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# CONVERSATIONS

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*Ana Kotevska\**

Serbian Musicological Society

## THE WONDERFUL COLOURFULNESS OF OUR DISCIPLINE. A CONVERSATION WITH DUŠAN MIHALEK

I met Dušan Mihalek in 1968, when he was a fresher at the Department of Music History and Folklore of the Academy of Music in Belgrade, at the instigation of Prof. Nikola Hercigonja, whose lectures in the main subject I was attending at the time as a third-year student. In passing, he asked me if I had met our “first-year Jesus” and, with a mischievous wink, told me about his proposition to Mihalek to make “Music and the Bible” the topic of his seminar paper. Those who did not know Hercigonja quite well at the time were probably surprised by such a proposition from a



Dušan Mihalek

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professor whose lifelong hallmark was his Yugoslav, revolutionary, and communist beliefs, but not his students, who had ample opportunities to verify that his credo was and always remained art music. Since then, it has been more than half a century, saturated with a surplus of historical events, for which our generations were ill-prepared. Mihalek and I never lost sight of each other, either privately or professionally, collaborating especially closely as music editors at public broadcasters in Belgrade and Novi Sad, taking an active part in their development and trying to oppose retrograde tendencies, until forced, in the early 1990s, when radio stations became instruments of belligerent policies, to abandon them. Dušan emigrated to Israel and the following conversation was conducted on the Internet between Beersheba and Belgrade, once again amidst the psychosis of war, this time occurring in the country he had chosen as his refuge.

Dušan Mihalek was born in Novi Sad in 1949, to a family of musicians. Whilst still a child, he sang in a staging of Benjamin Britten's opera *The Little Sweep*. In secondary school, he founded a Music Youth Club and initiated a corn-picking youth work action to raise funds for purchasing a new piano. He published writings on music in the magazine *Index* and performed at Novi Sad's Youth Forum, collaborating with avant-garde artists. He earned his undergraduate and master's degrees at the Department of Music History and Folklore of the Academy of Music in Belgrade. He became a music editor at Radio Novi Sad in 1972 and its chief music editor in 1984. He produced several thousand radio and TV broadcasts and writings about music in Yugoslavia. At the Yugoslav Radio Television Competition in Ohrid in 1983 he won the best music broadcast award. He founded the Department of Stage Arts and Music at Matica srpska and started its periodical; he served as chairman of the Composers' Association of Vojvodina and the Music Committee of Yugoslav Radio Television. He taught as a lecturer at the Academy of Art in Priština and taught Courses for recording engineers of Yugoslavia in Zagreb. He gave talks and participated in symposia in Yugoslavia, the USSR, USA, Italy, Romania, Israel, Switzerland, Azerbaijan, Slovakia, and Canada. Since 1991 he has been living in Israel. Between 1993 and 2005 he served as director of the Israeli Music Centre, during which time he published 3,650 scores by Israeli composers. He established the Erwin Schlesinger chamber music cycle, featuring performances of music from former Yugoslavia, which he aired in broadcasts hosted by the Voice of Music Radio in Jerusalem. Since earning a degree from the Faculty of Tourism in Israel in 2005, he has been working primarily in business and tourism. In 2017 he was awarded the Is-

rael Charter for making an outstanding contribution in improving cultural ties between Israel and Serbia. In 2018 he was awarded the Pavle Stefanović Prize of the Composers' Association of Serbia for his collection of writings on music titled *Muzika i reč* (*Music and Words*; Novi Sad: Prometej, 2018).

*Since the opening section of this journal is titled "A Conversation with a Composer/Musicologist", I'll begin by asking about your, I might say, somewhat controversial relations with your home discipline. It's as if you've been playing, over the past few years, a game, along the lines of "I'm a musicologist – I'm not a musicologist"?*

I did my B.A. at the Department of Music History and Folklore of the Academy of Music in Belgrade (1968–1972). After I graduated, the department was renamed (as well as the Academy itself) and it became possible to pursue an M.A. in musicology as well. In fact, it was only by chance that I wound up at that department. I had wanted to become a composer and I was preparing (whilst still going to secondary school) for the entrance exam. I was getting private lessons in Novi Sad from Dušan Stular. He was a very colourful kind of person. He taught me something I've used all my life. He would say: "Life is not such a serious matter anyway. One should take it with a smile"! That is likewise my message to young (and not so young) colleagues: musicology is not such a serious matter. One should take it with a smile!

Since I had shown a penchant for writing and managing the Music Youth section, they directed me to apply at the Department of Music History... However, in order to apply, I first had to sit for 11 differential exams in front of academic professors, that is, the entire curriculum of secondary schools of music, which I didn't have at my regular school. And I only had a week for that! Had it not been for Prof. Vlastimir Peričić, who literally took me by the hand from one exam to the next, I don't think I would've ever pulled it off! My body was covered with a rash due to all the stress... And only then could I take the entrance exam with Prof. Hercigonja.

He admitted six of us, but from my second year on I was by myself (my classmates had either failed their exams or dispersed to other departments). So, I had 6–8 classes with Hercigonja and Ms Stana Đurić-Klajn every week. Just me, like in a private school! It was an unforgettable experience and a great privilege. I really learned a lot from them!

At the time, "musicology" was not a widely known term. When I returned to Novi Sad, after graduating, and said I was a musicologist, people

would ask me, like, is that something you eat... And the all-knowing piano teachers (there was still no Academy in Novi Sad at the time) would say, that's the last thing we need!

*What did the concept of musicology mean to you when you joined the programme in 1968 and what has changed since then? A scholarly discipline that has branched out in different directions? Has the age of redefining every concept brought about changes in the meaning of the term "musicologist"?*

Musicologist – how pretentious that sounds! Immediately upon graduating, I joined the Music Section of Radio Novi Sad. Ever since, I've considered myself "a musicologist temporarily working in media".

I spent the summer of 1972, after graduating and before I started working on the Radio, in the US. Attending lectures by professors at universities in Ohio and Pennsylvania, I realised that what Hercigonja had taught me was actually anthropological musicology. Since then, to the present I have viewed music (and musicology) as an inseparable part of civilization, which is why it's nice that one can approach it from a thousand different angles.

However, working on the Radio was so demanding that there wasn't much time for genuine musicology. The kind of texts intended for the radio are quite peculiar: short sentences, emphasising important things by repeating them multiple times (like in a set of variations or a rondo form). Like a story, it must attract the listener's attention. You must pay attention to the form of your broadcast, its tempo, dynamics... An outstanding colleague of mine from Radio Belgrade would pay attention to the tonalities of her "musical numbers", even the music in the commercials. Back then there was no school for radio editors, or for technicians... We learned everything on the go and from our senior colleagues. On the other hand, the radio gave me an opportunity to keep working on the ground: in concerts, operas, festivals... Especially around our Vojvodina. We had broadcasts in five languages, folk orchestras performing and recording music by every "ethnicity", a *tambura* orchestra... Those festivals would be preceded by municipal and then regional reviews. I spent a lot of my time sitting on various juries and recording all that stuff. The Danubian Countries' Folk Music Festival in Novi Sad and the Tambura Music Festival in Osijek were top-notch festivals and unique worldwide. They gave me an opportunity to meet some of the world's leading musicologists and ethnomusicologists, such as Dieter Christensen, Erich Stockmann, Anna Czekanowska, Zemcovsky, and others.



I came to appreciate this wonderful colourfulness of our discipline. “Let a hundred flowers blossom!”

*The history of Serbian sacred music will always remember your discovery of the first Serbian Liturgy setting, which the Italian composer Francesco Sinico (1810–1865) composed for the choir of the Serbian Orthodox Church in Trieste.*

I’m really glad that I found that manuscript in 1986, again thanks to my work on the radio and a meeting with the editor of the Serbo-Croat programming at Radio Trieste, Đorđe Milošević. At the time, it was known that the Serbs did have choral settings of the Liturgy even before Kornelije Stanković. Today we know a lot more about that. But this setting by Francesco Sinico from 1840 is a source of pride for the Trieste Serbs. I transcribed it into modern notation, staged a choral performance, sang in the choir, made a radio recording, published texts about it at Matica srpska; thus I covered the topic entirely. Some parts of that Liturgy were still alive in church choirs around Vojvodina. I was lucky in that the tradition of “old Vojvodina” hadn’t entirely disappeared yet. I spent time with people who still remembered Isidor Bajić, Petar Konjović, Svetolik Pašćan Kojanov... Ms Stana Đurić-Klajn spurred on my desire to engage in archival research. Even today, I’m still allergic to book dust! The harmonizations of Tihomir Ostojić helped me understand the logic of melodic voice leading in the Octoechos monody of Serbian church folk chanting.

*You’ve built your explorations into the history of music in Vojvodina, with emphasis on the multicultural, in accordance with this mixed, dynamic environment, and in close collaboration with institutions such as the Radio Television of Novi Sad, Matica srpska, various ensembles, folk societies... When speaking of musicology, one should not forget that its “extended arms” comprise applied musicology, musicological analysis and approaches in various media and organising formats. It is interesting that in your work on the radio you also pursued creativity in composition and performance, as well as pushed the boundaries with Serious, Entertainment, and Folk Music, which were, until recently, strictly separate and delimited fields, at least on the radio and television.*

As I was saying, there was precious little time for doing serious musicology, given everything we had to do at the radio. I got married as a young man,

right after graduating, we started having kids – our first child, then our second child, then the third, then the fourth. The only time I had for musicology was at night, after my wife and I would put them to sleep. I became a graduate student of musicology. My topic was symphonies in Vojvodina. Hercigonja had retired by that time, so I worked with that wonderful and generous man, Vlastimir Peričić.

Matica srpska had founded its Department of Stage Arts and Music, and I was made its secretary. I'm really glad that I was able to gather in the Section's Committee musicologists from Belgrade, both from the Faculty of Music and the Musicology Institute of the Serbian Academy of Sciences and Arts, who didn't really collaborate much at the time. Along with Prof. Božidar Kovaček, I started a periodical, the Proceedings of the Department, and got musicologists from 12 different countries to write about Serbian music. We started doing fieldwork, recording folk music around the country. The first book we published was a study of Serbian and Romanian music by the ethnomusicologist Nice Fracile.

At the time, there was a rapprochement between the East and West, and Novi Sad became a sort of bridge for the European Broadcasting Union. To mark UNESCO's International Year of Music and Youth (1985), we staged the EBU's four biggest events: for the first time, we presented to the world the then-young Croatian composer Ivo Josipović, whose concert was broadcast live by 256 radio stations from Beijing to New York; we organised a concert of European jazz orchestras (including, for the first time, trombonists from Bulgaria), then a rock music festival (premièring an ensemble from the USSR), and a folk music festival, featuring an ensemble that for first time included performers from newly independent Estonia. In an age when there was still no digital technology, we produced a joint broadcast with Radio Baku (Azerbaijan). In "real time", our two orchestras, from their respective studios, performed a piece specially written for the occasion, and we broadcast its final realisation.

*Your musicological insights and interests in contemporary music had a springboard at Radio Novi Sad, where you worked from 1972 to 1991, first as a member of its Art Music Department and then, during your last five years there, as its editor-in-chief. It was a time of sizzling creativity for the Radio as a whole, a time that ended for you in an especially dramatic fashion, with the breakup of Yugoslavia and the first armed conflicts. I reckon you might be satisfied with the mark you left there.*

I enjoyed working there. It was a great team, both at Novi Sad and other radio stations. It was the golden age of Radio. It was the golden age of Vojvodina, when, along with Slovenia, it served as the “engine” of progress in Yugoslavia. Our conditions of work were, so to speak, ideal – at the Radio, at Matica srpska, at the Music Centre of Vojvodina (the opera and the philharmonic), at the Academy of Arts...

And then came the downfall and rude awakening from this sweet dream. I wrote at length about that in my text “Strogo kontrolisani radio” (A Strictly Controlled Radio).<sup>2</sup>

Back then, 40 years ago, you said: “The time is coming when we, musicologists and intellectuals, will be something like a sect, guardians of the flame”. On 19 January 1987 a resigned Hercigonja said: “It’s happening...”

*Sometimes it seems as though you had an intimate connection with your preferred topics, that is, their protagonists, in a way that ethnomusicologists who do fieldwork often do. In short, your “informants” become your friends for life. Thus following your interest, at university, in Russian music (Prokofiev), you returned to Russian contemporary music after 1981, when, as a member of a Yugoslav Composers’ Union delegation (which included, apart from you, as representatives of Yugoslavia’s constituent republics and provinces, Dimitrije Bužarovski, Jani Golob, Bashkim Shehu, Zoran Erić, and Zlatko Tanodi), you found yourself in Moscow at a conference of young Soviet and Yugoslav composers titled “The roles of young composers in the development of contemporary music culture”.<sup>3</sup> This was shortly after Tito’s death, there was much turbulence in the air throughout Yugoslavia and the USSR was seeing the final year of Brezhnev’s rule. What are your memories of the atmosphere in Moscow at the time and, especially, of this encounter between young musicians? You returned from Moscow with names of composers that were new in our part of the world, such as Viktor Ekimovsky (1947–2023), Dmitri Smirnov (1948–2020), Nikolai Korndorf (1947–2001) and others.*

I consider my friendship with Viktor Ekimovski and other composers (members of ACM-2)<sup>4</sup> and participants at the Moscow Autumn festival, the best of

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<sup>2</sup> Dušan Mihalek, “Strogo kontrolisani radio”, [https://www.academia.edu/43550953/Strogo\\_kontrolisani\\_radio](https://www.academia.edu/43550953/Strogo_kontrolisani_radio)

<sup>3</sup> The Bulletin of the Yugoslav Composers’ Union, No. 73, January 1981.

<sup>4</sup> ACM-2, founded in 1990 and modelled after the 1924 ACM, an alternative composers’ association; the first president of ACM-2 was the composer Elena Firsova.

my life. The rapprochement between the East and West, the fall of the “Iron Curtain”, allowed for improved circulation of information and freer creativity in the countries of the Warsaw Pact. Unfortunately, as we see today, it didn’t last long. Barriers are coming up again, even wars are being waged... But, at the time, I felt my duty was to help these Soviet composers, who were completely unknown outside of the USSR. Their professors and champions of the musical avant-garde had made their way onto the global stage (Denisov, Schnittke, Pärt, Kancheli, Gubaidulina, etc.). But I wanted to help this younger, as yet unestablished generation, from the bottom of my heart. And I still do. My powers were slight, but my commitment was boundless, bordering on fanaticism and walking along the edge of the regime’s wrath – on both sides. My best account of that is in my essay “Jugoslovenska veza” (The Yugoslav Connection).<sup>5</sup> The lines that Nikolai Korndorf sent me in 1999, during the bombing of the Federal Republic of Yugoslavia, two years before he died, sort of became the recurring rondo theme of my life: “No words can describe what I feel for you and your loved ones... We are grieving with you, may God give you strength to see it all through, may your loved ones stay healthy and unharmed. You are perfectly right: there is no end in sight. And the way out of this complex situation is entirely unclear. We may only pray and hope”.

*The violent destruction of Yugoslavia forcibly separated you from Novi Sad, as well as many other musicians from this part of the world. In Israel you faced problems, the language barrier, having to adapt to the different conditions of a luxurious, multicultural, but also commercial music scene, as well as with broader professional challenges and new areas of interest. As the director of the Israeli Music Centre, you participated in its rise, but also witnessed its demise. You were involved in the compilation of a database of Israeli composers, you studied the music of Yugoslav Jewish authors, you promoted authors and performers from Serbia. Continuity amid discontinuity!*

Trying to save our eldest, visually-impaired son’s life, at the beginning of the Yugoslav wars, with no preparations or expectations, my wife and I, along with our four children, found ourselves in Israel in 1991, owing to my wife’s ethnic background. In my view, the greatest achievement of my life was winning the competition to become director of the Israeli Music Centre. I was

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<sup>5</sup> <https://dokumen.tips/documents/jugoslovenska-veza.html>

selected from among 40 doctors of musicology (mostly from the former USSR) and served in that post for the following 13 years. I found myself at the beating heart of a “giant” on the world’s music scene, in a “dwarf” state.

I worked with some of the world’s most renowned musicians (Mehta, Maazel, Penderecki, Gergiev, Perlman, Barenboim, Pogorelić...). During my 13 years there, I published more than 3,600 scores by contemporary Israeli composers and marketed them to performers... I also continued working on the radio there. I produced hundreds of broadcasts dedicated to the music of my native country, Yugoslavia. For years, I organised a concert cycle featuring Yugoslav artists. I even managed to get a Jewish choir (made up of religious Jews) to perform the Liturgy of Stevan Stojanović Mokranjac.

In addition, in Israeli archives I found score collections and information about Jews – composers and musicians – from the territory of Yugoslavia. They were wise, sending copies of their works to Jerusalem. The Nazis murdered them in the Holocaust, but their scores were saved. One of the greatest achievements of my life was discovering these scores, publishing them, staging performances and recording sessions. Owing to that, the Nazi idea of the “final solution to the Jewish question” did not succeed: Jewish music lives on!

To mark the 50th anniversary of publishing texts on music, in 2018 I compiled them in a book titled *Muzika i reč* (Music and Words), published by Prometej. The book was launched at Radio Novi Sad’s Studio M.

*Recently, as your second profession, you’ve established yourself as a tourist guide in Israel. Do you get the impression that throughout your entire career, led by curiosity and a nomadic nature and empowered by musicological and cultural insights, you’ve actually worked as a guide through various ages and expanses of music, from composers to performers and back, on radio waves and other frequencies, in and along various kinds of networks?*

The time of my arrival in Israel coincided to that of neoliberalism’s onslaught on our civilization. My destiny was likewise affected. Since [Benjamin] Netanyahu came to power, thousands of teachers have been fired and government funding for culture has suffered severe cuts. Protesting that culture belongs to us, we were told that nothing belongs to anybody. Fortunately, Israel is a rich country, with a large class of cultured and wealthy people. Their donations have saved Israeli culture. However, contemporary music was beyond the scope of their interests. I had to work more and more for less and less. I had to help my children, who were starting to have children of their

own, my grandchildren. There was no other way for me but to change my profession. Moving from musicology into business and then on to tourism, I started earning seven times as much and for the first time in my life, I had a stable income. Also, working in tourism leaves me enough free time, so even today, I still seek to help our beloved art with my texts. Money spoils people, but improves one's mood.

*Since 7 October 2023 – another war! This time in Israel, against the background of the Russia–Ukraine conflict. Another dis/continuity in “music, which knows no borders”. And this is something that one can certainly not accept with a smile, like you advise young musicologists!*

Moving to Israel initiated my “second life”. Moving into tourism initiated my “third life”. I enjoyed it until January 2023. As a result of that subversion of Israeli culture since Netanyahu came to power, the country has slid from democracy toward religious totalitarianism. Corruption has found its way into every recess of the state, even the erstwhile untouchable army. That led to 7 October 2023, when terrorists from Gaza murdered the eldest of my ten grandchildren, while he was out dancing at a concert. Back in the day, we managed to save our son, but our grandson got killed. The outlook is entirely uncertain. I can no longer take life with a smile. I dedicate these lines to the memory of our beloved grandson Mor Cohen.

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## IN MEMORIAM

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Department of Composition

**ZORAN ERIĆ**

(October 6, 1950 – January 20, 2024)

*There are and there have been people in our lives who always were, are, and will always be with us. Wherever you turn, you will notice something that reminds you of them. Whenever you glance at the sky, you will do that knowing that they can see you. Wave your hand and smile, show them that you know that they are up there and with you. However much it means to them, be sure that to you it means even more...*

(Author's commentary about his piece *Seven Glances at the Sky*)

On 20 January 2024 we lost Zoran Erić, a giant of Serbian contemporary music and an esteemed professor emeritus. His untimely departure constitutes an irreplaceable loss for our music community. The void created by his

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physical departure will be hard to fill, because his human, intellectual, creative, and other qualities made Zoran Erić a unique phenomenon. We will remember him not only as an extraordinarily talented artist, whose authenticity, creativity, and ingenuity left a deep mark in the musical world, but also as a professor who raised a large number of pre-eminent artists and pedagogues. He was the true *spiritus movens* of many artistic events, making a major contribution to the promotion of contemporary Serbian music in this country and abroad.

