PhD, Associate Professor, Ivana Vuksanović PhD, Assistant Professor.

music, which emerged after the suspension of the Classical-Romantic major-minor tonality, the harmonic language of some composers, primarily Dmitri Shostakovich, Paul Hindemith and Béla Bartók, relied on new specific forms of organizing harmonic structure, which can be perceived as particular musical spaces and, therefore, semiotically and narratively functionalized. The aim of the text was to establish the analytical tools for interpreting the tone vertical, which is considered to be one of the key factors in generating a musical narrative.

The theoretical-analytical approach is elaborated within the two main parts of the dissertation. All the significant aspects of tonal and harmonic processes are discussed in the first part. The phenomenon of tonality is considered from a wide historical point of view, starting from the earliest theoretical works till the most recent studies of our time. Special attention is paid to the scope of Serbian music theory. Regarding Carl Dahlhaus's (1928–1989) conceptual division of music theory into *speculative*, *regulatory* and *analytic*, two main theoretical branches are interpreted – *regulatory-analytic* and *speculative-regulatory*, which have offered an important basis for further research. One of the most important theoretical concepts in the work is the inter-

pretation of tonality as a musical space. On the basis of the theory of Eero Tarasti and David Lidov, the conclusion is drawn that tonality can be treated phenomenologically as a type of musical space. This way the correlation between tonality and space is established. The mentioned perspective becomes especially important in the post-tonal context when, due to the combination of tonal and atonal principles of composing, the works of particular authors have contributed to the formation of new spatial categories. In the paper, the typology of the music space is established. Four types of musical space – *modified tonality*, *tonicality*, *multitonicality* and *atonality* – are theoretically and analytically considered in detail. Definitions of two new spatial categories (*tonicality* and *multitonicality*), that fill the gap between tonality and atonality is especially important. Tonicality appears in situations where there are no clearly defined systems of tonal organisation, that is to say, where there is insistence on a specific tonal centre, using different means. Multitonicality represents an extremely fast alternation of microtonal associations with different centres, none of which is manifested transparently enough, making it impossible to form a gravitational force towards a certain foothold. The most common microtonal associations are fifth-fourth or third leaps, which suggest a centre of gravity, but their presence is so fleeting that the tonal space ‘vibrates’ between a large number of merely “suggested” centres.

The second part of the dissertation considers various narrative aspects of post-tonal music. It has been concluded that the re-coding of the tonal system in

the selected analytical sample is highly intentional. The time in which the selected works were composed determines the breakdown of classical tonality, on the one hand, and the tendency of formulating new composing systems, on the other. Shostakovich, Hindemith and Bartók used the tonal system from a historical distance, assimilating simultaneously the modern tendencies of their own time. Such a position influenced the formation of a specific relation towards the old code.

The examination of relations among the four categories, established in the first part of the dissertation, leads to the systematization of different narrative structures of selected works. In a special elaboration the phenomenon of *mediation* and *isotopy* is considered, as well as the particular relation between spatiality and temporality.

The manner in which the four spatial categories are articulated stems from the intention to treat harmonic language as a factor in the narrative process. This approach allows for the development of a method of harmonic analysis, taking into consideration the complexities of the post-tonal context and the widening of the range of narrative approaches to 20th-century music. The musical narratives in the analysed works, which were interpreted by examining the spatial dimension of the musical flow, were directly connected to similar narrative formations from the tonal era, reinforcing the relationship between harmonic language and meaning. Although contemporary theoretical investigations into the narrative aspect of music are increasingly including works from the post-tonal con-

text, the proposed approach allows this to be carried out at the very level where narrativity was most disputed at the beginning of the 20th century: by analysing the harmonic content, that is, by examining the spatial procedures within a music text. The presented analytical method helps to explain the modalities of harmonic language by their narrative functions and to shed light on the narrative

configuration by harmonic processes. The dissertation consists of 354 pages (Times New Roman 12, 1,5 spacing), with 133 examples (notation, graphs and tables). The index of special graphic symbols used analytical examples and an index of examples are included. The literature contains 135 entries in the Serbian, English, German, Hungarian and Russian languages.

CONTRIBUTORS TO THE ISSUE

Blanka Bogunović, Ph.D. in Psychology and B.A. in Music Performance (Flute), Senior Research Associate, Full Professor of Psychology, Psychology of Music and Education Science at the Faculty of Music, University of Arts in Belgrade; Scientific Collaborator at the Institute of Psychology, University of Belgrade; Guest Professor at the Psychology Department, Faculty of Philosophy, University of Belgrade, University of Kragujevac and University of Sarajevo, Bosnia and Hercegovina.

Miloš Bralović completed undergraduate and graduate studies of Musicology at the Department of Musicology, Faculty of Music in Belgrade, and currently employed as a research trainee at the Institute of Musicology, Serbian Academy of Sciences and Arts. He is also one of the founders of the Association for Preservation, Research and Promotion of Music “Serbian Composers”.