Zoran Erić was born in Belgrade in 1950. He began his music education at an early age by learning to play the piano and violin; later he acquired his B.A. and M.A. degrees in composition at the Faculty of Music in Belgrade, then the Academy of Music, under the supervision of Prof. Stanojlo Rajičić. He pursued further training at the Orff Institute in Salzburg (1976) and Witold Lutosławski's masterclass in Grožnjan (1977). Over the course of his creative life spanning five decades, he composed works in various genres for different ensembles, soloists, with or without electronics, as well as for symphony orchestra, leaving an impressive oeuvre, not only in terms of the sheer number and diversity of his pieces, but also their high artistic accomplishments. His most important works include the following: *Concerto for Orchestra and Soloists*; *Behind the Sun's Gate* for orchestra; *Mirage* for piano, synthesiser, electronic piano, and symphony orchestra; the ballets *Banović Strahinja* and *Jelisaveta*; *Slovo Siluana* for baritone, women's choir, and tape; *Subito* for two bass singers, women's choir, and tape; *Artes Liberales* for mixed choir, timpani, and gong; *Scenario* for two violoncellos; *Off* for double bass and strings; *Cartoon* for strings and harpsichord; and *Talea Konzertstück* for violin and strings. Also, he authored three choreo-dramas that featured prominently in contemporary ballet of the 1990s: *Medea*, *Macbeth*, and *The Trial*. A special place in Erić's oeuvre is occupied by the cycle titled *Images of Chaos*, which comprises seven pieces: *The Great Red Spot of Jupiter* for amplified harpsichord, percussion, and live electronics; *The Abnormal Beats of Dogon* for bass clarinet, piano, percussion, bass harmonica, and live electronics; *Helium in a Small Box* for strings; *I Have Not Spoken* for alto saxophone, bass harmonica, an actor-narrator, and mixed choir; *Oberon Concerto* for flute and instrumental ensemble; *List No. 1* for solo violin; and *List No. 2* for symphony orchestra. The other pieces that Erić composed during his final creative period are *Sonata* for viola and piano; *B'n'R* (Blues & Rhythm) for double bass and piano; *Six Scenes – Commentaries* for three violins and string orchestra; *Who Shot the Seagull?* for 12 violoncellos; *Seven Glances at the Sky*



for string sextet; *Entr'acte* for symphony orchestra; *List No. 3* for trumpet and electronics; and *An Ode to Nature* for flute.

His works have been performed by renowned Serbian and foreign soloists and ensembles, such as *The Strings of St. George*; *Dušan Skovran Belgrade String Orchestra*; *Guildhall Strings*; *Kreisler London Strings*, *Zagreb Soloists*, *12 cellisten der Berliner Philharmoniker*, *Detroit Chamber Orchestra*, *Kremlin String Orchestra*, *Camerata Serbica*, *Banatul Philharmonia*, *Symphony Orchestra of the Serbian Broadcasting Corporation*, *Collegium musicum*, *Belgrade Philharmonic*, *Irish Chamber Orchestra*... He collaborated and worked with some of the most prominent Serbian and foreign performers, including Aleksandar Pavlović, Živojin Zdravković, Kenneth Jean, Pavle Dešpalj, James Judd, Uroš Lajovic, Bojan Sudić, Darinka Matić Marović, Michail Jurowski, Ksenija Janković, Lidija Pilipenko, David Takeno, Bernard Lansky, So-Ock Kim, Malachy Robinson, Ion Bogdan Stefanescu, Marija Špengler, Dejan Mladenović, Aleksandar Madžar, Arisa Fujita, Nebojša Ignjatović, Miloš Petrović, Slobodan Gerić, Emmanuel Pahud, and Ljubiša Jovanović, among others. His pieces have been performed to much acclaim in almost every country of Europe, the US, China, and Australia, at some of the most prestigious venues, such as the Barbican in London, Cankar Hall in Ljubljana, the Atrium of the Rector's Palace in Dubrovnik, Konserthuset Stockholm, Lisinski Hall in Zagreb, Berlin Philharmonic's Chamber Music Hall, St. Sofia Church, Wigmore Hall, De Ijsbreker Music Centre, and the Chamber Music Hall of the Sibelius Academy; at prestigious festivals such as the Dubrovnik Summer Festival, Prague Spring, City of London Festival, BEMUS, World Music Days, Music Biennale Zagreb, etc. One of his most well-known works, *Cartoon* for strings and harpsichord, has been recorded by more than 30 ensembles across the world, including the Detroit Chamber Orchestra, Royal Concertgebouw Orchestra, and Orchestra Sinfonica di Milano "Giuseppe Verdi".

Apart from his superb achievements in the field of music composition proper, which have unequivocally placed him among the most well known and influential composers on our music scene, for decades Zoran Erić was also involved in theatre and film, with equal success. He collaborated with some of our most prominent theatre artists, such as Sonja Vukićević, Gorčin Stojanović, Nikita Milivojević, Vida Ognjenović, Nebojša Bradić, Ivana Vujić, Milan Karadžić, Haris Pašović, Dejan Mijač, Boro Drašković, Egon Savin, and others. He wrote incidental music for numerous theatre plays, including *Medea*, *Macbeth*, *The Trial*, *Birds*, *Hamlet*, *King Lear*, *Mother Courage*, *Seven*

*against You, Life is a Dream, A Midsummer's Night Dream, Waiting for Godot, Ubu Roi, Simon the Miracle Man, The Lady of the Camellias, Banović Strahinja, Caroline Neuber, Roots, Ravangrad, Antigone in New York, Maksim Crnojević, Beast on the Moon, Frederick, A Glance at the Sky, The Exhibitionist, The Seagull, The Visitor, A Little Trilogy of Death, Don Krsto, Transylvania, Oedipus Rex, Harold and Maud, The Damned Yard, Villa Sachino, Did the Prince's Supper Really Occur?, Kanjoš Macedonović, The Fortress, My Brother, Migrations, Young Stalin, When Pumpkins Blossomed, The Road to Damascus, The Patriot, Limunacija, Kozocid, The Trojan Women, Boris Pasternak and Marina Tsvetaeva, Arzamas, as well as for feature films, including Premeditated Murder, The Hornet, Shadows of Memories, Nataša...*

Erić won a large number of accolades and awards for his creativity, including, most importantly, the following: an October Prize of the City of Belgrade for his piece *Helium in a Little Box* in 1993; a Silver Medal of the University of Arts in Belgrade, likewise in 1993; a Golden Mimosa at the 1996 Festival of Yugoslav Film in Herceg Novi for best original score, for *Premeditated Murder*, a film by Gorčin Stojanović; an Award in the Design of a Spectacle category at the First Biennial of Stage Design in 1997, for incidental music in the play *Magbet/Ono* produced by the Centre for Cultural Decontamination and directed by Sonja Vukićević; another Golden Mimosa at the 2000 Herceg Novi film festival for best original score, for *Shadows of Memories*, a film by Predrag Velinović; a Special Award at the Third Biennial of Stage Design in 2000 for incidental music in the theatre plays *Caroline Neuber* and *Maksim Crnojević*; a Great Plaque with Charter of the University of Arts in Belgrade in 2005 for making an outstanding contribution to the Faculty of Music and University of Arts in Belgrade; a Sterija Award (shared with V. Pejković) in 2005 for incidental music in the play *Deathly Motor Skills* produced by Atelje 212 and directed by Egon Savin; the 2005 Annual Award of the Belgrade Drama Theatre; an Award at the 2008 Joakimfest in Kragujevac for incidental music in the play *The Fortress*, produced by the city Theatre of Kruševac; another Sterija Award, for incidental music in the play *Oedipus Rex* produced by the National Theatre in Belgrade and directed by Vida Ognjenović in 2008; a Bora Mihajlović Award of the city Theatre of Kruševac for his contribution to the theatre life of Kruševac and Serbia, in 2008; an Award at the 2010 International Theatre Meetings in the District of Brčko in Bosnia and Herzegovina for incidental music in the play *My Brother* produced by the National Theatre of the Bosnian Serb Republic in Banja Luka; an Award at the 2011 Bosnia-Herzegovina Theatre Festival in Jajce for inci-

dental music in the play *My Brother*. He is the only composer to have won our most prestigious prize in the domain of musical creativity, the Mokranjac Award, four times, for the following pieces: *Oberon Concert* for flute and chamber orchestra in 1997; *Six Scenes – Commentaries* for three violins and strings in 2001; *Seven Glances at the Sky* for string sextet in 2009; and *List No. 2* for symphony orchestra in 2017.

Zoran Erić served in numerous capacities at the Faculty of Music and beyond. From 1992 to 1998 he was a vice-dean at the Faculty of Music in Belgrade and from 2000 to 2004 a vice-rector of the University of Arts in Belgrade and chairman of the board of Sokoje, Serbia's organisation for protecting intellectual property in music. From 2007 to 2015 he served as head of the Department of Composition and from 2015 to 2018 as Rector of the University of Arts in Belgrade. He was the selector at the 1987 *Music in Serbia* festival and Third International Composers' Forum in Belgrade (1994), as well as a member of the jury at the International Jeunesses Musicales Competition (1986 and 2007), and the international *Premio Valentino Bucchi* competition in Rome (1990). From 2011 to 2013 he was artistic director of BEMUS and from 2015 to 2018 a member of the Executive Board of ELIA, the European League of Institutes of the Arts in Amsterdam. He was one of the co-founders of the Belgrade Keyboard Sound Studio (1986). Due to his extraordinary expertise, inclusivity, and, above all, positive attitude, he was highly regarded and well-loved by his many collaborators, colleagues, and students.

For many years, Zoran Erić was active as a pedagogue as well. Upon graduating in 1973, he started working as a professor of theoretical subjects at the Mokranjac School of Music, until 1976, when he was appointed an intern teaching assistant at the Department of General Music Pedagogy at the Faculty of Music in Belgrade. Between 1980, when he became a teaching assistant of Prof. Aleksandar Obradović at the Department of Composition and Orchestration, and 2021, when he was made a professor emeritus, he went through all academic ranks. He was a lecturer at international master-classes and seminars at prestigious European conservatories such as Guildhall School of Music and Drama in London in 2000, as well as seminars and lecture series in Serbia: the 2009 Summer School in Sombor, WUS electronic music project, at the Faculty of Music in Belgrade in 2004, etc.

I finished all three levels of studying composition with Prof. Zoran Erić and later became his teaching assistant. As a professor and supervisor, Zoran Erić was always well-meaning, unimposing, and curious. Without exception,

he supported and patiently led all his students through the complex process of creating pieces of music. He never sought to impose anything, but provided so much: the desire to compose, a feeling for creativity and authenticity, the love of unusual, modern, and different works. His advice was always invaluable, not only for a favourable outcome of the composition process, but also for the formation of a young artist's entire personality. He possessed that rare ability to adapt to anyone's character and to get the best out of every student. His creative intelligence, imagination, and creative ability made him well-loved as an author and professor alike. With his enthusiasm and tireless creative energy he showed what it means to be great – personally as well as professionally.

The physical departure of Zoran Erić was deeply distressing for all those who knew him. And there are many of them – in Serbia, in the region, and beyond. We will miss his perspicacity, benevolence, wit, optimism that radiated from him, but his knowledge and wisdom even more.

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## STUDIES

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### VERTICAL TIME IN ARTS

**Abstract:** The paper sheds light on Gaston Bachelard's concept of vertical time. The topic is elaborated in relation to intrinsic time by Étienne Souriau which concerns the plastic arts. It corresponds to the time operator formalism of complex systems whose defining feature is the existence of the intrinsic time operator. The complex system model is based upon statistical causality which occurs through inheritance in the vertical temporality. The model is derived for one-dimensional signals, but it is

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easily generalizable to two-dimensional and three-dimensional ones. The aesthetics of verticality is shown to be significant for music, poetry, architecture and film as well.

**Keywords:** creativity, fractal geometry, self-organization, time operator, statistical causality

## Introduction

The concept of vertical time, which is an experience of temporality related to artistic creation, has been defined by the French philosopher Gaston Bachelard (1884–1962). In his work pioneering historical epistemology, reflection on time is a recurrent subject. Whilst Bachelard identifies a horizontal timeline as illustrated by clocks, social, phenomenal and vital frameworks of duration, to be prosodic, the time of poetry is a vertical one which surges up the instant in a metaphysical scope. In that respect, he wrote: “Every true poem can reveal the elements of suspended time, meterless time – a time we shall call vertical in order to distinguish it from everyday time, which sweeps along horizontally with the streaming waters and the blowing winds.”<sup>1</sup> A rupture of the timeline that spreads into the dormant depth of temporality is described as an ecstatic moment, in which past and future converge. Bachelard also pointed out the eternal capabilities of vertical time: “This line running perpendicular to the temporal axis of life alone, in fact, gives consciousness of the present, the means to flee and escape, to expand and deepen, which have very often led to the present instant being linked to an eternity.”<sup>2</sup>

According to Bachelard, an instant to be complex requires organization into vertical architecture corresponding to the creative process. Verticality is complex due to the ability to condense antithesis:

It is essentially a harmonic relation between two opposites. Within a poet's passionate instant, there is always a touch of reason; within the reasoned rejection, always a touch of passion. Successive antitheses already fill a poet with pleasure. But for these antitheses to yield an experience of rupture and ecstasy, they must contract into ambivalence. Only then does a poetic instant arise.<sup>3</sup>

Although Bachelard had earned a licence in mathematical science from the Lycée Saint-Louis in Paris, he did not propose a definition of vertical time in

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<sup>1</sup> Gaston Bachelard, *Intuition of the Instant*, Evanston, Northwestern University Press, 2013, 58.

<sup>2</sup> Gaston Bachelard, *The Dialectic of Duration*, London, Rowmann& Littlefield International, 2016, 95.

<sup>3</sup> Gaston Bachelard, 2013, op. cit., 59.

terms of mathematics. As a matter of fact, there are very few attempts to elucidate such a conception mathematically and one of them has been proposed by Saulig.<sup>4</sup> The current article significantly extends previous consideration, in order to provide a complex system model of the vertical temporality. In that regard, it should become a universal concept corresponding to artistic creativity which is opposed to Kramer's view that verticality concerns particular practices of art only.<sup>5</sup> Authors have also demonstrated a significant link to time's arrow which is a crucial problem in the physical science.<sup>6</sup>

The main reason for the lack of a model is the extreme complexity of the issue it refers to. As opposed to the horizontal timeline, Bachelard highlights the time of poetry spreading into depth and height, which is an extra dimension that implies the vertical structuring inherent to architecture. In his view, imagination inhabits a complex instant which is vertically designed.<sup>7</sup> An experience of "rupture" and "ecstasy" should reorganize the horizontal timeline in a vertical temporality, evoking the mythological context of Jacob's ladder, which is a scale that connects Earth to Heaven.<sup>8</sup> It corresponds to the temporal depth of the icon as elaborated by Antonova, who followed the research which had been initiated by Pavel Florensky a century before.<sup>9</sup> Milovanović and Tomić have supplemented her elaboration in terms of fractal geometry and complex systems.<sup>10</sup> An aesthetical criterion that unifies the traditional iconography and physics of complex systems has also been initiated by Milovanović and Medić-Simić.<sup>11</sup>

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<sup>4</sup> Nicoletta Saulig, "Vertical Time: Sound and Vision", *Kragujevac Journal of Mathematics*, 47(7), 2023, 1065–1074.

<sup>5</sup> Jonathan D. Kramer, *The Time of Music*, New York, Schirmer Books, 1988, 386–388.

<sup>6</sup> Miloš Milovanović, Nicoletta Saulig, "The Duality of Psychological and Intrinsic Time in Artworks", *Mathematics*, 12(12), 2024, 1850.

<sup>7</sup> Gaston Bachelard, *On Poetic Imagination and Reverie*, Putman, Spring Publications, 1971, 84–85.

<sup>8</sup> Richard Kearney, "Vertical Time: Bachelard's Epiphanic Instant", in: Eileen Rizo-Patron (Ed.), *Adventures in Phenomenology: Gaston Bachelard*, New York, Sunny Press, 2017, 49–61.

<sup>9</sup> Clemena Antonova, *Space, Time and Presence in the Icon*, Farnham, Ashgate Publishing Ltd., 2010.

<sup>10</sup> Miloš Milovanović, Bojan M. Tomić, "Fractality and Self-organization in the Orthodox Iconography", *Complexity*, 21(S1), 2016, 55–68.

<sup>11</sup> Miloš Milovanović, Gordana Medić-Simić, "Aesthetical Criterion in Art and Science", *Neural Computing and Applications*, 2021, 33(6), 2137–2156.

The complex system model should be elaborated following on from Étienne Souriau in the consideration of the spatio-temporal structure.<sup>12</sup> His concept of intrinsic time presents an extension of Bachelard's conception regarding plastic arts, which has surpassed any separation into the arts of space and arts of time. But the link between the horizontal and vertical axis in spatio-temporal structuring has not been resolved either by Bachelard, or by Souriau who, moreover, claimed that a study of the musical space was yet to be done. In that regard, the investigation of music is an issue of particular significance and possibilities.<sup>13</sup> Some attempts to consider the temporality of music have recently been made.<sup>14</sup> However, the current article does not support such a constructivist viewpoint. It is built upon the original conception by Bachelard, Souriau and Florensky, which is not about any time making but the creation and observation of an artwork.

The introductory section concerned the research subject. Section 2 is aimed at establishing the horizontal and vertical axis of space-time in regard to music, which should shed light on the concept of intrinsic time. Section 3 presents the time operator formalism of complex systems offering a model of the artwork spatio-temporality. In Section 4, there is a comprehensive discussion concerning the interpretation of the model in terms of music, poetry, architecture and film as well. The last section offers the concluding remarks.

## Materials and Methods

### *Music and Myth*

In order to discuss the structure of the myth, Claude Lévi-Strauss referred to Ferdinand de Saussure, who had considered language via two complementary aspects – *langue* and *parole* – the first of which was ruled by reversible and the second, by irreversible time.<sup>15</sup> According to his view, mythology is a system that integrated both in order to disclose the complex instant which demands statistical causality to be taken into account.<sup>16</sup>

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<sup>12</sup> Étienne Souriau, "Time in the Plastic Arts", *Journal of Aesthetics and Art Criticism*, 7(4), 1949, 294–307.

<sup>13</sup> Dragutin Gostuški, *Vreme umetnosti: prilog zasnivanju jedne opšte nauke o oblicima*, Beograd, Prosveta, 1968, 191.

<sup>14</sup> Guerino Mazzola, Alex Lubet, Yan Peng, Jordan Goebel, Christopher Rochester, Sangeeta Day, *Making Musical Time*, Springer, 2021.

<sup>15</sup> Claude Lévi-Strauss, "The Structural Study of Myth", *Journal of American Folklore*, 68(270), 1955, 428–444; Ferdinand de Saussure, *Course in General Linguistics*, New York, Philosophical Library, 1959, 98–100.

<sup>16</sup> Miloš Milovanović, Gordana Medić-Simić, op. cit.



In the same manner, Massimo Donà regards music to be a primordial language expressing the substance of the myth.<sup>17</sup> It pulsates in a proper vibration which is aligned to the dynamism of *physis* (in Greek, φύσις – origin, birth, nature). The mission of the musician is rather listening than playing since “sonority is an authentic image of life”. In that respect, one should realize the claim by Ludwig van Beethoven: “Life primordially corresponds to a sonorous vibration and the human to a string instrument.”<sup>18</sup>

In Donà's view, motion is a substantial feature of music which is labelled with the term *temporality*. Aesthetic sensation is possible for the sake of the time jolts it is interwoven with, which reflects the truth about one's proper and ever varying self. Just at the pace of music, the diversity is regarded to be an authentic state of identity which is significant for the aesthetic enjoyment. It is about time that is transient and partial, whose perfection is determined by the suspension and incompleteness of what is concretely present, and therefore by its ability to predict the future so well or remember the past. That's why “jazz creates both the concrete and the extraordinary but also the paradoxical experience, whilst this is not done by classical music” whose temporality “is inextricably dependent on the space whose primacy has never been challenged”.<sup>19</sup>

Such a viewpoint is based upon philosophical sources concerning the relationship between cosmology, arts and creativity. The Pythagoreans considered *heavenly music* the one initiated by the celestial spheres, whose sound has the perfect articulation of the dynamical *logos* (in Greek, λόγος – ratio, verb, truth, statute, measure) that releases matter from a static determination. According to Plato, music has gnoseological as well as aesthetic value, since priority is not given to ears over the mind. Such music is appropriate that generates full scale reality from itself and reality. Since drawing from the sacred domain of mythology, it succeeds in transcending the gap between unity and multiplicity, between identity and diversity, between goodness and beauty, recalling Bachelard's definition of the poetic instant, into which all opposing, complementary and fraternal forces flow.

Identification of a primordial *aporia* (in Greek, ἀπορία – impass, puzzlement), that concerns the one and the multitude pointing its transcendence, is reported by Plato in the *Parmenides*. Transcending the *aporia*, music is able

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<sup>17</sup> Massimo Donà, *Filosofiadellamusicca*, Milano, Tascabili Bompiani, 2006, 10–12.

<sup>18</sup> Ludwig van Beethoven, *Autobiografia di un genio – Lettere, pensieri, diari*, Milano, Mondadori, 2005, 115.

<sup>19</sup> Massimo Donà, op. cit., 24–26.

to perform aesthetic *dianoia* (in Greek, δίανοια – ratio, significance) which means a formative structure that is vertically designed. It is perceived by an intellect *in vivo*, always and only due to the musical *magic* (in Greek, μαγικός–wonder). In that respect, Plato advises musicians that every play and song should be proclaimed sacred.<sup>20</sup>

Saint Augustine published a significant treatise *On Music*, which he considered Christian art in the true sense. In his view, music is the science of proper measurement designed by a free rhythm. What one likes in rhythmic sensation is metrics measured by equality.<sup>21</sup> Augustine's creed is designed upon the concept of time in the *Confessions*, wherein the basic model is musical perception. He recognized an eternal measure that should imply beauty and salvation, dependent on whether one is able to recognize the inherent *dynamis* (in Greek, δύναμις – potentiation, power, ability) constituting substantial geometry.<sup>22</sup>

Music metric and the perception of time appear to be so profoundly interconnected that their definitions have often ended being circular. By means of a clepsydra, Herophilus measured the durations of heart contraction and dilatation and related these units to metrical music rhythms.<sup>23</sup> Pouring over a page of Galileo's notebooks, Stillman Drake conjectured that in his experiments on free fall, Galileo measured time by counting music bars played at a particular tempo.<sup>24</sup> Stravinsky considered that music is an irreplaceable order, strongly resembling architecture, which regulates a relation to time.<sup>25</sup> In the same vein, Goethe regarded architecture to be petrified music. It indicates a vertical temporality that has arisen through the duration of the complex instant which is vertically designed.<sup>26</sup>

### *Time in the Plastic Arts*

Artistic time has been discussed in an article by Étienne Souriau, which principally refers to the plastic arts (design, painting, sculpture, architecture, etc.) in his claim:

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<sup>20</sup> Ibid., 39–50.

<sup>21</sup> Aurelio Agostino, *Ordine, musica, bellezza*, Milano, Rusconi, 1992, 90–93, 246.

<sup>22</sup> Aurelio Agostino, *Le confessioni*, Edizione Acrobat, 89.

<sup>23</sup> Claudia Arozqueta, "Heartbeats and the Arts: a Historical Connection", *Leonardo*, 51 (1), 2018, 33–39.

<sup>24</sup> Stillman Drake, "The Role of Music in Galileo's Experiments", *Scientific American*, 232(6), 98–104.

<sup>25</sup> Massimo Donà, op. cit., 129–143.

<sup>26</sup> Jonathan D. Kramer, op. cit., 54–57.

Nothing is more dangerous for the exact and delicate understanding of the plastic arts than their rather banal description as the 'arts of space' in contrast to phonetic and cinematic arts characterized as 'arts of time'. This contrast, subscribed to by a great number of aestheticians from Hegel to Max Dessoir, has its historic origin in the philosophy of Kant, particularly in the contrast he makes between the external senses, to which the form of space would be inherent, and the internal sense whose form would be time. The desire to bring music and poetry into the realm of the internal sense (in order to see there 'the soul speaking directly to the soul') has often led to a real misunderstanding of the extent and the cosmic reach of the plastic arts, stripped of their temporal dimensions, and of their content according to that dimension.<sup>27</sup>

In order to overcome evident deficiencies, he postulates the concept of intrinsic time defined to be "the artistic time inherent in the texture itself of a picture in its composition, in its aesthetic arrangement". Focusing on the analysis of illustrations, Souriau still fails to realize the definition in full.

Such a view of spatiality implies temporal organization relating to dynamism and creativity, which is termed by Bachelard *poetics of space*, indicating a significant link to vertical temporality. He highlights that the poetic image is not subject to causal necessity, which is corroborated by the originality of the image as well as by the influence on observers that have not been involved in its creation. One finds therefore that communicability is a fact of great importance, which makes the concept of causality to be transfigured into information.<sup>28</sup> In that regard the statistical causality is required, whose informational content corresponds to the original creation in art.<sup>29</sup>

Bachelard *inter alia* suggests a substantial geometry of the poetic image about a house that is expanding towards infinity and becoming an immense cosmic house. It allows the poet to inhabit the Universe which is coming to settle the house.<sup>30</sup> Except poetry and verses quoted by Bachelard, the image is amazingly emergent in the Orthodox iconography wherein it has become a representation of spatiality. The authors refer to the traditional iconography of the Byzantine style that occurred after the iconoclastic period in the Eastern Roman Empire. Becoming a substantial constituent of the Orthodox rite,

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<sup>27</sup> Étienne Souriau, op. cit.

<sup>28</sup> Gaston Bachelard, 1961, op. cit., 2.

<sup>29</sup> Miloš Milovanović, Gordana Medić-Simić, op. cit.

<sup>30</sup> Gaston Bachelard, *La poétique de l'espace*, Paris, Les presses univrsitaires de France, 1961, 61.

the icon is regarded as a complex instant of the vertical temporality which is an incarnation of redemptive history.<sup>31</sup>

The icon of the Last Supper in comparison to da Vinci's painting of the same motif indicates a significant deviation (Fig. 1). The Renaissance image narrows toward the interior, placing Christ's figure in the central position where the rays of linear perspective intersect. On the other hand, the icon expands toward the interior with perspective rays that intersect at some elements of the image, but also emerge from the image, implying an observer to which the substantial geometry is subjected (a vacant place by the table). In that manner, time appears to become a depth dimension representing the observer's participation in the icon.<sup>32</sup> It is a defining feature of the Orthodox iconography, which was termed *reverse perspective* by the Russian mathematician Pavel Florensky.<sup>33</sup> In contrast, the Renaissance image eliminated time by implementing a photographic realism.

In the icon of Christ's Transfiguration, the reverse perspective is implemented by means of mountain massifs expanding towards the interior (Fig. 2). Time is recognized in a progression from the horizontal through the semi-vertical finally to the vertical position with respect to Christ's central figure.<sup>34</sup> The spatial structure is indicated by an emergence of the von Koch curve whose scaling properties concern the dynamism of the image. It corresponds to fractal geometry, wherein time grasped through scaling has arisen in accordance to the manner in which the figures are constructed. Fractals are chimerical forms that imply "time inherent in the texture itself of a picture",<sup>35</sup> which is a striking cognation to iconography. In that respect, the spatial structure entails temporal organization which is regarded to be a fundamental principle of arts.<sup>36</sup>

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<sup>31</sup> Konstaninos D. Kalokyris, "Byzantine Iconography and 'Liturgical' Time", *Eastern Churches Review*, 1(4), 1967, 142–149.

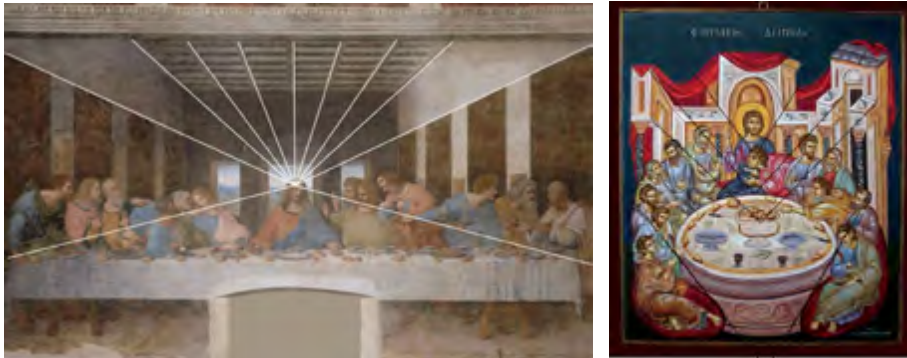
<sup>32</sup> Miloš Milovanović, Bojan M. Tomić, op. cit.

<sup>33</sup> Pavel Florensky, "Obartanaya perspektiva", in: *Sochineniya v 4-h tomah*, vol. 3, part 1, Moskva, Myslie, 1999, 46–58.

<sup>34</sup> Miloš Milovanović, Bojan M. Tomić, op. cit.

<sup>35</sup> Étienne Souriau, op. cit.

<sup>36</sup> Clemena Antonova, op. cit., 5.



**Figure 1.** *The Last Supper*

Left: The Renaissance painting. Christ occurs in the center where the rays of linear perspective intersect. Right: The Orthodox icon. The observer occurs in the center where the rays of reverse perspective intersect.



**Figure 2.** *Christ's Transfiguration*

Left: The expansion of the mountain massifs implements the reverse perspective which is recognized in the progression from the horizontal through the semi-vertical, finally to the vertical position in respect to the central figure of Christ. Right: Emergence of the Von Koch curve elucidates the scaling properties of the icon.

## Results

### *The Time Operator Formalism*

According to Jonathan Kramer, the special time sense evoked by music recalls its origins concerning ritual. It relates time to the sacred origin, implying a dual nature of being and becoming which are both fundamental for

artistic articulation.<sup>37</sup> The claim applies to Orthodox iconography as well, due to the concept of *liturgical time* which indicates a significant link to the conception presented by Souriau.<sup>38</sup> The spatial structure of artworks implies, therefore, a temporal organization which is regarded to be a substantial component of arts in general.

The dual nature of time fits into the physics of complex systems elaborated by Ilya Prigogine whose engagement predominantly concerns the unification of reversible and irreversible theories.<sup>39</sup> Referring to the Koopman-von Neumann formalism of statistical mechanics,<sup>40</sup> he considers the evolution of random variables by a one-parameter group of unitary operators  $U^t$  whose adjoints  $U^{t\dagger}$  should evolve probability distributions over the phase space. A defining feature of complex systems is the intrinsic time operator  $T$  that has satisfied the uncertainty principle in terms of the commutator relation  $[T, U^t] = tU^t$  which comes down to  $[T, U] = U$  for the group generator  $U$ .

The intrinsic time corresponds to a creative behavior and, in that regard, Prigogine suggests the term *self-organization* which means the emergence of structure and innovation in a system.<sup>41</sup> It implies statistical causality containing information termed *statistical complexity* which is the measure of such behavior.<sup>42</sup> A change in representation  $\Lambda = \lambda(T)$  which is the operator function of time maps with no information loss the reversible evolution to an irreversible one, of which the first is represented by the group  $U^t$  and the second one by the semigroup

$$W^t = \Lambda U^t \Lambda^{-1}, t \geq 0$$

Although there is also an inverse operator  $W^{-t} = \Lambda U^{-t} \Lambda^{-1}$ , the adjoint  $W^{-t\dagger}$  is not positivity preserving and therefore not corresponding to an evolution that maps one probability distribution to another.<sup>43</sup>

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<sup>37</sup> Jonathan D. Kramer, op. cit., 16–19.

<sup>38</sup> Konstaninos D. Kalokyris, op. cit.

<sup>39</sup> Ilya Prigogine, *From Being to Becoming: Time and Complexity in Physical Science*, New York, W. H. Freeman & Co., 1980.

<sup>40</sup> Bernard O. Koopman, “Systems and Transformations in Hilbert Space”, *Proceedings of the National Academy of Sciences*, 17(5), 1931, 315–318.

<sup>41</sup> Ioannis Antoniou, Baidyanath Misra, Zdzislaw Suchaneki, *Time Operator, Innovation and Complexity*, New York, John Wiley & Sons, 2003.

<sup>42</sup> James P. Crutchfield, “What Lies between Order and Chaos”, in: John Casti, Andrew Karloqvist (Eds), *Art and Complexity*, Amsterdam, Elsevier, 2003, 31–45.

<sup>43</sup> Baidyanath Misra, Ilya Prigogine, Maurice Courbage, “From Deterministic Dynamics to Probabilistic Descriptions”, *Physica A: Statistical Mechanics and Its Applications*, 98. (1–2), 1979, 1–26.

The spatial organization of complex systems relates to fractal geometry, which is the term coined by Mandelbrot from a Latin adjective *fractus* meaning fractured but also irregular in the manner of fragmentation.<sup>44</sup> The examination of fractals requires a subtle form of the recurrent order that is termed *self-similarity*, which is a hierarchical design figuring the pattern at successive scales. It is conceived to be a generative property related to the growth of an organism, in each particular case defining the specific geometry of the matter discussed (Fig. 3). Though it involves biological systems, as well as social and cosmic ones, it is manifested in a paradigmatic form by a tree branching, which indicates the intrinsic time of fractal geometry.<sup>45</sup>



**Figure 3.** Branching of the tree, which indicates the intrinsic time. Left: *The Tree of Life* which is a fractal form in iconography. Right: Self-similarity which is a hierarchical design figuring the fractal at successive scales.

Self-similarity concerns the vertical design of the signal space, which is related to wavelet bases constructed by translations and dilatations of a single function termed the *mother wavelet*. The time operator in regard to the base has eigenvalues corresponding to the scale of a basic eigenfunction.<sup>46</sup> The

<sup>44</sup> Benoît Mandelbrot, *The Fractal Geometry of Nature*, San Francisco, W. H. Freeman & Co., 1982.

<sup>45</sup> Miloš Milovanović, Gordana Medić-Simić, op. cit.

<sup>46</sup> I. E. Antoniou, K. E. Gustafson, “The Time Operator of Wavelets”, *Chaos, Solitons and Fractals*, 2000, 11(1–3), 443–452.

decomposition in the wavelet base enables establishing a statistical model of the signal space, termed the *hidden Markov model* whose states represent causality in a system. Information contained in the causal states is statistical complexity that indicates the self-organization of the system discussed.<sup>47</sup>

### *The Complex System Model*

In order to establish a signal processing model, one implies the space  $L^2(I)$  consisting of one-dimensional signals of a finite energy over the timeline  $I=[0,1]$ . A signal  $f \in L^2(I)$  is decomposed in terms of a wavelet base

$f = A + \sum_{j=0}^{\infty} \sum_{k=1}^{2^j} D_{j,k} \psi_{j,k}$  whereat  $j$  corresponds to the dyadic scale and  $k$  to the position of a basic element  $\psi_{j,k}$ .  $A$  designates an average value that is a projection onto the subspace of constants and  $D_{j,k}$  are detail coefficients, each being inherited by two of them at the next scale that share its support since the scale succession halves a wavelength of the basic element.<sup>48</sup> Due to the inheritance, detail coefficients are supplied by a hierarchy of the binary tree (Fig. 4).

Elaborating the statistical model of the tree  $D = (D_{j,k})$ , detail coefficients are regarded to be random variables. In that respect, one considers the extended space  $L^2(I \times I)$  containing variables  $F: I \rightarrow L^2(I)$  whose codomain is constituted of signals  $f \in L^2(I)$ . The correlation in a signal mostly concerns inheritance along branches of the binary tree, occurring only through the hidden variables  $S = (S_{j,k})$ . The wavelet-domain hidden Markov model, which is founded in that manner, has been proven tremendously useful in a variety of applications including speech recognition and artificial intelligence.<sup>49</sup>

The hidden variable  $S_{j,k}$  at a particular node might take two state values, designated by  $\alpha$  and  $\omega$ , whereby the first one corresponds to a high variance conditional distribution  $D_{j,k} | \alpha$  of the detail coefficient at a node and the second one to a low variance conditional distribution  $D_{j,k} | \omega$ . In that respect, one

<sup>47</sup> Miloš Milovanović, Milan Rajković, "Quantifying Self-organization with Optimal Wavelets", *Europhysics Letters*, 2013, 102(4), 40004.

<sup>48</sup> Ingrid Daubechies, *Ten Lectures on Wavelets*, Philadelphia, Society for Industrial and Applied Mathematics, 1992, 304–307.

<sup>49</sup> Matthew S. Crouse, Robert D. Nowak, Richard G. Baraniuk, "Wavelet-based Statistical Signal Processing Using Hidden Markov Model", *IEEE Transactions on Signal Processing*, 46(4), 1998, 886–902.



of them is related to random and the other to the ordered component of complex behavior. Considering the statistical complexity to be an amalgam of order and randomness,<sup>50</sup> information stored in the hidden variable corresponds to the complex behavior of the detail coefficient. Respecting that, the Markovian tree  $S = (S_{j,k})$  identifies statistical causality containing information  $H(S)$  that is the measure of the system's self-organization in regard to the wavelet base.<sup>51</sup> Authors imply the Shannon information  $H(\cdot) = -\sum p_n \log p_n$  wherein  $p_n$ 's designate probabilities a random variable to take diverse values.

In order to elucidate an evolution of the model, one considers symmetry of the binary tree related to the scaling of a signal. The detail coefficients  $D'_{j+1,k}$  of the signal  $Uf$  obtained by a scale shift  $U$  should correspond to coefficients  $D_{j,k}$  of the signal  $f$ . Solving the equation  $D'_{j+1,k} = D_{j,k}$ , one obtains the operator  $Uf(\omega) = \begin{cases} f(2\omega) & 0 \leq \omega < \frac{1}{2} \\ f(2\omega-1) & \frac{1}{2} < \omega \leq 1 \end{cases}$  induced by an expansion of the timeline via

Rényi's map  $R(\omega) = \begin{cases} 2\omega & 0 \leq \omega < \frac{1}{2} \\ 2\omega-1 & \frac{1}{2} < \omega \leq 1 \end{cases}$  which is a measure preserving the trans-

formation of the unit interval. The evolutionary operator  $U$  is non-invertible, but it extends to an invertible one depending on the wavelet base. The extended operator acts on the tensor product  $L^2(I \times I) = L^2(I) \otimes L^2(I)$  which the signal space  $L^2(I)$  is embedded in.<sup>52</sup>

The intrinsic time in regard to a wavelet base  $T\psi_{j,k} = j \cdot \psi_{j,k}$  takes eigenvalues corresponding to the scale of a basic eigenfunction.<sup>53</sup> Considering the evolution of a wavelet base, one obtains  $[T, U]\psi_{j,k} = TU\psi_{j,k} - UT\psi_{j,k} = U\psi_{j,k}$  whence it follows  $[T, U] = U$  which is the commutator relation that has defined the time operator. The relation holds as well for an evolutionary group which is generated by the extension of  $U$ , providing that  $T$  has been extended in the same manner.

In terms of the time operator formalism, there is a change in representation mapping the group to a semigroup with no loss of information. The irreversible evolution by the semigroup corresponds to blurring of the signal, due to the mechanism of cumulative listening which concerns the expansion

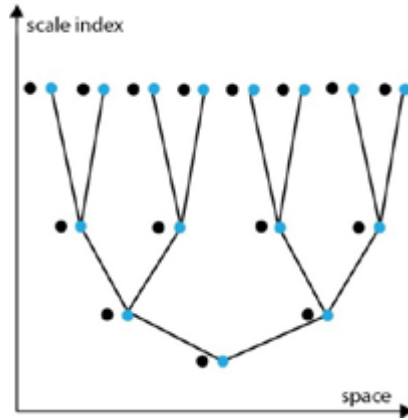
<sup>50</sup> James P. Crutchfield, op. cit.

<sup>51</sup> Miloš Milovanović, Milan Rajković, op. cit.

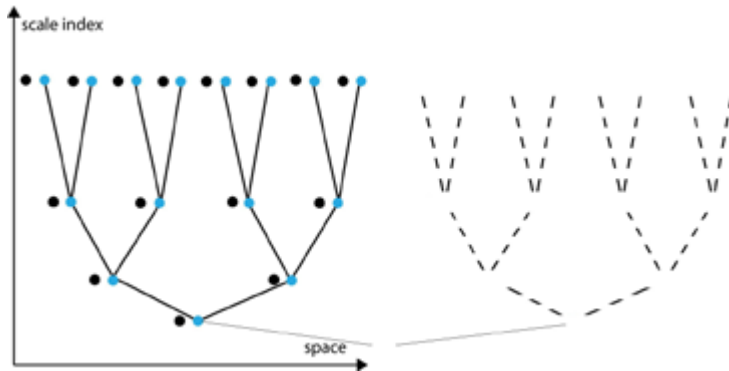
<sup>52</sup> Miloš Milovanović, Srđan Vukmirović, Nicoletta Saulig, "Stochastic Analysis of the Time Continuum", *Mathematics*, 9(12), 2021, 1452.

<sup>53</sup> I. E. Antoniou, K. E. Gustafson, op. cit.

of the timeline via the action of the evolutionary operator onto the signal space.<sup>54</sup>



**Figure 4.** The wavelet-domain hidden Markov model. The black colour denotes detail coefficients and the blue, hidden variables.



**Figure 5.** The mechanism of cumulative listening. The expansion of the timeline in order to involve one more scale, stepping backward into the intrinsic time.

<sup>54</sup> Jonathan D. Kramer, *op. cit.*, 367–370.

## Discussion

### *Aesthetics of Verticality*

Kramer first used the term *statistical* and then *stochastic* in order to refer to cumulative listening.<sup>55</sup> The word *listening* should be considered metaphoric, but one really does accumulate information on a signal which is a mechanism that implies stepping backward with regard to the intrinsic time (Fig. 5). The horizontal timeline is therefore opposed to the intrinsic time that is vertical in regard to that. Kramer considers vertical time to be “a temporal continuum of the unchanging, in which there are no separate events and everything seems to be part of an eternal present”.<sup>56</sup> He indicates that a deep listening allows to transcend the time music takes and experience the time it evokes. The horizontal axis corresponds to the spatial frame in the same manner as it exists in the plastic arts. On the other hand, the vertical one concerns the intrinsic time being irreducible to spatiality.