Žarko Cvejić acquired his B.A. degree in music from the University of Oxford, United Kingdom, in 2003 and a Master of Studies degree in musicology from the same university in 2004. He also holds an M.A. degree in musicology (2008) and a Ph.D. degree (2011), both from Cornell University in the United States. Since 2011, Cvejić has taught at the Faculty of Media and Communication of Singidunum University in Belgrade, first as an assistant professor and since 2016 as an associate professor.

Bogdan Đaković, Ph.D., musicologist and choir conductor, full-time professor of Choral Literature at the Department of Composition and Musical Theory. He founded the church singing society “St. Stephen of Decani” and afterwards the “St. George’s” Cathedral choir, 1987 in Novi Sad, and currently conducting the latter.

Jelena Joković, student of the Doctoral Programme in Musicology at the Faculty of Music in Belgrade. Currently, she is employed at the same faculty as a junior researcher on a project of the Ministry of Education, Science and Technological Development of the Republic of Serbia, entitled *Music and dance tradition of multiethnic and multicultural Serbia*. Within this project and for her doctoral dissertation, she is dealing with the diachronical and the synchronical aspect of the development of the performing apparatus, style and repertoire of the trumpet orchestras of West Serbia.

Neda Kolić is a PhD student, and a graduate student instructor at the Department of Musicology, Faculty of Music, University of Arts in Belgrade. She completed her bachelor and master studies at the Department of Musicology of the Faculty of Music in Belgrade. At the 7th International Student Conference Competition in Musicology in Tbilisi (Georgia) she received the Diploma for the best paper of MA Student. Her research interest is in the possible interconnections between music and visual arts.

Biljana Mandić, Ph.D., is an assistant professor at the Division of Music Theory and Pedagogy of the Faculty of Philology and Arts at the University of Kragujevac. She acquired her B.A. and M.A. degrees at the Faculty of Music in Belgrade. Mandić earned her Ph.D. at the Faculty of Orthodox Theology of the University of Belgrade as the first Serbian woman to acquire a doctoral degree from this institution.

Vera Milanković, pedagogue, pianist and composer, full-time professor at the Faculty of Music, University of Arts in Belgrade. She is also the founder and director of the Pedagogical Forum, an international annual symposium of music and drama professionals.

Ivana Perković, Ph.D., musicologist, is a full-time professor at the Department of Musicology of the Faculty of Music in Belgrade and Vice-dean for research and international relations at the Faculty of Music.

Zorica Premate, musicologist, retired from the post of music editor in Radio Belgrade's Second Programme. Author of essays, reviews and critiques on contemporary Serbian music, in magazines and daily newspapers. Moderator of the series of rostrums *New Music Spaces* and editor of the NMS collection of papers

Ira Prodanov, Ph.D., musicologist, is a full-time professor at the Academy of Arts, University of Novi Sad, Serbia. She regularly lectures LLL courses accredited by Serbian Institute for Advancement of Education in the field of transferring knowledge, communication and presentation skills and popular music. Areas of her competences are European and Serbian music of 20th and 21-century music.

Igor Radeta, Ph.D., musicologist, librarian of the Library of the Faculty of Music, University of Arts in Belgrade. He defended his Doctoral dissertation *The Piano Music of Maurice Ravel: hermeneutical reflections of the logoseme* in June 2019.

Bojana Radovanović, M.A. (musicology, Faculty of Music, and theory of arts and media, Faculty of Media and Communication in Belgrade), Junior Researcher with the Institute of Musicology SASA and a PhD musicology student at the Faculty of Music, University of Arts in Belgrade.

Atila Sabo, Ph. D., music theorist, lecturer at the Music theory department, Faculty of music in Belgrade. He defended his Doctoral Thesis titled *Post-tonal Context and Narrative Function of Harmonic language in the Music of Shostakovich, Hindemith and Bartok* in September 2018. He also acquired his B.A. degree at the Strings Department, viola, in 2005.

Sophie Stone is a composer of experimental music and is currently studying for a practice research PhD at Canterbury Christ Church University with Dr Lauren Redhead and Prof. Matt Wright. Her research explores extended duration music and the performance situations, compositional strategies and the uses and types of silence that surround it. Sophie's recent projects include a solo organ work titled *Amalgamations* (2016), *As Sure as Time...* (2016-?), an ongoing series for spoken voices, and *Continuum* (2017-2018), an electroacoustic 90-minute immersive installation.

Marija Torbica graduated at the Department of Comparative Literature, at the Faculty of Philosophy in Novi Sad. After completing master studies in Novi Sad, she enrolled in the master's program at the University of Arts in Belgrade, at the Department of Interdisciplinary Studies – Theory of Arts and Media, completing her studies in October 2018. The focus of her research is the relationship between literature and music, as well as the research of radiophonic art from the literary-theoretical angle.

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