Discussing the aesthetics of verticality, Kramer refers to John Cage who believed that “music fulfills itself when it teaches people how to listen, so that they may end up preferring the trivial noises of daily life to music”.<sup>57</sup> What it lacks, however, in noise for musical consideration is the absence of complex behavior. The complexity of noise is low in any base, which impedes from being art. Cage’s position is actually a utopian solution of discrepancy between art and reality. However, the claim that his music is not “an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of walking up to the very life we are living” indicates that the reality is not figured in terms of self-organization. Cage and other composers working in the mid-century attached great importance to randomness and spoke often of its use in composition. But one almost needs to mistrust their own statements about what they were doing. There was really an interest in exploring complex systems, whose terminology was not available to the artists. The concept of American minimalism is to pare down the systems involved to the point that complexity arises out of the situation.<sup>58</sup>

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<sup>55</sup> Ibid., 408–409.

<sup>56</sup> Ibid., 454.

<sup>57</sup> Ibid., 384–386; Wim Mertens, *American Minimal Music*, New York, Alexander Broude, 1983, 109.

<sup>58</sup> Tim Parkis, “Complexity and Emergence in the American Experimental Music Tradition”, in: John Casti, Andrew Karlovist (Eds), *Art and Complexity*, Amsterdam, Elsevier, 2003, 75–84.

Kramer remarks that vertical music can be totally non-linear, or otherwise so totally linear that predictability reigns.<sup>59</sup> The reason for such a paradoxical view is that he does not regard the statistical complexity of a system. The absence of complex behavior does not constitute any temporality, but it is reduced to an extreme, whether deterministic or random. The trouble occurs because of a dualistic conception, relating vertical time to the right brain consciousness.<sup>60</sup> On the contrary, verticality should be an integral consciousness relieved from the dual extremes of left and right brains.<sup>61</sup> It is related to the time operator formalism, implying statistical causality whose informational content corresponds to the complexity measure. Vertical music is therefore an extremely complex one and not the music deprived of any structure. Kramer correctly observes that some pieces involve considerable structuring of the compositional process.<sup>62</sup> However, causality occurs through inheritance in the vertical time. Kramer's failure concerns the usage of redundancy to quantify verticality, which is actually equivalent to the entropy rate.<sup>63</sup> But it is not an adequate measure for such a quantification, requiring the statistical complexity that is complementary to entropy and redundancy.<sup>64</sup> Furthermore, he relates linearity to directionality which is one more misconception. Regarded to be a spatial frame, the timeline is actually non-directional. The direction appears due to self-organization that is represented by vertical temporality. Respecting that, music offers a myriad of temporal experiences which are classified by Kramer into a multitude of categories.<sup>65</sup>

An intrinsic time designing innovation and creativity, that is opposed to the timeline expansion, has been indicated by Matthew MacDonald, who considers the music of Charles Ives in terms of breaking time's arrow.<sup>66</sup> Ives' music seems to lack the timeline succession and coherence relative to classical tradition, which is due to an extreme fragmentation that has often characterized musical surfaces resembling fractal geometry. In an essay by Robert Morgan, the fragmentation is identified to be one of the spatial features in Ives' music designed "to negate, as much as possible, the succession of tem-

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<sup>59</sup> Ibid., 61.

<sup>60</sup> Ibid., 9–12.

<sup>61</sup> James P. Crutchfield, op. cit.

<sup>62</sup> Jonathan D. Kramer, op. cit., 56.

<sup>63</sup> Ibid., 389.

<sup>64</sup> James P. Crutchfield, op. cit.

<sup>65</sup> Jonathan D. Kramer, op. cit., 9.

<sup>66</sup> Matthew MacDonald, *Breaking Time's Arrow: Experiment and Expression in the Music of Charles Ives*, Bloomington, Indiana University Press, 2014.

poral sequence as the principal path for establishing a musical relationship”.<sup>67</sup> He noted that in the song *The Things Our Fathers Loved* “it is almost as if the whole cause-and-effect pattern of traditional tonal music has been turned upside down”. But characterizing Ives’ music as a spatial one, Morgan overplayed his denial of musical temporality. The temporal organization and cause-and-effect relationship are substantial, even in an extremely fractured environment.<sup>68</sup> In that regard, one requires a complex system model providing statistical causality which is related to inheritance within the vertical time that should refer to Bachelard’s conception. The information it contains corresponds to self organization representing the originality issue.<sup>69</sup>

A listener is encouraged to experience the *a priori* succession by transfiguring fragments through an aural equivalent of assembling the jigsaw puzzle.<sup>70</sup> The process of aurally reassembling music corresponds to fragmented manuscripts of Ives and associated compositional habits, which is considered in detail by MacDonald. The vertical temporality corresponds to his own imagination, applying to perception and creation of art as well. A further elaboration of the topic should present a comprehensive view concerning the creativity of the composer.

According to MacDonald, “Ives’ music registers the desire for temporal transcendence, drawing on a music of the past to create the music of the future. In this way, Ives’ view of the past and the future are complementary, not paradoxical.”<sup>71</sup> The conception of time could undo the pastness of the past, moving it from the realm of what-has-been into the realm of what-will-be, and ultimately simply what-is. Music, so conceived, strives to master time bringing it to a halt. It is aimed at capturing an intrinsic time, holding onto it in the present, which corresponds to Bergson’s concept of duration.<sup>72</sup> The conception by Henri Bergson has been incorporated in the time operator formalism of complex systems, constituting the fundament of the model which should unite the concepts by Bachelard, Souriau, Kramer and MacDonald as well.<sup>73</sup>

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<sup>67</sup> Robert P. Morgan, “Spatial Form in Ives”, in: H. Wiley Hitchcock, Vivian Perlis (Eds), *An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference*, Urbana, University of Illinois Press, 1996, 145–158.

<sup>68</sup> MacDonald, op. cit., 7–10.

<sup>69</sup> Miloš Milovanović, Gordana Medić-Simić, op. cit.

<sup>70</sup> MacDonald, op. cit., 10.

<sup>71</sup> Ibid., 7–10.

<sup>72</sup> Ibid., 137–138.

<sup>73</sup> Ioannis Antoniou, Theodoros Christidis, “Bergson’s Time and the Time Operator”, *Mind and Matter*, 8(2), 2010, 185–202.

### *Art of Memory*

Criticizing the photographic medium and its claims in regard to fidelity and truthfulness, Siegfried Kracauer asserts the potential of film to organize photographs according to a contextual significance they lack. The model of valid organization he implies is memory, which should concern arrangement aligned to a peculiar perspective that the individual instances do not capture. Kracauer refers to Dupont's remark that "the essence of film is, to a certain extent, the essence of time", indicating a fundamental consciousness which is figured in terms of cognitive structures. It is characterized by a deep sense and emphasized emotions, causing a chronological measure that is not directly affected by linear time.<sup>74</sup>

Tarkovsky, Pasolini and others have considered the transfiguration of the timeline by structuring a vertical temporality to be the main problem of film.<sup>75</sup> Film testifies to an aesthetic principle whose substance is not mere illustration, but it is about imprinting time on celluloid which is termed by Andrei Tarkovsky as *sculpturing in time*. In addition to the fact that film theorists speak of it as a composite art that unites drama, prose, acting, painting, architecture, music, etc., he underlines that film is not an aesthetic amalgam of other principles and methods of expression. Film itself is time, and the basic ingredient permeating it concerns temporality.<sup>76</sup> In that regard, Arnold Hauser states that "through an analysis of time, film enabled the visual expression of an experience which could have been expressed only in music before".<sup>77</sup>

As Walter Pater famously observed "all art constantly aspires towards the condition of music",<sup>78</sup> which implies an architecture of the complex instant constituting an extra dimension that spreads into depth and height.<sup>79</sup> Gravitation is considered in its possibility rather than in terms of a necessary development. Vertical depth gives the Earth center a significant role, which is a

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<sup>74</sup> Siegfried Kracauer, "Photography", *Critical Inquiry*, 193, 1993, 421–436.

<sup>75</sup> Nono Dragović, *Poetika filmske režije: kinetička teorija filma* (The Poetics of Film Direction), Pančevo, Mali Nemo, 2008, 76–78.

<sup>76</sup> Andrei Tarkovsky, *Sculpting in Time: Tarkovsky The Great Russian Filmmaker Discusses His Art*, Austin, University of Texas Press, 1989, 62–67.

<sup>77</sup> Arnold Hauser, *Socijalna istorija umetnosti i književnosti* (The Social History of Art), vol. 2, Beograd, Kultura, 1966, 448.

<sup>78</sup> Charles Jencks, "Architecture Becomes Music", *Architectural Review*, 233 (1395), 2013, 91–108.

<sup>79</sup> Herbert A. Simon, "The Architecture of Complexity", *Proceedings of the American Philosophical Society*, 106(6), 1962, 467–482.

pretty good idea of how causal necessity has been flashed out.<sup>80</sup> It is organized and completed in order to be an emergent phenomenon.<sup>81</sup> There is a substantial relation to neural architecture whose structure reflects the depth concerning cognitive complexity.<sup>82</sup> Respecting that, complex patterns inevitably involve a temporal aspect whose recognition is incident to predictability of the behavior.<sup>83</sup>

The scientific aesthetics by Milutin Borisavljević considers architecture to be the art of time.<sup>84</sup> He obtained a doctoral degree in aesthetics under the mentorship of Victor Basch whose student was Souriau as well.<sup>85</sup> Borisavljević discerns an element of motion in architectural design, that communicates through rhythms, realizing emotional states which result in creativity and innovation. Analogously to the mechanism of cumulative listening, he perceives the existence of consecutive images that relate architecture to film and music. It is the memory process that creates an image of the event and gradually accumulates encoded information in the form of a mental representation, since large-scale proportions are perceived only in respect to the cumulative listening.<sup>86</sup>

The art of memory has been employed not only for retaining music which was already composed, but also to induce artistic creativity due to ability to manipulate the matter.<sup>87</sup> Almost every mnemotechnical scheme (ladders, roses, buildings, maps) is based on geometrical figures (squares, rectangles, triangles, circles) and complex reformations of those, including three dimensional structures.<sup>88</sup> Frances Yates indicated that the usage of architectural features in Freemasonry should refer to its origins concerning the art of

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<sup>80</sup> Gaston Bachelard, 2016, op. cit.

<sup>81</sup> Erik P. Verlinde, "Emergent Gravity and the Dark Universe", *SciPost Physics*, 2(3), 2017, 016.

<sup>82</sup> Thomas Sambrook, Andrew Whiten, "On the Nature of Complexity in Cognitive and Behavioural Science", *Theory & Psychology*, 7(2), 1997, 191–213.

<sup>83</sup> Miloš Milovanović, Gordana Medić-Simić, op. cit.

<sup>84</sup> MiloutineBorissavliévitch, "L'architecture art du temps", *Construction moderne*, 34, 1925, 404–408.

<sup>85</sup> Irena Kuletin Čulafić, *Naučna estetika arhitekture Milutina Borisavljevića* (Miloutine Borissavliévitch and His Scientific Aesthetics of Architecture), Beograd, Arhitektonski fakultet, 2012, 179–190.

<sup>86</sup> Jonathan D. Kramer, op. cit., 367–370.

<sup>87</sup> Ana Maria Busse Berger, *Medieval Music and the Art of Memory*, University of California Press, Berkeley, 2005, 7.

<sup>88</sup> Mary Carruthers, Jan M. Ziolkowski (Eds), *The Medieval Craft of Memory: An Anthology of Texts and Pictures*, University of Pennsylvania Press, 2002, 16.

memory.<sup>89</sup> The complex Ark of Noah, that was constructed by Hugh of Saint-Victor, represents a usage of the architectural design in memorization.<sup>90</sup>

The wavelet domain hidden Markov model derived for one-dimensional signals is easily generalizable to two-dimensional or three-dimensional ones using 2D or 3D wavelet transform. The model provides a neuroaesthetical computation in order to recognize the statistical causality of the signal.<sup>91</sup> It resembles the predictive coding model in the cognitive neuroscience where every level of neural hierarchy makes predictions and propagates to lower levels (top-down) being compared to a stimulation, whilst predictions from lower levels propagate in the opposite direction (bottom-up). The comparison generates a prediction discrepancy and reparation until it becomes complete.<sup>92</sup> A substantial geometry the model implies is rendered by fractals that are chimerical forms entailing a temporal sensation. In that respect, the contemporary architects Zaha Hadid, Frank Gehry and others have utilized fractal geometry that is far more receptive for an aesthetic sense of art perception.<sup>93</sup> Architectural structures which are provided by vertical temporality give rise to the postmodern architecture rendered by fractal forms.<sup>94</sup>

Fractal design corresponds to the tree structure which is the view on imagination by Bachelard.<sup>95</sup> The complex system model elucidating the poetic image has required statistical causality that occurs due to inheritance in the vertical temporality. It is in the vertical time of complex instant that poetry finds a specific dynamism. For those who know how to read Poe's *The Raven*, midnight no longer flows by the timeline, but striking "deeper and deeper within the soul".<sup>96</sup> The image of a "tall tree within the ear", in Rilke's *Sonnets to Orpheus* who is the most primordial of all musicians, indicates a quest for the depth that has resulted by a "temple deep inside their hearing".<sup>97</sup>

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<sup>89</sup> Frances Yates, *The Art of Memory*, London, Ark Paperback, 1984.

<sup>90</sup> Mary Carruthers, Jan M. Ziolkowski (Eds), op. cit., 41–70.

<sup>91</sup> Miloš Milovanović, Gordana Medić-Simić, op. cit.

<sup>92</sup> James M. Kilner, Karl J. Friston, Chris D. Frith. "Predictive Coding: an Account of the Mirror Neuron System", *Cognitive Processing*, 8, 2007, 159–166.

<sup>93</sup> Michael J. Ostwald, Josephine Vaughan, *The Fractal Dimension of Architecture*, Basel, Birkhäuser, Springer International Publishing Switzerland, 2016.

<sup>94</sup> Charles Jencks, *The New Paradigm in Architecture: The Language of Postmodernism*, New Heaven and London, Yale University Press, 2002.

<sup>95</sup> Gaston Bachelard, 1971, op. cit.

<sup>96</sup> Gaston Bachelard, 2013, op. cit., 59–61.

<sup>97</sup> Rainer Maria Rilke, "The Sonnets to Orpheus (No.1)", in: *The Selected Poetry of Rainer Maria Rilke*, New York, Vintage, 1989, 227.



In that manner, the poetic imagination is related to the sacred origins of music which refer to verticality.<sup>98</sup>

A whisper of trees which rustle in poem *The Infinity* by Giacomo Leopardi is straightforwardly linked to the sensation of vertical time as well.<sup>99</sup> The power spectrum of the white noise model for tree whispering is a constant, whence it follows the representation in the lag domain by the delta function that is a singular distribution whose support is pointwise. The irreversibility requires a change in representation that should delocalize the conceptual structure describing it by elementary entities which are not mere points.<sup>100</sup> The basic object is no more the point and its evolution along a trajectory by the action of  $D^\varepsilon$ , but the transformation  $\Lambda$  of points evolving by  $W^\varepsilon$  which is an intensional view.<sup>101</sup> The transformation  $\Lambda$  has involved a context of the observation, which is missing in the extensional view consisting of single points only.<sup>102</sup> An inverse transformation from irreversible to reversible dynamics is impossible to realize, since it eliminates contextual dependence which is concerned with the vertical time. The peculiar verb tense opening Leopardi's poem points on an eternal recurrence of the complex instant, which is a temporality that ties up all points from the horizontal timeline. It is an instance of the iconographic vision which is marked by the rejection of the Renaissance perspective that is performed from a single angle.<sup>103</sup>

Bachelard declared that he had accepted everything from Bergson, except continuity in terms of the horizontal timeline.<sup>104</sup> The uprise of the relativity theory brought to ruin all arguments that had relied on a unique duration which should be a fundamental principle for ordering events.<sup>105</sup> The well-specified instant however remains an absolute *chronotope* (in Greek,

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<sup>98</sup> Jonathan D. Kramer, op. cit., 16–19.

<sup>99</sup> Nicoletta Saulig, op. cit.

<sup>100</sup> Baidyanath Misra, Ilya Prigogine, "Irreversibility and Nonlocality", *Letters in Mathematical Physics*, 7, 1983, 421–429.

<sup>101</sup> Miloš Milovanović, Nicoletta Saulig, "An Intensional Probability Theory: Investigating the Link between Classical and Quantum Probabilities", *Mathematics*, 2022, 10, 4294.

<sup>102</sup> Servet Martinez, Enrique Tirapegui, "A Possible Physical Interpretation of the  $\Lambda$  Operator in the Prigogine Theory of Irreversibility", *Physics Letters A*, 110(2), 1985, 81–83.

<sup>103</sup> Davide Messina, "Blind Windows: Leopardi with Rothko", *Nineteenth-Century Contexts*, 41(1), 2019, 51–62.

<sup>104</sup> Jean François Peraudin, "Bachelard's 'Non-Bergsonism'", in: Eileen Rizo-Patron (Ed.), *Adventures in Phenomenology: Gaston Bachelard*; New York, Sunny Press, 2017, 19–47.

<sup>105</sup> Jimena Canales, *The Physicist and the Philosopher: Einstein, Bergson, and the Debate That Changed Our Understanding of Time*, Princeton University Press, 2015.

χρόνος – time τόπος – space), constituted of both horizontal duration and time which is vertical in regard to that.<sup>106</sup> Bachelard's hermeneutic shift was initially inspired by the scientific revolution in physics including the uncertainty principle and theory of relativity,<sup>107</sup> which is considered to be a prelude of postmodernism in science.<sup>108</sup> Given his evident attraction to alchemical attainment, one should recognize an aesthetical encounter of premodern and postmodern science in the physics of complex systems upon which the model is based.<sup>109</sup> Alchemy perceives matter in terms of becoming, which makes time a substantial component.<sup>110</sup>

The conception by Bachelard is extremely similar to the liturgical time of Orthodox iconography, but instead of that he commonly refers to poetic and classical allusions. The poetics of space is however a vertical one, resembling Jacob's ladder which is a scale connecting Earth to Heaven.<sup>111</sup> The concept of chiasm by Maurice Merleau-Ponty also refers to a crossing between the visible and the invisible, exhibiting reversibility that is immanent but never fully realized.<sup>112</sup> Such intertwining makes art to be a language in its own right, since it generates meaning through the exchange of sensation and expression.<sup>113</sup> Integrating both reversible and irreversible time in an artistic mythology has actually transcended the gap between being and becoming.<sup>114</sup> There is no distinct crossing anymore, but the visible and the invisible are united by means of a depth which is designed by the intrinsic time operator.

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<sup>106</sup> Bachelard 2013, op. cit., 17.

<sup>107</sup> Richard Kearney, op. cit.

<sup>108</sup> Stephen Toulmin, *The Return to Cosmology: Postmodern Science and the Theology of Nature*, Berkeley, University of California Press, 1985.

<sup>109</sup> Miloš Milovanović, Gordana Medić-Simić, op. cit.

<sup>110</sup> Paulina Gurgul, "Alchemy of Words: Gaston Bachelard's Theory of Imagination", in: Nataša Janković, Boško Drobnjak, Marko Nikolić (Eds), *Proceedings of the 21<sup>st</sup> International Congress of Aesthetics*, Belgrade, Faculty of Architecture, 22–26 August 2019, 418–423.

<sup>111</sup> Richard Kearney, op. cit.

<sup>112</sup> Maurice Merleau-Ponty, *The Visible and the Invisible*, Evanston, Northwestern University Press, 1968, 130–155.

<sup>113</sup> Jessica Wiskus, "Inhabited Time: Couperin's *Passacaille*", in: Ana-Teresa Tymieniecka (Ed.), *Logos of Phenomenology and Phenomenology of the Logos. Book Three: Logos of History-Logos of Life. Historicity, Time, Nature, Communication, Consciousness, Alterity, Culture*, Dordrecht, Springer Netherlands, 2006, 177–193.

<sup>114</sup> Claude Lévi-Strauss, op. cit.

## Conclusion

The paper is intended to elucidate the concept of vertical time that originates from Gaston Bachelard. It is extremely similar to the liturgical time of Orthodox iconography, but instead of that he commonly refers to poetic and classical allusions. That is a reason for considering the mythological context of music, due to the existence of a default timeline whose expansion concerns temporal sensation.

The topic is related to the intrinsic time by Étienne Souriau, in considering the plastic arts. The conception fits the time operator formalism of complex systems whose defining feature is the existence of the intrinsic time operator. The complex system model is based upon statistical causality which occurs due to vertical inheritance. The model is derived for one-dimensional signals, but it is easily generalizable to two-dimensional and three-dimensional ones.

The aesthetics of verticality is demonstrated to be significant for music, poetry, architecture and film as well. Referring to various arts, authors have presented a relationship between fractal geometry and statistical causality which provides the model in order to unite diverse concepts by Bachelard, Souriau, Kramer and MacDonald.

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## Summary

The paper is intended to elucidate the concept of vertical time that originates from Gaston Bachelard. The conception is extremely similar to liturgical time of the Orthodox iconography, but instead of that he commonly refers to poetic and classical allusions. That is a reason for considering the mythological context of music, due to existence of a default timeline whose expansion concerns temporal sensation. The current article provides a complex system model of the vertical temporality in order to present a universality of the concept corresponding to artistic creativity. In that regard, it should oppose to Kramer's view that verticality concerns particular practices of music only.

The topic is related to the intrinsic time by Étienne Souriau considering the plastic arts. The conception fits to the time operator formalism of complex systems whose defining feature is existence of the intrinsic time operator. The complex system model is based upon statistical causality which occurs due to vertical inheritance. The model is derived for one-dimensional signal, but it is easily generalizable to two-dimensional and three-dimensional ones.

The aesthetics of verticality is demonstrated to be significant for music, poetry, architecture and film as well. Referring to various arts, authors have presented a relationship between fractal geometry and statistical causality which provides the model in order to unite diverse concepts by Bachelard, Souriau, Kramer and MacDonald. The discussion has involved Charles Ives, John Cage, Andrei Tarkovsky, Milutin Borisavljević and other artists which should contribute to in-deep comprehension.

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## EXPLORING SOUND THROUGH THE SYNTHESIZER IN LUDMILA FRAJT'S *NOCTURNE*<sup>1</sup>

**Abstract:** The constants and characteristics of the poetic expression of the composer Ludmila Frajt can be found in her composition *Nocturne*. Her desire to examine sound, nuances, and effects, led to exploring all the possibilities that electroacoustic devices, specifically the synthesizer, can bring forth. One of the constants that can be observed in the composition is the presence of the bordun basis, which was reproduced using an electroacoustic device and was formed as a cluster. Through its hybridity, it stands out as flexible enough to embody the deepest layers of man, but also to be a suitable ground for depicting the atmosphere of the night. The aim of this paper is to look at the way the synthesizer was used to explore the sound in *Nocturne* by Ludmila Frajt.

**Keywords:** Ludmila Frajt, *Nocturne*, synthesizer, electroacoustic music, *EMS Synthi 100*, sound phenomenon, bordun basis, cluster, woman in music

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<sup>1</sup> I got the inspiration for this paper after attending the course Electroacoustic Music with docent Biljana Leković during my doctoral academic studies at the Faculty of Music in Belgrade.



## Introduction

While the genesis of electroacoustic instruments can be traced throughout the 20<sup>th</sup> century, their production and application reached a culmination in the mid-20<sup>th</sup>, and even more so in the 21<sup>st</sup> century. The large-scale use of various sound carriers has led to hyperproduction, general pluralism and the emergence of various musical genres. In order to formulate the term electroacoustic music as precisely as possible, we will resort to the definition of Vesna Mikić, who says that "the term electroacoustic music aims to include all kinds of music that have something to do with 'electricity', with electronic tools".<sup>2</sup> As the application of electroacoustic instruments increasingly "swelled" within the musical discourse, the compositions in which these instruments found their application gained importance and popularity. These compositions became a trend in the West first, so, as it usually happens, in the second half of the 20<sup>th</sup> century they "came to life" in our region. One of those compositions, which was selected as an analytical sample for this paper, is *Nocturne* by Ludmila Frajt, composed in 1975.

The achievements of Ludmila Frajt as a woman in music, as well as her education and overall oeuvre, raised an awareness of the importance of the musical education of women, especially in the period after the Second World War, leading to a rise in the number of educated female composers. "Frajtova is occupied by the sound experiences that surround her. Interest in expanding the medium of music is evident in her electronic compositions (*Asteroids*, *Nocturne*, *Figures in Motion*)"<sup>3</sup> which points to her great contribution to the history of Serbian music. The composer's interest in the electronic medium was a suitable ground for exploring all the potentials that sound, as a phenomenon, carries with it. For that reason, it was of exceptional importance for the development of electroacoustic music in Serbia, as well as for the introduction of avant-garde works into Serbian compositional practice. With the use of synthesizers in the composition *Nocturne*, the inspiration she drew from the atmosphere of the night could be fully embodied thanks to the electronic medium. Accordingly, the aim of this paper is to look at the way in which the electroacoustic device, the synthesizer, was used to explore the phenomenon of the sound and phenomenon of the night in *Nocturne* by Ludmila Frajt.

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<sup>2</sup> Vesna Mikić, "Електроакустичка музика/Техномузика", in: Мирјана Веселиновић-Хофман (Ed.), *Историја српске музике*, Београд, Завод за уџбенике, 2007, 602.

<sup>3</sup> Jelena Novak, "Žene i muzika u Srbiji. Slušanje drugim ušima", *Vreme*, March 7, 2012. <https://www.vreme.com/cms/view.php?id=1039562>, accessed on February 13, 2024.

## **The phenomenon of the night as an inspiration for the composition *Nocturne* by Ludmila Frajt**

Ludmila Frajt made a great contribution to the history of Serbian music, i.e., electronic music in particular, which is indicated by the fact that she was “the first composer of electronic music in the history of Serbian and Yugoslav music. Also, she was the first woman to complete composition studies at the Academy of Music in Belgrade in 1946, and she was the first composer of film music in our country.”<sup>4</sup> Despite the efforts to find material that would contribute to a more detailed understanding and a more nuanced view of her work, the attempts, unfortunately, proved to be unsuccessful. However, judging by the literature that was available, it could be said that her composing style is distinguished by the exploration of “the night as a phenomenon characterized by darkness, causing man’s atavistic fears of the unknown, the darkness in which man remains alone with his thoughts and forebodings, in the silence from which all hidden sounds are heard that bring anxiety and restlessness”<sup>5</sup> Songs of the night, silence, restlessness and whispers are the names of Ludmila’s compositions, which further emphasizes the inspiration stemming from darkness, gloom, and eclipse. Through the experience of the night, she examines a wide range of sounds, with the help of electroacoustic instruments, among other things, which is also reflected in the composition *Nocturne*. “Ludmila Frajt’s almost obsessive return to the theme of the night, is suggested by the very frequent use of the term nocturne in the titles of her compositions, wanting to underline a perhaps hidden poetic starting point”<sup>6</sup> The composer’s preoccupation with this phenomenon is a product of her desire to evoke ambience, which can be linked to ambient music.

At the start of the third millennium, ambient music – or music to chill-out to – makes perfect sense. As the Western world becomes faster, more complex, more rife with nervous energy, the joy of listening to instrumental music that expresses both our external environment (both man-made and natural) and our inner

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<sup>4</sup> Svetlana Maraš, Ksenija Stevanović, “Elektronski studio uživo – Pionirke zvuka: Ludmila Frajt”, *Radio Beograd 3*. <http://www.rts.rs/page/radio/sr/story/1466/radio-beograd-3/3740924/elektronski-studio-uzivo--pionirke-zvuka-ludmila-frajt.html>, accessed on January 25, 2024.

<sup>5</sup> Слободан Варсаковић, “Обредно и ноктурално у музици Лудмиле Фрајт”, *Музички шалас*, 47, 2018, 35.

<sup>6</sup> *Ibid.*

spaces (both emotional and mental) is now more popular than at any other time in the history of recorded sound.<sup>7</sup>

Ludmila achieves this by depicting events from nature in a night-time environment, while also reflecting her inner, intimate states, all through the use of a synthesizer<sup>8</sup> in order to examine all the possibilities of sound in such an environment. *Nocturne*, which is her first composition in which the sounds of the EMS Synthi 100 (*EMS Synthi 100*)<sup>9</sup> device are used, shows Ludmila's desire to examine the phenomenon of sound through the theme of the night.

### **Bordun and cluster – a combination of traditional and avant-garde**

The whole world is a circle, life takes place in a circle – from birth to death, from the initial position a person returns to the same position, what was at the beginning has its repetition in the same or varied form. The circle is drawn to precision in *Nocturne*. It begins with a consonance, shaped in the form of a cluster and is produced on a synthesizer. While its dynamic values initially vary from quiet to loud dynamics, very quickly the dynamic value stabilizes. However, the intensity achieved will vary throughout the composition in accordance with the change of events. Its decline is noticeable at the very end of the piece, which draws a circle and points to symmetry in terms of dynamics. The constant repetition of the same harmony, which remains

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<sup>7</sup> Mike Watson, "History of ambient", *A Guide to Essential Ambient & Downtempo Album*. <https://web.archive.org/web/20160313104100/http://ambientmusicguide.com/pages/history.php>, accessed on February 13, 2024.

<sup>8</sup> Instrument makers such as Don Buchla, Robert Moog and EMS (Electronic Music Studios, London) in the 1960s began the commercial sale of specialized devices for the production of electroacoustic music called sound synthesizers, based on the principles voltage management. The user is "offered" to control the device in the same manner as he could in the first generation studio, because the synthesizers were made up of variable modules, integrated into the system, the functioning of which resulted in the desired sound. Milan Milojković, *Digitalna tehnologija u srpskom umetničkom muzičkom stvaralaštvu (1972–2010)*, doctoral dissertation, Beograd, Fakultet muzičke umetnosti, 2017, 57. <http://eteze.arts.bg.ac.rs/bitstream/handle/123456789/334/Disertacija%2C%20Milan%20Milojkovic%2C%20finalna.pdf?sequence=1&isAllowed=y>, accessed on February 13, 2024.

<sup>9</sup> The work was realized in the Electronic Studio of Radio Belgrade. In 2019, in Studio 6 of Radio Belgrade, Reinhold Friedl's Arrangement for Ensemble and Electronics of the composition *Nocturne* by Ludmila Frajt was performed, marking the centenary of the birth of this important composer and pioneer of multimedia and electronic music. Svetlana Maraš, Ksenija Stevanović, op. cit.

unchanged throughout the composition, draws attention to Ludmila's inspiration from folk singing, as the cluster harmony is a kind of continuous bordun over which different layers will unfold. Opting for cluster harmony can be interpreted in two ways, as an avant-garde means of expression, but also as an evocation of traditional music. One of the stylistic features of the composer Ludmila Frajt is the influence of folklore elements in the avant-garde context. This fact is indicated by an insight into the biographical data, from which one can conclude that Ludmila Frajt researched older folk singing and various contemporary composing techniques. Namely, since the second as a harmony is characteristic of our older tradition, the cluster, which is composed of a series of seconds, represents a combination of both the traditional and the avant-garde. The constant duration of the harmony can also be related to the steadiness and stillness inherent to the night atmosphere. However, it is precisely in the dark that different sounds are created, as some animals are nocturnal, while man in such circumstances wanders looking for inspiration or a solution, fighting with his thoughts. By invoking folklore in combination with avant-garde techniques, including electroacoustic experiments, the composer forms her own microcosm colored by a whole arsenal of sad feelings, such as melancholy, sadness, and fear.

### **Bordun and synthesizer – layering in the composition *Nocturne* by Ludmila Frajt**

The main and real subject in the composition is the bordun in the background, which is omnipresent regardless of the multitude of other layers that will appear over it. Each of them represents a separate subject, which alternates in different ways, while some even multiply, changing their original identity and becoming a single subject by merging. Their change refers to various phenomena and events, as well as to a person's psychological state when he finds himself in a nocturnal environment.

The composer achieves the evocation of the night and the various phenomena that become manifest in such an environment by positioning different layers over the bordun in the background. Through their manifestation, different permutations can be observed, achieving textural density that aims to evoke the ambience of the night. Night as a phenomenon is very broad, and as such makes for a suitable and creative ground for researching different sounds that take place in nature and creates room for sound experimentation. With the help of the synthesizer, Ludmila Frajt adds the first layer on the bordun basis, as a kind of a constant and the main subject of this compo-

sition, which contains unifying properties. (**Appendix 1**) It achieves the simulation of the "whistle of the wind" at night in combination with the simulation of "rustling", which achieves a kind of a dialogue and complicates the textured image, contributing to the creation of mystery in the sound. Above the constant bordun in the background, the "whistle of the wind" disappears, while a layer of "rustling" remains. Now, above the double ostinato, a new layer is added imitating the "accelerated breathing of a man", frightened by the darkness that surrounds him. It is obvious that the composer included in her poetics the psychological aspect of a disturbed man caught in the night, looking for some kind of security but is left to wander. The newly created atmosphere is additionally emphasized by the reappearance of "rustling", hinting at a new layer that will intensify the course of events. The new layer is the introduction of a live instrument "voice" that performs the melody on only one vocal. This treatment of the "voice" brings out the timbre even more, which is the most important musical component with which Ludmila Frajt experiments.

Combining live performance (a traditional medium) and music from a tape (Vladan Radovanović calls this type of music synthetic) is not new either abroad or in our country, and Ludmila Frajt is one of the few who applies it, very successfully at that, treating both media in a way to be in the function of the basic musical idea.<sup>10</sup>

In order to form an even denser texture, in addition to the aforementioned three layers, one more produced on the synthesizer can be located along with the bordun and "rustling", which is a simulation of the accompanying voices in relation to the live performance. The multiple switching of layers produces a textural richness, which is even more highlighted by the non-standard treatment of the voice, creating a kind of speech polyphony.

When the layers of "rustling" and live performance disappear, a layer of accompanying voices remains above the bordun, which now represents the basis and acquires the status of ambient music, thus opening up space for the manifestation of a new layer that simulates the sound of bells. However, through the duration of the sound of the bell, the layer of accompanying voices disappears and its movement takes place over only one layer, the bordun one. The symbolism of the bell introduces ambiguity into the course of events, because its meaning is ambivalent. On the one hand, it signifies peace

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<sup>10</sup> Слободан Варсаковић, *op. cit.*, 31.

and tranquility, while on the other, it can have the function of a warning sign indicating danger or an unforeseen situation. However, the context of the event seems to point to its function being that of a warning, because when this layer disappears, a storm starts brewing indicated by “thunder” in the middle of which the sounds of various creatures living in the dark (e.g., owls, bats, frogs) begin to appear. Their manifestation is indicated by the various sounds produced by the synthesizer, the pitches of which remain undetermined. The bordun layer, combined with the layer in which the sounds of various nocturnal creatures are manifested, hint at another “thunder”.

The polyphony of different sounds is achieved through both the permutations of different layers in this place and the speed at which the layers change. The manipulation of the synthesizer is emphasized even more due to the desire to simulate various sounds with an undetermined pitch, through their polyphonization, contributing to the creation of a kind of culmination in this course of events. Several layers that are applied over the bordun basis through canonical imitation, but also by speeding up the course of events, cause them to merge into one common layer, the outlines of which can be characterized as a kind of circle, that is, as a circulation. Then the multiplied subjects merge and become one subject.

As the previous layer fades, only the bordun layer is revealed as a resting place from the previous course of events. It simultaneously represents the preparation for the repeated “thunder”, the sounds of different creatures that live in the dark, and the multiple “circular” subjects that become one through fusion, thus creating a reminiscence of their previous manifestation. However, the reminiscence of the event continues, where the composer again interpolates the pattern of “rustling” and the pattern of “accompanying voices” produced on the synthesizer, over which a layer of live performance appears – the voice performing the melody. This combination of layers was observed at the beginning of the composition and now, as a kind of reprise, appears again at the end of *Nocturne*. The reprise is confirmed by the sameness of the end of the composition with its beginning, which are in an inverse relationship. The very end of the composition was formed by fading out all the layers so that only the bordun in the background remained. Its dynamic values decrease with the approach of the end of the composition, and disappear through the *fade-out*, into the depth of the night.

The symmetry of the composition, i.e., the circle where the beginning corresponds to the end of the composition, was achieved through similar dynamic values at the beginning (quiet-loud) and at the end of the composi-

tion (loud-quiet), as well as by the independence of the bordun layer, with which the composition began. Given that the dynamic values vary throughout the composition, the only entity with unifying properties and consistency is the bordun basis.

Bordun has different functions in *Nocturne*, such as the dominance of its manifestation at the beginning and at the end of the composition, but at the same time it is in the background when new layers begin to appear. However, it has a crucial function in the symbiosis of the traditional and the avant-garde, as well as in conjuring up the deepest layers of man and the ambience of the night within which, with different commutations of patterns, restless, mysterious sounds are manifested with a focus on the psychological aspect of man. Ludmila Frajt produced restless sounds, rustling, thunder, and the sound of bells through various manipulations on the synthesizer, with which she explored the entire spectrum of sound, all its nuances and colors, inspired by the phenomenon of the night. Life at night, layered and dark, also represents a circle - the beginning always returns to the beginning.

### **The circular form of the *Nocturne* and folklore elements**

The outlines of the circular form that prevail in *Nocturne* can additionally be explained by the connection between the circular form of the work, i.e. the symbol of the circle and folklore elements, i.e. rituals. Even in the period of antiquity "Pythagoreans considered the circle to be a perfect form because the circle contains everything and everything comes out of it"<sup>11</sup> "Throughout history, circles have appeared from tribal rites all the way to modern religions and have been considered extremely spiritual forms."<sup>12</sup> In this regard, "ritual and dance rituals were originally always circular dances or had some kind of circular pattern of movement, thus defining a sacred space"<sup>13</sup> That circular pattern of movement defines the spatial component, while the shape of the circle itself defines the temporal component. As the author Mirka Ljulj states in her work *Circle: From an Ancient Symbol to a Healing Process in Movement and Dance Therapy* that "circular movement is considered perfect, unchang-

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<sup>11</sup> Mirta Ljulj, *Krug: Od drevnog simbola do procesa ozdravljenja u terapiji pokretom i plesom*, professional thesis, Osijek, Akademija za umjetnost i kulturu u Osijeku, 2021, 10. file:///C:/Users/Administrator/Downloads/mirta\_ljulj\_-\_zavrzni\_rad1.pdf, accessed on February 13, 2024.

<sup>12</sup> Ibid., 1.

<sup>13</sup> Ibid., 9.

ing, without beginning and end and without deviation and therefore symbolizes time”<sup>14</sup> it also outlines its space and represents a temporal-spatial symbiosis.

In addition to the cluster, that has the function of a *bordun*, and the interval of a second, which is a feature of folk traditional singing, Ludmila, by layering the voices and creating a kind of polyphony, once again confirms her inspiration from folklore, because folk traditional singing takes place in several voices. Apart from these folkloric elements that Ludmila interpolates in her composition *Nocturne*, there is also an already described declamatory component such as the simulation of “the whistling of the wind”, “rustling”, “accelerated breathing of a man”, “the sound of the bell”, “thunder” and so on which characterize the layers of the *Nocturne* musical flow. However, this declamatory component of the musical flow is most intensified by the introduction of the live instrument “voice”, as well as the dialogue between the mentioned layers. It can be associated with “a circle that is represented in numerous dances and rituals around the world.”<sup>15</sup> “Circle dancing is actually the revival of a very ancient art form that for thousands of years allowed different cultures and peoples to express themselves in movement in different ways”<sup>16</sup> and to communicate in that way. “Dance as a symbolic action is as old as humanity and has been used for sacred purposes and rituals for a long time.”<sup>17</sup> So Joan Chodorow says that “in the beginning, dance was a sacred language through which we communicated with each other, but also with the unknown. In the early stages of human development, the language of communication was movement, gesture and dance.”<sup>18</sup>

Consequently, the composer used the live instrument “voice”, as well as various simulations of different sounds and noises and their mutual dialogues, to form layers that communicated with each other and that, with their small circles and circlings, formed one large circular form. Thus, at this level, with the help of folklore elements, Ludmila additionally emphasized the circle as a form of work and connected the symbol of the circle with the ritual.

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<sup>14</sup> Ibid., 3.

<sup>15</sup> Ibid., 18.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid., 35.

<sup>18</sup> Ibid.



## Conclusion

Constants and characteristics of the poetic expression can be found in the composition *Nocturne* by Ludmila Frajt. Her desire to examine sound, nuances, effects, led to listening to all the possibilities that electroacoustic devices, specifically the synthesizer, can bring forth. One of the constants that can be observed in the composition is the presence of the *bordun* basis, which was reproduced using an electroacoustic device and was formed in the shape of a cluster. It represents a synthesis of the archaic and the contemporary, i.e., the traditional and the avant-garde. Through its hybridity and by looking at the way it unites opposing elements into one whole, it stands out as flexible enough to embody the deepest layer of man, but also to be a suitable ground for depicting the atmosphere of the night. "The scope of Frajt's interests is wide – from traditional rituals, via electronic media, film music, remediation of specific sounds – birds, bells, to some of the most sublime compositions written for children in Serbia."<sup>19</sup> Her versatility, reflected in the sources from which she drew inspiration, can best be seen in her experimentation with electroacoustic devices, that is, in the techniques she used in the composition process ("as musicologist Ivana Medić states Ludmila Frajt has successfully assimilated many techniques of the Western avant-garde, including aleatorics, *Klangmusik* and various multimedia experiments"<sup>20</sup>).

Ludmila Frajt's constant desire to examine the color of sound and all the nuances it contains, as well as the ways of expanding and enriching it, came from nocturnal and ritual inspirations, and the search for truth, beauty, and silence. The composer's research of sound and all the potential pertaining to sound as a phenomenon, inevitably led to the study of the possibilities of electroacoustic devices, which were the most suitable solution for experiments. From the synthesizer, Ludmila Frajt reproduced different layers on which various sounds were recorded, significantly enriching and expanding the field of sound through their commutation and various manipulations, which can also be perceived as another constant in this composition. This is indicated by the fact that she combined live performance (a voice performing a melody) and reproduction of samples from electroacoustic devices, as one of the avant-garde achievements present in her opus.

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<sup>19</sup> Jelena Novak, op. cit.

<sup>20</sup> *Pionirke zvuka. Ludmila Frajt, Nokturno – Aranžman Rajnholda Fridla za ansambl i elektroniku*, Elektronski studio i Treći program Radio Beograda, 2018. <https://unearthinthemusic.eu/events/female-sound-pioneers-nokturno-by-ludmila-frajt/>, accessed on February 13, 2024.

Ludmila Frajt, Serbian composer of the 20th century, and her work, made a lasting impression on all future generations. As the first woman with a national diploma, she had a positive influence on raising awareness of the importance of formal musical education for women in Serbia, especially in the post-war period. Her knowledge of tradition, as well as familiarity with various avant-garde processes and compositional techniques, were incorporated into her own discourse, forming a specific way of expression, which is why her compositions are recognizable all over the world. The overall importance and the contribution Ludmila Frajt (in addition to her entire oeuvre) made with compositions dominated by experimentation with electro-acoustic devices through which she explored the phenomenon of sound, are reflected in the fact that her work has become one of the benchmarks for the emergence of many musical genres popular today.

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## Summary

The achievements of Ludmila Frajt as a woman in music, her education and overall work, raised awareness of the importance of musical education of women, especially in the period after the Second World War, which is why the number of educated female composers increased. The composer's interest in the electronic medium was a suitable ground for exploring all the potentials that sound, as a phenomenon, has, and for that reason it was of exceptional importance for the development of electroacoustic music in Serbia, as well as for the introduction of avant-garde works in Serbian compositional practice. With the use of synthesizers in the composition *Nocturne*, her inspiration from the atmosphere of the night could be fully embodied thanks to the electronic medium. She achieved this by depicting events from nature in a nighttime setting, all through the use of a synthesizer in order to examine all the possibilities of sound in such an environment.

One of the stylistic features of the composer is the influence of folklore elements in the avant-garde context. By invoking folklore in combination with avant-garde techniques, including electroacoustic experiments, the composer forms her own microcosm. *Nocturne*, which is her first composition in which the sounds of the EMS Synth 100 device are used, showing Ludmila's desire to examine the phenomenon of sound through the theme of the night. The composer achieves the evocation of the night and the various phenomena that manifest in such an environment by positioning different layers over the bordun basis.

Bordun has different functions in *Nocturne*, such as the dominance of its expression at the beginning and end of the composition, but at the same time it is in the background when new layers begin to appear above it. It has a crucial function in the symbiosis of the traditional and the avant-garde, as well as in conjuring up the deepest layers of man and the ambience of the night.

Over the *bordun* basis, with the synthesizer, Ludmila reproduced different layers on which various sounds were recorded, with the commutation and different manipulations of which the sound field was significantly enriched and expanded. This is indicated by the fact that she combined live performance (a voice performing a melody) and reproducing samples from electroacoustic devices, as one of the avant-garde techniques present in her oeuvre. Her knowledge of tradition, as well as familiarity with various avant-garde processes and compositional techniques, was incorporated into her own discourse, forming a specific way of expression, which is why her compositions are recognizable all over the world.

**Appendix 1.** Graphic representation of Ludmila Frajt's *Nocturne*



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## ANALYTICAL PERSPECTIVES

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### TELEOLOGICAL STRATEGIES OF NON-TONAL MUSIC: THE CASE OF GYÖRGY LIGETI'S *LUX AETERNA*

*Art creates the finite in order to restore the infinite.*

Gilles Deleuze and Felix Guattari

**Abstract:** In Ligeti's *Lux aeterna* micropolyphony and the lack of an apparent system of pitch organization comparable to functional tonality seem to preclude goal-directed processes of musical motion. Yet, this article will demonstrate the existence of goals and paths leading toward them on various levels (short-, medium-, and long-term). These teleological procedures include contextually establishing intonational centers as goals; directed linear motion; the completion of twelve-tone aggregates as well as the extension of the completion idea to other parameters. As a final observation, while goal-directed processes span the entire composition, some of them, in conjunction with the text, transcend the work itself, and project goals into infinity.

**Keywords:** Ligeti, *Lux aeterna*, teleology, completion

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The perfect authentic cadence is the inevitable happy ending of tonal music. This witticism – inspired by Peter Kivy,<sup>1</sup> paraphrased and broadened for my present purpose – sums up neatly a fundamental aspect of music composed within the framework of functional tonality, namely its goal-directedness, with goals of musical motion given a priori and usually known in advance. Conversely, non-tonal music usually defines its goals and goal-reaching procedures contextually, or the sense of directed motion is obliterated. The latter possibility seems more appropriate for Ligeti's music written during the 1960s and in particular the subject of the present article, his cappella composition *Lux aeterna* for sixteen voices.<sup>2</sup> It is especially appropriate when regarded in light of his own statements about his works being “more object-like than process-like”,<sup>3</sup> and, more broadly his views about the untenability of teleological form in post-tonal music.<sup>4</sup> Yet, this same composer has also stated that “musical moments have meaning only in that they point to other moments”.<sup>5</sup> This is a sufficient indicator of goal-directedness, at least on local levels, down to point-to-point connections. Another statement by Ligeti, however, suggests that goal-directed processes can be more far-reaching:

There are specific predominant arrangements of intervals, which determine the course of the music and the development of the form. The complex polyphony... is embodied in a harmonic-musical flow, in which the harmonies... do not change suddenly, but merge into one another; one clearly discernible interval combination is gradually blurred, and from this cloudiness it is possible to discern a new interval combination taking shape.<sup>6</sup>

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<sup>1</sup> Peter Kivy, *Osmin's Rage, Philosophical Reflections on Opera, Drama, and Text*, Ithaca, Cornell University Press, 1999, 289.

<sup>2</sup> It may be of interest here to know the composer's attitude toward this piece: “Like *Apparitions* in 1958, *Lux aeterna* of 1966 is again a cornerstone in my work... With this piece, the mode of composing in ‘total chromaticism’ has been transcended” (qt. in Constantin Floros, *György Ligeti: Beyond Avant-garde and Postmodernism*. Translated by Ernest Bernhardt-Kabisch, Frankfurt am Main, Peter Lang Publishers, 2014, 103). Music is more overtly modeled from the continuous transformation of what Ligeti terms “intervallic seed crystals” (Peter Edwards, “Convergences and Discord in the Correspondence between Ligeti and Adorno”, *Music & Letters*, Vol. 96, No. 2, 2015, 250).

<sup>3</sup> Qt. In Miguel Roig-Francoli, “Harmonic and Formal Processes in Ligeti's Net-Structure Compositions”, *Music Theory Spectrum*, Vol. 17, No. 2, 1995, 254.

<sup>4</sup> Edwards, op. cit., 253.

<sup>5</sup> Qt. in Jonathan Bernard, “Inaudible Structures, Audible Music: Ligeti's Problem, and His Solution”, *Music Analysis*, Vol. 6, No. 3, 1987, 5.

<sup>6</sup> Qt. in Paul Griffiths, *Modern Music and After*, Oxford, Oxford University Press, 1995, 217.

Arrangements of intervals that determine the course of music and the development of form: this could just as well hold true for any functional tonal piece. It may be the case that in tonal music we encounter less “cloudiness”, and have less need for “discerning interval combinations” that are “taking shape”. It may also be true that Ligeti’s interval combinations are generally less predictable and more context-related than tonal harmonic functions are, but this does not invalidate the underlying idea: the unfolding of a piece of music is a process governed by a set of rules and directed towards certain events that are experienced as goals.

Already Russian musicologist Boris Asaf’ev wrote that “the attention of the perceiving subject is directed towards finding footholds in the flow of music, towards recurring intonational moments (whatever sonic elements they may consist of), and these moments crystallize in the mind”.<sup>7</sup> Significantly enough, such a foothold – focal intonation, referential sonority, *ustoy* as he calls it – is not necessarily a tonic, or even a consonance; theoretically, it could be any “arrangement of intervals.” It is easy to see how such recurring footholds can be conceived of as contextually created goals. Our listening experience favors such a mode of hearing, involving departure and return, tension and release, predictions, expectations and their fulfillment or frustration. Based on robust empirical evidence, David Huron makes a claim about “statistical learning”: as we listen to music we make predictions, and what we tend to predict is the most frequently occurring past event.<sup>8</sup> At the same time, the event we have predicted accurately is a source of pleasure.<sup>9</sup> Consequently, we are highly gratified by those recurring moments that we can accurately predict. Such moments are, therefore, not simply events that are heard more often than some other events: they are heard as goals of musical motion. The “musical event” in Huron’s statement may be defined by a number of parameters. It has been repeatedly noted that in Ligeti, and for that matter in many other works from the last several decades, other parameters including timbre, texture or volume may assume the role traditionally performed by pitch. Yet, upon closer examination, it transpires that even in these

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<sup>7</sup> Борис Асафьев, *Музыкальная форма как процесс*, Ленинград, Государственное музыкальное издательство, 1962/1930, 117–118 (translation M. Z.).

<sup>8</sup> David Huron, *Sweet Anticipation: Music and the Psychology of Expectation*, Cambridge, MA, MIT Press, 2006, 138.

<sup>9</sup> *Ibid.*, 164.

situations pitch tends to retain its role of the “most structural parameter”.<sup>10</sup> We can, therefore, safely assume that teleology is fundamentally connected (though not limited) to pitch organization.

In light of the above, and particularly in light of the composer’s own statements, in Ligeti’s music we are justified to search for certain pitch collections that play the pivotal role. If “moments point to other moments”, then there is a sense of directed motion. This is basically what Jonathan Kramer meant by linearity when he defined it as a “principle of composition or listening under which events are understood as outgrowths or consequences of earlier events”<sup>11</sup> or when he talked about certain events “being determined in accordance with implications that arise from earlier events of the piece”.<sup>12</sup> Moreover, the directed motion may be revealed not only in the immediate proximity, but also on a larger and indeed on the global scale: this is how we read the part of Ligeti’s statement where he refers to the “development of form”. The form of any musical piece involves connections at a distance, and processes spanning larger portions of music.

What are, then, these important pitch collections that “determine the course of the music”?<sup>13</sup> Obviously and trivially, the composition is rounded with respect to pitch class – the initial F is also the concluding pitch. The fact that the latter is accompanied by a G above is an instance of the aforementioned blurring, which still does not preclude its function as the intonational foothold. Let us also not forget that G is the third pitch introduced in this composition, thus presumably still clearly discernible; in addition, its prominent appearance as the highest pitch in bar 61, sustained through bar 64, initiates the second half of the composition. In this sense it may be “entitled” to partake in the closing function.<sup>14</sup> As the music advances, other tones will

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<sup>10</sup> There should be no doubt that Ligeti organized all parameters of his music with the utmost care. For an analyst it would be no less illuminating to study his rhythmic structures, which, in the present composition are based on what he called “elastic talea” (Jan Jarvlepp, “Pitch and Texture Analysis of Ligeti’s *Lux aeterna*”, *Ex tempore*, Vol. 2, No. 1, 1982, 27).

<sup>11</sup> Jonathan Kramer, *The Time of Music*, New York, Schirmer, 1988, 453.

<sup>12</sup> *Ibid.*, 20.

<sup>13</sup> The ensuing analysis is based on my earlier article, Miloš Zatkalik, “Reconsidering Teleological Aspects of Non-Tonal Music”, in: Denis Collins (Ed.), *Music Theory and its Methods: Structures, Challenges, Directions*, Frankfurt am Main, Peter Lang Publishers, 2013, 293–297. Here, it has been amended and significantly expanded.

<sup>14</sup> The difference between the beginning and the end can be viewed from the following



be assigned the roles of temporary or local footholds, such as the prominent A entering in sopranos in bar 24 and sustained through bar 37, with the appearance of the text “luceat eis” (the reader is strongly advised to have a score at hand).<sup>15</sup>

Analytically more pertinent than individual pitches are “specific predominant arrangements of intervals”, “interval signals” as they are also called. First, there is the initial three-tone collection, associated with the first statement of the first textual phrase (‘Lux aeterna’). It is the 013 set class, and it will reappear with some structural weight as the music progresses. More structural weight is assigned to the set class 025.<sup>16</sup> It will emerge as crucial to the structure of the piece. This collection is sometimes referred to as “the typical Ligeti signal”, even if we are cautioned that its general importance in Ligeti’s oeuvre should not be overestimated.<sup>17</sup> It performs a significant boundary-creating, hence form-shaping role as can be observed in the following table (Table 1).<sup>18</sup>

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perspective: while the finality of returning to the point of origin is intuitively understood, it is not necessarily a return to the *exact* point of origin. The final tonic differs from the initial one (witness Schenkerian *Ursatz*). Outside music, this is well captured by Tzvetan Todorov’s narrative formula equilibrium – disequilibrium – equilibrium, where the final equilibrium differs from the initial one.

<sup>15</sup> It is beyond the scope of this paper to discuss to what extent the salience of a given event can be equated with its referentiality, and whether there are sufficient criteria of stability in this music, that could override the effect of salience, as discussed repeatedly by Fred Lerdahl, “Atonal Prolongational Structures”, *Contemporary Music Review*, Vol. 4, 1989, 65–87; see also Miloš Zatkalik, Verica Mihajlović, *Prolongacija i strukturni nivoi u posttonalnoj muzici*, Banjaluka, Univerzitet u Banjoj Luci, 2016. For my purpose, it will be sufficient to treat salience as an important criterion in assessing the structural weight of an event.

<sup>16</sup> I use Allen Forte’s designations as a convenient way of labeling certain pitch configurations (i.e., 025 is more practical than a “major second plus minor third”, or “harmonics number 6, 7 and 8”). In addition, this makes certain meaningful relations between pitch configurations easier to observe, and enables a level of abstraction that can be useful at a certain stage of analysis. Otherwise, it would be preposterous to conduct a thorough set analysis on this piece.

<sup>17</sup> Miguel Roig-Francolí, “Harmonic and Formal Processes in Ligeti’s Net-Structure Compositions”, *Music Theory Spectrum*, Vol. 17, No. 2, 1995, 250.

<sup>18</sup> Not all authors would agree with this analysis (see, for instance Floros who cites the composer’s own division into ten sections. Floros himself divides it into four larger parts, see Constantin Floros, op. cit., 105).

**Table 1.** Synopsis of Form

Section	I				II				III			
Subsection	I <sub>1</sub>		I <sub>2</sub>		II <sub>1</sub>		II <sub>2</sub>		III <sub>1</sub>		III <sub>2</sub>	
(begin/end)	0	24	24	37	37	61	61	90	90	(101)	(101)	119/127
Pitch/pc	F→013	(025)	(A)	013→A	025	025	025	025	037	025	025	0257→F+G
Texture	canonic				non-canonic	canonic		non-canonic	canonic		non-canonic	

We can divide the piece into three sections, each of which consists of two subsections. There is room for further subdivisions, but they are not vital for this analysis. Transitions between formal divisions are smooth, there are no sharp junctures.

Most conspicuously, boundaries between sections are marked by changes in texture from canonic to non-canonic. Yet, with Ligeti, the structurally important events regularly include the parameter of pitch. The majority of the boundaries between sections or subsections are marked by the collection 025. The 013 collection, already singled out for its structural significance, also plays some boundary-defining role, whereas the significance of the minor triad (037) will be discussed at a later stage. Again in Ligeti’s words,

The interval signals were neither tonal nor atonal yet somehow, with their purity and clarity, they constituted points of rest, they afforded the possibility of operating with alternate tension and resolution. The point was simply to provide moments of clarity at important formal junctures, in contrast to the more or less dense, blurry polyphony that reigned in between these moments (qt. in Bernard).<sup>19</sup>

Goals are thus rather clearly projected both in pitch and in texture. What I have said so far may not have been very illuminating. Ligeti’s interval signals are well known, not least from the composer himself. What I find analytically exciting is to observe how the 025 set is established and how it gradually gains prominence. Its rise to power, as it were.

The first statement of this set is in bars 6–8, notes F–E-flat–A-flat in first sopranos (since the texture is canonic, it will be imitated by other voices). At that point, its significance and future role is far from obvious; it is in no way highlighted and it even cuts across the normal segmentation of the text. It becomes more meaningful when it reappears at bars 13–14, corresponding for the first time to a complete word (“aeterna”). Even this instance does not

<sup>19</sup> Qt. in Jonathan Bernard, “Ligeti’s Restoration of Interval and Its Significance for His Later Works”, *Music Theory Spectrum*, Vol. 21, No. 1, 1999, 2–3.

yet reveal the true significance of this collection: we understand it only in retrospect. The segment in which the 025 set is inaugurated as a structural collection comprises bars 22–24 when it closes the first subsection, just before the very prominent A, which also marks the entrance of another textual phrase (“luceat eis”).

That it plays a major structural role becomes clear at the beginning of the second section, bar 37, with three basses singing F-sharp–A–B, this time simultaneously. Henceforward, the collection returns frequently, both horizontally and vertically; it becomes the “recurring intonational moment” towards which “the attention of the perceiving subject is directed”, and which “crystallizes in the mind”, according to the Asaf’ev’s definition of *ustoy* quoted above. Most importantly, the boundary-defining role is subsequently confirmed by its appearance at another major structural junction in bars 87–90 (end of section II), where it is most clearly verticalized, in two “incarnations”: as E–G–A and E–F-sharp–A. Moreover, after it has performed the boundary-creating role between the two subsections of section II – also the mid-point of the piece – it is entrusted to the altos as their sole pitch content for the next no less than eighteen bars. The overall sound is heavily permeated with this collection.

Bar 94 introduces B5 as the melodic climax of the piece, and shortly afterwards, in bar 101, enters D as the lowest extreme. This conspicuous point of maximal registral expansion also has an “added bonus” of the 025 set class, both vertically (F-sharp–A–B in sopranos and tenors), and horizontally (A–B–F-sharp, prefigured by these same pitches in bar 37, and B–F-sharp–G-sharp as two interlocking sets with the same prime form in altos). If we add the B–D in the bases, we obtain another 025 set sharing the tone A with the previously indicated one; furthermore, if we abandon the tone A to the A–B–D set, then the A-flat in the altos completes the 025 with F-sharp and B.

The last sonority before the concluding dyad F-G reads D–F–G–C. Its prime form is 0257, which again can be constructed out of two interlocking 025 sets (C–D–F + D–F–G). As we can see, of the two common tones in that case, one is F (predictably?). Furthermore, if we consider pitches A (24–37 end signal, unison) – G (61; member of 025 but the tone itself is dominating in the outer voices) – E (83; unison), we again obtain the same set, which demonstrates its larger-scale organizing power (summed up in the simultaneous E–G–A in basses, b87).

Therefore, not only does the 025 set constitute a contextual goal that once established we expect to recur, and are gratified when we hear it, in a

manner not unlike the tonic in tonal music: the very promotion of this collection, the establishing of its structural primacy proves to be a goal-directed process. We can read it as a narrative of how an almost arbitrary group of notes is promoted into the central sonority of the composition.

But Ligeti has some other goal-reaching resources in store. One of the well-rehearsed strategies that enable non-tonal music to project goals is the completion of the twelve-tone aggregate. Edgard Varèse utilizes it, and so does Anton Webern in his pre-serial phase; it has been discovered in Olivier Messiaen, George Crumb and many more, and it can even be shown to play some role in tonal music. As far as Ligeti is concerned, we could take the first of his Ten Pieces for Wind Quintet as a textbook example. By bar seven, the composer has introduced eleven pitch classes; the last one, C-sharp is deferred until bar 16. Accordingly, its appearance is expected as an important event, and as an important event it is treated.<sup>20</sup> *Lux aeterna* may not be the most illustrative example, yet we will miss some important aspects if we overlook the use Ligeti makes of the possibilities offered by the full 12-tone aggregate as opposed to 9-, 10-tone or 11-tone collections. An instance of this is contrasting the II<sub>2</sub> subsection containing all twelve pitch classes with other (sub)sections with fewer pcs, thus contributing to the global shaping of the piece. Another possibility he explores is withholding certain notes which might plausibly be expected, and which are to be supplied later. One of his procedures is “stopping short” of the full aggregate completion: the penultimate pitch is given prominence while the last one is rendered inconspicuous or its appearance is postponed. Thus, section I employs ten pcs. The “completing-but-one” B occurs within the sonority that opens section II: in other words, it is involved in boundary-creation. It is shortly followed by the completing D. The completing tone is not really salient, although it gains some weight by being introduced as the last vestiges of the previous section (“Domine” sung by three basses) die out. The sections overlap and it is precisely with this D that the overlapping segment ends. A similar procedure repeats in II<sub>1</sub>: a 10-pitch collection, with the full completion deferred until the next subsection is already underway. In such cases, aggregate completion plays a connecting role between sections or subsections, a procedure previously identified in Ligeti’s *Ten Pieces* (Morrison 1985).

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<sup>20</sup> Apart from its emphatic presentation (general unison, *fff* dynamics, abrupt change of register), it is located near the point of the golden section. We are somehow aware that the music flow is directed toward this climactic point.

I would like, however, to offer an alternative view of the D at the beginning of II as the completing pitch. If we agree that, notwithstanding its above indicated connecting role, we experience it as rather inconspicuous, may we assume that the “legitimate completion” is deferred as far as bar 102? Namely, the D in the basses is given prominence as the lowest note in the entire piece, and a special structural role, since it both initiates the last subsection, and participates in the closing 0257 tetrachord (i.e., it is one of the two last remaining notes before the texture is reduced to the F–G dyad). We find another instance of a postponed or ambiguous aggregate completion in section II<sub>1</sub>: again a 10-pitch collection; the two missing pitches are G and F. One of them – F – is at first presented quite inconspicuously, then regained in bar 72 where it is the lowest tone, and sustained as such for the next seven bars. However, this is still not the structurally most important completion (would it be too early for that kind of “tonic arrival”, if we treat F as the focal intonation?). The structurally important completion, including both F and G is “saved” for the very end. All this suggests that aggregate completion does play a role in large-scale formal process.

As I have argued elsewhere,<sup>21</sup> the completion process need not be restricted to pitch classes. We can generalize it to other entities. As the music unfolds, the entities are introduced, and the goal is reached when all individual entities from the given “family of entities” are exhausted: all pitch classes (from the 12-tone collection or a subset thereof, or a subset of any other collection considered in some way significant or referential), all intervals/interval classes, all possible transpositions of a given scale, all possible permutations of the given set of any elements, and more. Not only are discrete elements involved. When the magnitude of a certain parameter changes continually, then exploring its full range, reaching the extremes, is also seen as a kind of completion. Registral completion – reaching the outermost bounds of the available tone space – can serve goal-projecting and goal-attaining purposes. Note that register is treated as distinct from discrete pitches, which allows for a degree of flexibility: registral completion does not necessarily predict the exact pitches that will serve as registral limits.

Such a process accounts for the peak tone B in bar 94. This tone is reminiscent of the A from bars 24–37, not least because of the same syllable “lu”. Taking a step further, I intend to show that it is in a way implied by it. Let us examine the implications of this A. When it appears, it opens up a new register, indicating the possibility that registral considerations must thencefor-

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<sup>21</sup> M. Zatkalik, op. cit.

ward be taken into account, and it is emphasized both texturally and textually. Most importantly, it is the highest tone yet, and will remain so for a long time. But would the listener expect the absolute melodic climax after less than a third of the composition has elapsed? I presume that most listeners will feel entitled to a note higher than A later in the piece. Reaching the absolute climax is thus projected as one of the goals. As I have already indicated, it does not imply what exactly that note will be; yet, given that the A already practically reaches the limits of the soprano register, would there be a wide choice of pitches available? The viable candidates are few, and among them the A–B progression is a better candidate since it reflects a number of other relations. It is presented vertically, between the lowest and highest notes, exactly when the melody reaches its highest point in bar 94; it is perhaps foreshadowed by the quasi-legato transition from A to B between tenors and basses in bar 37, with the striking timbral effect of the falsetto basses. This in turn foreshadows the major second (transposed by major second), F–G that concludes the composition. There is yet another implication of the A–B progression that will be mentioned towards the end of this paper. For the time being, we can conclude that the expansion of musical space, reaching its highest and lowest extremes, can be experienced as a goal-directed process.

Another aspect of Ligeti's compositional procedures germane to my topic is voice-leading. Michael Hicks points out that Ligeti's interval signals, especially those that "provide moments of clarity", to recall Ligeti's statement, may be "blurred by *filling*, a process wherein new pitches are inserted into the existing intervals; by *accretion*, in which new pitches are attached to the outside of existing intervals; or by *shifting*, in which one or more of their elements ascend or descend".<sup>22</sup> Furthermore, expanding and contracting tone collections by stepwise motion of the outer notes is of particular importance, and even a cursory look at the score should make it clear. Other scholars have also noticed "wedge contours" as "a mainstay of Ligeti's music".<sup>23</sup> These pro-

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<sup>22</sup> Michael Hicks, "Interval and Form in Ligeti's *Continuum* and *Coulée*", *Perspectives of New Music*, Vol. 31, No. 1, 1993, 174. There are obvious connections with "parsimonious voice leading" (Richard Cohn, "Neo-Riemannian Operations, Parsimonious Trichords, and Their 'Tonnetz' Representations", *Journal of Music Theory*, Vol. 41, No. 1, 1997, 1–66.), or Schoenberg's "law of the shortest way" (Arnold Schoenberg, *Theory of Harmony*, translated by Roy Carter, Berkeley and Los Angeles, University of California Press, 1983/1911, 39).

<sup>23</sup> Eric Drott, "Lines, Masses, Micropolyphony: Ligeti's *Kyrie* and the 'Crisis of the Figure'", *Perspectives of New Music*, Vol. 49, No. 1, 2011, 21.

cesses provide direction to linear motion. As a goal-projecting strategy, it may appear to be of purely local (“microteleological”) significance, relevant only for point-to-point connections; however, I am tempted to draw some more far-reaching conclusions about the expansion-contraction mechanisms over long spans, to demonstrate the existence of long-term linearity, which could perhaps qualify as the background structure of this composition, although what I am not trying to construct should not be confused with Schenkerian *Ursatz*.

**Example 1.** Background structure

The image shows two staves of musical notation. The top staff contains a sequence of chords with set class labels above them: 5, 6s, 13/14, 37/40, 47/50, 87/90, 98/92, 103/103, and 112. The bottom staff shows a similar sequence of chords with labels 013, 025, 037, 025, and 02. A dashed line connects the 013 chord to the 025 chord, and another dashed line connects the 025 chord to the 037 chord. A bracket labeled "hypothetical expansion" spans from the 037 chord to the 025 chord.

The familiar 013 trichord from the beginning expands into even more familiar 025 and further into 037, the minor triad from the beginning of section III (Example 1). It now contracts back to 025 (before ending up as a 02 dyad). This would then be the deepest structural layer, the “genetic code” of the composition, as it were. The example further shows how the indicated set classes are transposed (i.e., D to D-sharp) which I explain as displacements, by various interval classes, closer to the surface. It is as though the forces generated through the course of music bend the trajectory and displace certain events from their proper positions, cause them to veer off course. It is important to note that the beginning and end are not displaced. Why does this process of expansion stop exactly at the minor triad? Perhaps because the possibilities of gaining new sonorities through expansion are exhausted; a further expansion would yield another minor triad, the sonority that would merely be another transposition. If such an interpretation seems viable, this would be an instance of a completional process supporting directed linearity in the background.

Yet another aspect with teleological implications – and the principal addition to my 2013 analysis – needs to be discussed. Let us reconsider the D appearing in tenors in bar 41, indicated earlier as the completing tone of the chromatic total. As the F-sharp–A–B trichord from the previous section ex-

pires, this D enters into a four-tone subset of the whole-tone collection, together with C, E and F-sharp in other three tenors. The moment in itself may seem too brief to be anything but incidental; yet, it is not the only instance when the whole-tone collection is hinted at. Upon closer scrutiny, we can observe a slight prevalence of the pitches F-sharp, E, D and C in 39–41; the same could be said of the pitches A-flat, B-flat, C and D, bars 56–61. Possibly, there is also a significant whole-tone relation spanning the entire composition, from the initial F to A and B as melodic peaks, including G in bars 61–64 (local melodic peak, located at a formal juncture, and sustained for a considerable stretch of time), to the concluding F–G dyad. It is rather tempting, then, to include a low extreme. D-sharp – already identified as part of a boundary-creating minor triad – is also, if not the lowest pitch in the entire piece, then the lowest note up to that point, and very conveniently adding a fifth pitch to the whole-tone collection. According to the completion model, the remaining D-flat/C-sharp is implied. This, however, does not happen, in the sense that this pitch is never highlighted in an analytically meaningful way. Instead, the lowest extreme is D, reached via the descending chromatic trichord E–D-sharp–D: indeed a tetrachord, if we count the octave transfer of F–E, bars 71–85. If there are any expectations concerning the whole-tone scale, they are dispelled by the pronounced chromaticism in the lowest voices.

This long-range juxtaposition of whole-toneness and chromaticism invites us to search for other principles of pitch organization. When a whole-tone subset is complemented with a semitone, this produces a subset of the acoustic scale, or Scriabin's "mystical chord". Furthermore, when in bars 8–11 we hear the progression A-flat–D-flat–E-flat–F we may think of the pentatonic scale, which is even completed with B-flat in bar 12 ("unfortunately", only after an intervening G-flat). This G-flat, in its turn, suggests a diatonic scale, and considering the subsequent B-flat–A–B-flat–C–B-flat that can easily be perceived as a closing melodic formula, we can identify the scale precisely as B-flat minor.<sup>24</sup> The structural 025 is a subset of both. Ligeti seems to explore various possibilities of pitch organization, but he does not seem "enthusiastic" about any of them. None is projected to any appreciable degree; none of them produces a decisive perceptual effect. The listener is more likely to hear dense cluster-like sonorities with occasional points of clarity, "neither tonal nor atonal".

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<sup>24</sup> No analyst has gone as far as to assert the existence of functional tonality, but Jarvlepp, *op. cit.*, 27 for instance, talks about "quasi dominant 7<sup>th</sup> chords".



In what ways is this pertinent to our present concerns? I will implore the readers' patience while I make a theoretical detour. There are non-tonal compositions that rely on external, a priori defined systems of pitch organization. The a priori status of these systems is relative in the sense that – unlike, say, Mozart or Brahms to whom functional tonality was the only option – post-tonal composers could choose from a range of possibilities, such as the octatonic scale, some other mode, or dodecaphonic series etc. for one particular composition. Claude Debussy in his prelude *Voiles* consistently uses first the whole-tone scale, then the pentatonic one, whereas the contrast between the two serves as a principle tool for the shaping of the global form. *Eine kleine Trauermusik* by the Serbian composer Milan Mihajlović is centered on C, its referential sonority derived from the harmonic series; various transpositions of the octatonic scale are used in lieu of modulation, and at the point of crisis, octatonicism is pitted against tonality. Once such systems are established, they generate certain expectations on the part of the listener. Such compositions reveal from the outset their organizing principles, and comply with Asaf'ev's statement "The immediate goal of each first moment of intoning is to draw the listener into the sphere of the musical setting based on the system of sound relations specific to a given epoch and social context."<sup>25</sup> Music, however, often creates ambiguities in order to clarify them; contradictions to be united; music creates tension in order to release it.<sup>26</sup> Over the last hundred years, there have been many compositions in which organizational principles are less clear and by no means unequivocal. Contrary to Asaf'ev's proposition, the listener is not drawn into a recognizable system of sound relations. The goal toward which the musical motion is propelled is to clarify the initial ambiguity. Instead of the dominant function, it is ambiguity or uncertainty that generates tension. The goal is reached and tension released at the point (or a segment of the composition) at which one of the principles ultimately prevails.<sup>27</sup> In *Lux aeterna*, the rules governing the course of music are obfuscated. The composer gives us misleading clues, lays false scents. As we catch

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<sup>25</sup> Asaf'ev, op. cit., 63.

<sup>26</sup> The reason for this, as offered by the psychology of the unconscious, is related to the need for the mastering of tensions in early infancy, but we cannot pursue this line in the present article.

<sup>27</sup> I demonstrate how this works in Dmitri Shostakovich, Alexander Scriabin, and Serbian composer Miloje Milojević in Miloš Zatkalik, "Obfuscation and Clarification: Reflections on Post-tonal Teleology", *Principles of Music Composing*, XVII, 2017, 16–23.

glimpses of pentatonicism or whole-toneness or diatonicism etc., we expect to hear any of them established or completed. More importantly, as we are hearing occasional clashes between different principles, and receiving contradicting information, we may cease to expect a definite continuation, but all the more we expect a clarification. This, however, we are denied: some goals are never attained.

At the beginning of this article post-tonal teleology was presented as a binary choice: contextual goals (and means for their achievement) vs. obliterated sense of directed motion. In other words: either teleological or non-teleological. If for a while longer we abide by this oversimplified model, have we settled this issue for this composition? Up to now, I hope I have demonstrated how “moments point to other moments”. Moments in the proximate neighborhood, or further away, or across very large portions of the composition. I have also indicated the logic that makes these latter moments true points of arrival. Admittedly, there is no consistent syntax that would steer the music towards precisely these specific moments, but there is little doubt about the teleological nature of a number of processes we have noted in *Lux aeterna*. By way of a shortest possible summary, these processes include:

- centricity, with intonational centers and referential collections as contextually established goals;
- the very process of promoting these collections, rendered as goal-directed;
- aggregate completion, both locally and globally;
- the completion process in other domains (register, texture);
- directed linear motion, again both locally and globally;
- creating ambiguities, hence expectations of their clarification;
- finally, progressive-recessive tendencies in Wallace Berry’s terms (Berry 1987), the ending, generally deemed recessive,<sup>28</sup> is in this case as recessive as it could conceivably be.

This makes a solid case for goal-orientedness in *Lux aeterna*. We can, furthermore, situate this piece within a broader framework of teleological considerations. In my 2013 article, I proposed a number of teleological conditions (reproduced here in a slightly modified form). In order for a musical composition to be goal-oriented, at least some of the following conditions must be fulfilled:

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<sup>28</sup> Wallace Berry, *Structural Functions in Music*, Mineola, Dover, 1987.

1. music is conceived of as motion; a flow; a process;
2. events occurring before the end of the composition imply continuation;
3. the direction of that continuation is relatively predictable;
4. not only the immediate continuation, but also more distant, long-term goals are relatively predictable;
5. once attained, the goal is recognized as such;
6. patterns of tension and release are experienced; in this connection, the release of tension and dissipation of energy are characteristic of concluding processes.

These conditions are strongly interrelated, interdependent and largely validate each other. The condition 1 is the easiest one to grasp intuitively, even if extremely difficult to define. Condition 2, if it is not to be taken in a trivial sense (we can always imagine some kind of continuation, and the earlier the stage of the composition, the more assured we are that some continuation will follow), tends to relate ultimately to condition 6, since the feeling of tension is something that indisputably raises the expectation of continuation. Condition 3 heavily depends on the musical language employed, or rather on the listener's familiarity with it; at the same time, inertia, i.e. expectation that once a pattern has been established the course of music will continue in that pattern<sup>29</sup> also plays a significant role. Familiarity with, or the ability to recognize a musical language largely influences conditions 4 and 5, whereas condition 4 is particularly sensitive to the listeners' capacity for retaining past events.

All this deserves further elaboration, but that is beyond the scope of this article. Our immediate concern is to assess *Lux aeterna* against these conditions. In what ways the piece fulfill conditions 1 and 6, I believe, is self-evident. Condition 4 generally tends to exert the least immediate influence on the listener, we can, therefore, easily relegate it to these inaudible structures that Bernard discusses in his 1987 article.<sup>30</sup> Most of our analytical data, however, seem to corroborate the existence of these long-range processes. Recalling Huron's statistical learning, we can ascribe a certain level of predictability and recognizability to goals, which amounts to the fulfillment of conditions 3, 4 and 5. On the whole, *Lux* fares well against these teleological conditions.

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<sup>29</sup> Steve Larson, *Forces in Music*, Bloomington, Indiana University Press, 2012, 22.

<sup>30</sup> These procedures if not heard as such, still yield specific audible results. A different set of procedures would have been heard differently. In Ligeti's words: "polyphony is written, harmony is heard".

Two additional moments now invite attention. First, the above formulations such as “at least some of the conditions” and “to a certain level”. It is obvious that we need to switch from the binary mode to a more nuanced scale. Goal-orientedness is a matter of degree; the strength of the impetus, of propulsion toward the goal can be graded; there are varying probabilities of goal prediction and goal recognition. With teleology, as with most other aspects of music, it is not “either/or” but “to what extent”. Of course, I am not suggesting that we can or ought to quantify these values. A kind of relative, primarily intuitive but rationally explicable scale will suffice.

Accordingly, as much as we have strived to demonstrate teleological processes, a number of analytical observations can be made to undermine these processes. The sixteen densely packed voices of Ligeti’s canon stifle each other and no meaningful melodic development is perceived. Likewise, consistently applied polyrhythmic divisions 3:4:5 preclude the formation of recognizable rhythmic patterns. Nor is there a clock ticking in the form of accents, metric or structural. The entrance of canonic voices is virtually imperceptible, so not even these constitute discernible events. Sound mass is produced, entailing a sense of stasis. Key structural events (interval signals) issue gradually out of the mass. My analysis has demonstrated how they emerge, their – as I have called it – rise to power, which apparently renders them predictable. Yet, I acknowledged the lack of syntax that would steer the flow of music toward these events. They do perform the function comparable to that of the tonal cadence, but they are rather like attractors in a self-organizing thermodynamic system.<sup>31</sup> Having made all these analytical observations, it would be safe to say that there are clearly forces at work in this piece that serve to project goals and guide music toward them, but they are counterbalanced by tendencies to arrest the motion, frustrate expectations, thwart progress, blur the perspective. Instead of an evolution toward a certain outcome (either known a priori or projected within the piece), we have a “continuous self-vibrating region of intensities”<sup>32</sup> instead of a process with a beginning, a culmination and an end – a plateau.

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<sup>31</sup> Attractors are relatively stable states to which the system tends to evolve, and which determine the evolution and guide processes toward definite outcomes regardless of their initial states. I elaborate this idea in Miloš Zatkalik, “Musical Teleology between Newton, Prigogine and Deleuze (with Spinoza Becoming Musical)”, *Principles of Music Composing*, XX, 2021, 11–22.

<sup>32</sup> Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, translated by Brian Massumi, Minneapolis, London, University of Minnesota Press, 1987/1980, 2.

The second of the two above mentioned moments is no less intriguing. To what degree music is goal-oriented is not, or not only inherent in music itself. Orientation towards a goal is not, or not only something that exists *in* music as its intrinsic property: it is also a mode of listening. Even a tonal piece could be listened to with “non-teleological ears”. We can put it this way. Composers apply certain techniques or procedures. They do it consciously or unconsciously; they generally (but not always) have a specific result in mind; sometimes they can have a specific audience in mind. They cannot, however, specify the exact reaction of the listeners, including whether or not the listener will anticipate and recognize goals.<sup>33</sup>

The reason why I set such store by teleological listening has something to do with the fact that the mode of thinking in Western civilization is pervaded by teleology: we tend to listen in terms of beginnings and ends, expectations and fulfillments.<sup>34</sup> It is part of our listening strategies, indeed of our culture. And since we have already mentioned linearity, let us be reminded that our very language is linear.<sup>35</sup> Ultimately, as we have seen, we cannot accurately predict, even less prescribe, whether or not or to what extent a listener will expect and recognize goals or will prefer instead to hear “a single present stretched out into an enormous duration, a potentially infinite ‘now’”,<sup>36</sup> “frozen eternity”.<sup>37</sup> The infinite, the eternal: that is precisely what *Lux aeterna* is about. Let us be reminded of the difference between the “clear” F at the beginning and the “blurred” F-G at the end. This seems contrary to the conventional wisdom that the end ought to be more stable than the beginning. But this is valid only insofar as we require the end to be final and definitive. Here, the blurring of the end is tantamount to precluding its finality, creating conditions for its projection into eternity. If the composition ad-

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<sup>33</sup> This relation between compositional procedures and listeners’ experience could be called “structural coupling” after Chilean biologists Maturana and Varela (Humberto Maturana, Francisco Varela, *Autopoiesis and Cognition: The Realization of the Living*, Dordrecht and Boston, G. Reidal Publishing Company, 1980/1972). They developed this concept expressly for the biological domain, but some thinkers – notably Niklas Luhmann – applied it in the social sciences.

<sup>34</sup> Kramer, op. cit., 20.

<sup>35</sup> Note also Susanne Langer’s pertinent observations on the linearity of language (Susanne Langer, *Philosophy in a New Key*, New York, The New American Library, 1958, 77).

<sup>36</sup> Kramer, op. cit., 55.

<sup>37</sup> *Ibid.*, 7.

mits any goals, they are not of this world, transcendent, and projected into eternity. This makes us see teleological procedures in a new light. What most powerfully propels the music toward goals is inaudible, hidden from our perception. Part of God's larger design, inscrutable to men? We should probably call it *έσχατος*, rather than *τέλος*. One needs to be a believer to think of the last judgment and resurrection, but one does not need to share Christian beliefs in order to ask about the ultimate destiny and perhaps to recognize its audible shape in Ligeti's *Lux aeterna*.

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## Summary

Music composed within the framework of functional tonality is generally conceived as goal-directed, with goals of musical motion given a priori and usually known in advance. Conversely, non-tonal music defines its goals and goal-reaching procedures contextually, or the sense of directed motion is obliterated. The latter possibility seems more appropriate for Ligeti's works composed in the 1960s, particularly in light of his own statement about his works being "more object-like than process-like". Yet, this same composer has also stated that "musical moments have meaning only in that they point to other moments", this suggesting that, after all, we are justified in searching for some forms of goal-directed processes in his music. The present paper examines various procedures whereby Ligeti projects goals (short-, medium-, and long-term) in his composition *Lux aeterna* for sixteen voices; steers the flow of music toward them, and reaches (or sometimes undermines) them. These procedures can be classified as (1) centricity, with intonational centers as contextually established goals; (2) the very process of promoting these centers is rendered as goal-directed; (3) aggregate

completion, both locally and globally; (4) the completion process in other domains; (5) directed linear motion, again both locally and globally; (6) registral and textural processes; (7) patterns of tension and release. Of special interest will be the procedure (4), which in my earlier publications I have defined as an extension and generalization of the (well-rehearsed) aggregate-completion. The goal is defined as the exhaustion of all entities within a given “family of entities”, i.e. all pitch classes belonging to the given scale, all possible transpositions of a given collection, all intervals/interval classes etc. I have demonstrated such completion processes in several works by Lutoslawski, Messiaen, Shostakovich etc. By “goal” we can mean: a) a point in time, the reaching of a single note or chord; b) a more extensive musical entity: if the goal is the return of a previously stated theme, then the whole theme can be conceived of as a goal; c) a goal can be defined in a more abstract sense: to restore balance, to attain a certain state, to clarify initial ambiguity.

Three additional observations are made. There are clearly forces at work in this piece that serve to project goals and guide music toward them, but they are counter-balanced by tendencies to arrest the motion, frustrate expectations, and thwart progress. The second one is a warning that teleology does not exist solely through musical parameters: it is also a way of hearing music. According to the third one, while goal-directed processes span the entire composition, some of them, in conjunction with the text, transcend the work itself, and project goals into infinity.



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## RESEARCH AND TRADITION

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### **REDŽEP-REČKO MEĐEDOVIĆ AS AN INTERPRETER OF THE VOCAL-INSTRUMENTAL PRACTICE OF PAZAR SONG**

**Abstract:** Redžep-Rečko Međedović is the best known performer of “Pazar song” an element of the traditional musical heritage in Novi Pazar. Starting from the seventies of the 20<sup>th</sup> century till today, Međedović has been performing Pazar and other songs accompanied by a stringed instrument – the *đumbuš/banjo* at weddings, dance parties and other gatherings, and enjoys huge popularity in the local community. For the purposes of this paper, field research was conducted several times in Novi Pazar, from 2011 till today, when valuable ethnographic data were collected and invaluable musi-

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cal material was recorded. Međedović's interpretations and testimonies helped to define the characteristics of the Pazar song, as a subgenre of urban music in Serbia, that is, to better understand the semantics of its current practice.

**Keywords:** Pazar song, Redžep-Rečko Međedović, Novi Pazar, *banjo/đumbuš*, biography

One of the topics that has occupied an important place in ethnomusicological narratives since the second half of the 20th century is understanding individuals whose actions in culture are clearly recognized and valued.<sup>1</sup> Among such individuals, the personalities that stand out are those who, through decades of practice, have formed the standards and aesthetics of certain musical genres, such as Redžep-Rečko Međedović, who represents one of the most significant proponents of the urban musical tradition specific for Novi Pazar. His vocal performances, accompanied by a stringed instrument – the *đumbuš*,<sup>2</sup> are recognized by the local community as a sort of “sound symbol” that best reflects the cultural matrix of Novi Pazar. That is why Međedović has been a central figure in the field research the authors of this paper conducted on several occasions, starting from 2011 till today.<sup>3</sup> During the meeting with Rečko, about thirty different urban songs were recorded and biographical data was collected that shed light on the meaning of certain events in his life, as well as the context in which he acquired his musical knowledge.<sup>4</sup> That way, this subjective ethnography is not exclusively focused on the per-

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<sup>1</sup> Jesse D. Ruskin, Timothy Rice, “The Individual in Musical Ethnography”, *Ethnomusicology (Journal of the Society for Ethnomusicology)*, 56 (2), 2012, 299.

Writing about the importance of talented individuals within certain cultural environments, Ruskin and Rice particularly emphasized the contribution of individuals who achieved certain innovations through their actions.

<sup>2</sup> *Đumbuš* is a Turkish name for the factory-made instrument *banjo*. The term *đumbuš* is common in the local practice of Novi Pazar and it is often used as an instrumental accompaniment to vocal performances. The *banjo* is a six-stringed instrument similar to the guitar, with a leather-covered neck and body.

<sup>3</sup> Apart from Međedović, conversations with other interviewees were also recorded during the field interviews, including: Nazim Ademović, members of the Pružljanin family (Etem, his brother Mehmed and sons Rifat and Fuad), Biljana Pavlović, Miomir Beloica, Ramiz Dupljak and Muradija Kahrović Jarebičan.

<sup>4</sup> Steinar Kvale, Svend Brinkmann, *Interviews. Learning the Craft of Qualitative Research Interviewing*, Los Angeles, London, New York, Sage, 2009, 123.

son who plays music but represents “a form of clarification of the social self and awareness of others”.<sup>5</sup>

In examining the explanations given by Redžep-Rečko Međedović, and the performance of relevant musical examples, this paper will discuss the urban musical practice of Novi Pazar, which are lacking in the ethnomusicological narratives. Therefore, Međedović’s musical renditions and verbal statements will represent the material for reading the individual interpretive characteristics that will enable the understanding of one part of the urban musical heritage of Novi Pazar.

### The Pazar song

Međedović’s repertoire is mainly limited to local urban songs by anonymous authors, as well as those he covered or composed himself during his rich career. In terms of the musical and poetic characteristics, the opus of this interpreter can be considered homogeneous, which is indicated by the common melodic sequences, the love theme, and the characteristic individual performance style present in the vocal and instrumental sections. In that sense, the examples that constitute Međedović’s opus in this paper are defined as Pazar songs that represent a subgenre of urban songs in Serbia. The Pazar song is related to the urban, immanent multi-ethnic structured society and formed in the centuries-old time continuum, under the distinct oriental influence. The mentioned syntagm includes cultural creations that are believed to had been brought to the Balkans by the Turks, and which survived in the cultural practices of many peoples even after the Ottoman retreat.<sup>6</sup> Its use generally indicates the contents of Eastern provenance, while the Byzantine heritage is sometimes neglected, as well as the elements of Arab-Persian

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<sup>5</sup> Мирјана Закић, *Душом и фрулом: Добривоје Тодоровић* [With Soul and Flute: Dobrivoje Todorović], Београд, Факултет музичке уметности, 2015, 9.

<sup>6</sup> Cf. Radmila Petrović, “Narodna muzika istočne Jugoslavije – proces akulturacije” [National Music of Eastern Yugoslavia – The Process of Acculturation], *Zvuk*, 1974, 155–160; Драгослав Девић, “Оријентална или балканска лествица у народним песмама Србије и Македоније” [Oriental or Balkan scale in the folk songs of Serbia and Macedonia], *Македонски фолклор*, XVI/32, 1983, 121–127; Pekka Risto Pennanen, “Lost in Scales: Balkan Folk Music Research and the Ottoman Legacy”, *Musicology*, 8, 2008, 127–146; Jelena Jovanović, “Identities expressed through the practice of *kaval* playing and building in Serbia in 1990s”, in: Dejan Despić, Jelena Jovanović, Danka Lajić-Mihajlović (Eds), *Musical Practices in the Balkans: Ethnomusicological Perspectives*, Belgrade, Institute of Musicology of SASA, 2012, 183–202.

melody.<sup>7</sup> It is obvious that “the general names Oriental, Turkish or Eastern”<sup>8</sup> apostrophize phenomena that are expressed in modern literature with the concept of *a la turka*.<sup>9</sup> Apart from the Pazar song, other subgenres of urban music, such as the Bosnian and Herzegovinian “sevdalinka”<sup>10</sup> and Vranje song,<sup>11</sup> developed under the oriental influence.

Understanding Pazar city songs interpreted by Redžep-Rečko Međedović requires their contextualization within the scope of ethnomusicological research in this area, as well as the basic historical and geopolitical facts related to Novi Pazar. The musical material of a total of 400 folk melodies, which Miodrag A. Vasiljević wrote down in the “cradle of medieval Serbian culture” – Old Ras (so-called Sandžak) provides the starting point for analysing the current city practice.<sup>12</sup> Vasiljević organized the first research trips to this area in 1934 and 1935, but, according to him, the recorded material was burned during the Second World War, and he repeated the entire interviewing process in 1947. Among the tellers were the Muslim and Orthodox population of the time, and it is particularly interesting that his wife, who took part in collecting songs in the patriarchal environment, helped him when contacting Muslim women.<sup>13</sup> In the Preface of his book, he specifically referred to Novi

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<sup>7</sup> Драгослав Девић, *op. cit.*, 123.

<sup>8</sup> Сања Ранковић, “Традиционална музика Призренске Горе у сенци Оттоманске империје” [Traditional music of Prizrenska Gora in the shadow of the Ottoman Empire], *Музиколоџија*, 1 (20), 2016, 111.

<sup>9</sup> Cf. John Morgan O’Connell, “In the Time of Alaturka. Identifying Difference in Musical Discourse”, *Ethnomusicology*, 49/2, 2005, 177–78; Svanibor Pettan, “Alaturka – alafanga continuum in Balkan music and ethnomusicology”, in: *Research of Dance and Music on the Balkans*, Brčko, International Musicological Society & Banja Luka, Musicological Society of R. S.; Sarajevo, Musicological Society FBiH; Association for Fostering of the Serb Cultural-Historical Heritage Baštinar, 2007, 89–98.

<sup>10</sup> Vlado Milošević, *Sevdalinka* [Sevdalinka], Banja Luka, Muzej Bosanske Krajine, Odsjek za narodne pjesme i igru, 1964; Damir Imamović, *Sevdah: muzičko putovanje kroz tri stoljeća* [Sevdah: Musical Journey through Three Centuries], Zenica, Vrijeme, 2016.

<sup>11</sup> Сузана Арсић, *Врањска њесма као експресивни жанр* [Vranje Song as an Expressive Genre], мастер рад у рукопису, Београд: Факултет музичке уметности, 2013.

<sup>12</sup> If one takes all variants of songs in Vasiljević’s collection, there are a total of 500 examples. Миодраг Васиљевић, *Народне мелодије из Санџака* [Folk Melodies from Sandžak], Београд, Музиколошки институт САН, 1953.

<sup>13</sup> During his visit to Sandžak, he met the famous singer Hamdija Šahinspahić from Pljevlja, with whom he recorded 300 songs that were published in Moscow after

Pazar, which he singled out as an environment suitable for the study of musical folklore and “its accentual features that develop under the influence of folk speech”.<sup>14</sup> It is interesting that during the recording of the musical material in Novi Pazar, Vasiljević did not interview the Muslim population as he did in other cities. Thus, his singers were Serbs who performed dozens of “slava” (patron saint’s day), wedding, love, and other songs.<sup>15</sup>

Vasiljević’s research was followed by a multi-decade discontinuity in the collection and observation of traditional musical language in Novi Pazar. As already mentioned, in order to reconstruct the diachronic dimension of the traditional urban music heritage of Novi Pazar, the authors of this paper have successively studied the distinctiveness of urban culture in southwestern Serbia since 2011. The results of many years of research so far have been documented in the form of studies in various written publications<sup>16</sup>.

Other than the insight into the diachronic flow of musical folklore studies in the area of Novi Pazar, it is extremely important to mention the cultural and historical context in which the Pazar song was created and developed. As previously mentioned, Novi Pazar is classified as one of the cities in which the Turkish domination lasted until the Balkan Wars and the final liberation of Serbia in its entirety from centuries of occupation. During the 19th and the first half of the 20th century, there were numerous migrations and settlements of the population from Montenegro, Herzegovina, Bosnia and the

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Vasiljević’s death. Миодраг Василевич, *Югославские народные песни из Санджака* [Yugoslav Folk Songs from Sandžak], Москва, Музыка, 1967.

<sup>14</sup> Ibid., X.

<sup>15</sup> Among Vasiljević’s tellers from Novi Pazar were: Stanimir Savić, Svetomir Savić, Atanasije Veljković, Milovan Radovanović and Đoka Maštaj.

<sup>16</sup> Здравко Ранисављевић, Сања Ранковић, “Традиционална играчка и вокална пракса Новог Пазара” [Traditional dancing and vocal practice of Novi Pazar], in: Здравко Ранисављевић (Ed.), *Семинар традиционалних игара и песама Мачве, Јагра и Рађевине, Појкозарја и Новог Пазара. Приручник*, Београд, Центар за истраживање и очување традиционалних игара Србије, 2014, 65–92; Здравко Ранисављевић, “The Role of Traditional Dances in the Creation of the Bosniak Ethnic Identity in Istanbul”, *Conservatorium*, Volume 10, issue 1, 2023, 40–45.

Marija Dumnić Vilotijević explored the musical tradition of the so-called Sandžak within the framework of comparative research dedicated to urban music in Serbia. She interpreted Vasiljević’s inquiries and remarks this researcher presented regarding the urban musical tradition. Марија Думнић Вилотијевић, *Звуци носталгије: историја староградске музике у Србији* [Sounds of Nostalgia: History of “Starogradska” (Old Town) Music in Serbia], Београд, Чигоја штампа, 2019, 81–84.

interior of Serbia, as well of as a certain number of Circassians.<sup>17</sup> Until the Second World War, Jews also lived in Novi Pazar, but the Germans expelled them and thereby completely erased their contribution to the local city culture.<sup>18</sup> In this period, residents of nearby areas such as: Pešter, Golija, Bihor, Rogozna and the Lim valley came to Novi Pazar. After the Second World War, the tendency of the Muslim population to increase and the decline in the number of the Serbs and other nationalities was particularly evident.<sup>19</sup> Moreover, one of the important events was the official recognition of the Bosniak ethnic modality in 1994, when the population of the Islamic religion in Bosnia and Herzegovina identified with this designation, abandoning the previously used name – Muslims.<sup>20</sup> The population census in the Republic of Serbia, which was conducted in 2002, introduced the possibility of people declaring themselves through the ethnic modality of Bosniak/Bosniaks, while retaining the previously used option Muslim/Muslim.<sup>21</sup>

Bearing in mind the ethnic structure of the inhabitants of Novi Pazar, Pazar song in today's practice lives as a part of the cultural heritage of this region, whose genesis implies an immanent multicultural habitus.<sup>22</sup> In a similar way, Damir Imamović, the interpreter of the so-called Bosnian "sevda-linka", points to the sharing of this vocal form among Bosniaks, Serbs and Croats.<sup>23</sup>

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<sup>17</sup> Muradija Kahrović Jarebičanin, *Novi Pazar u vaktu i zemanu* [Novi Pazar in "Vakat" and "Zeman"], Novi Pazar, Narodna biblioteka "Dositej Obradović", 2014, 25.

<sup>18</sup> *Ibid.*, 27.

<sup>19</sup> According to the last official census from 2022, the city of Novi Pazar had a total of 106,720 inhabitants, of whom 85,204 were Bosniaks, 14,142 Serbs, 1,851 Muslims, 255 Gorani, 200 Albanians, 72 Yugoslavs, 9 Hungarians, 5 Macedonians, 6 Bulgarians, 1 Vlach and 1 Bunjevac (Data downloaded from the link <https://publikacije.stat.gov.rs/G2023/Pdf/G20234001.pdf>, last access on March 29, 2024).

<sup>20</sup> Владе Симовић, "Религијско обликовање бошњачке нације" [Religious Shaping of Bosniak Nation], *Политикеи*, 8, 2014, 362.

<sup>21</sup> Светлана Радовановић, Емилија Ђоковић, "Етничка и конфесионална структура" [Ethnic and confessional structure], у: Мила Павловић (ур.), *Сјенички крај – антропо-географска истраживања*, Београд, Географски факултет, 2004, 301.

<sup>22</sup> It is important to point out that urban songs in Novi Pazar, apart from the repertoire shared by all the residents of this settlement, can in some cases be related to certain communities. For example, the songs that are sung when the bride's hair is dyed with henna are performed exclusively in Muslim houses, while the "slava" (Patron Saint's Day) songs are sung in Orthodox households, as evidenced by Miodrag Vasiljević's research.

<sup>23</sup> Damir Imamović, *op. cit.*

### “The king of the *čaršija* (city centre) – Redžep-Rečko Međedović”

Redžep-Rečko Međedović was born in 1949 in Novi Pazar where he completed the primary and secondary school, and the Textiles College.<sup>24</sup> His musical talent came to the fore in elementary school, as evidenced by the fact that he sang in the city choir at the recommendation of music teacher Predrag Peruničić. However, the greatest interest of this musician was aroused by the realization of the sound spectrum of the guitar he bought as a seventeen-year-old with his first salary. This self-taught musician soon mastered the basic elements of playing and started performing in a small ensemble with performers on the *darabuka* and the accordion.

In addition to the solo guitar, over time Međedović learned to play the bass guitar, expanding his sound range during his own public performances at local weddings and dances. He was especially intrigued by the instrument the *đumbuš*, which he saw for the first time in the hands of an extremely respected musician from Pazar – Rifat Rifatović. It is an instrument that, according to Međedović, was not present in Pazar before the Second World War.<sup>25</sup> It was brought by the Circassians, members of Rifat's family who moved from Pristina to Novi Pazar after the Second World War, forming one of the most popular orchestras, whose composition included: the violin, the *đumbuš*, the accordion and the *darabuka*.<sup>26</sup> Before them, Pazar city songs were accompanied by the accordion and/or the *def* (tambourine),<sup>27</sup> as well as

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<sup>24</sup> He gained his first work experience at the knitwear factory “Raška”, and from 1976 he started working at the high school “Škola učenika u privredi”, until 1995, when he retired.

<sup>25</sup> According to Redžep Međedović, instead of *đumbuš* and *uta* (which are also played in Novi Pazar), *tamburas* and *mandolins* were previously used to a greater extent, which is evidenced by the fact that there was also a *tambura* orchestra in this city.

<sup>26</sup> Circassians are native people of the Northwest Caucasus. A family of Circassians moved to Pristina, where they played as excellent musicians in the orchestra of Radio Television Pristina. After the Second World War, they came to Pazar and lived in *Rečkova mahala*, and he remembers their inspired playing at weddings and in local pubs.

<sup>27</sup> The *def* was played by men in various musical ensembles or by women when the custom of *krna* (painting the bride with henna) was performed before the wedding. In this intimate moment of preparing the bride for the wedding, Pazar families hired a certain *Muratka* who sang while accompanying herself by hitting the *def*. She played all the songs from the local repertoire to the rhythm of the *rumba* and for her performance she received a certain amount of money from those present (tips). Rečko vividly described these gatherings: “Women gather, the bride serves. It's the night before departure. They called that famous *Muratka*. She sang and hit the *def*, a big *def*, like a pan...

ensembles consisting of: the darabuka, the def, the violin and the clarinet. The music-making of the Circassians left an exceptional impression on Međedović, who, inspired by their performance, acquired an American banjo during 1969/1970. However, the acoustic specificities of this instrument intended to represent country music were not suitable for the interpretation of the Pazar songs. That was the reason Međedović bought a đumbuš in Istanbul, which he later reworked, trying to bring it closer to a guitar by placing frets and by “Italian tuning”, which made him stand out from other local players. This particularly influenced the enrichment of the repertoire by performing city songs from Novi Pazar, which, as he says, he “learned from the people”. He heard most of them from merchants and old Pazarians – “merakli”, who until the end of the last century liked to gather in local cafes and sing Pazar songs. According to Rečko’s testimony, hanging out in a pub environment meant the Pazar craftsmens’ enjoyment of the falsetto interpretation of local songs.<sup>28</sup>

During the 1960s, Rečko introduced great changes in the interpretation of Pazar songs because he was the first in Pazar to buy a sound system and use an amplifier when performing at various celebrations and parties. Moreover, the modernization of the presentation of Pazar songs meant the use of drums instead of the darabuka, which caused great surprise among the audience. Singing to an accordion, drums and a bass guitar, he suppressed the Circassians and became, as he himself defined it, “the king of the *čaršija* (city

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She would beat the def and women would dance. The women sang all these songs with the def. Muratka died. Now it is no longer done with the def. Now women and men are together.” (Sanja Ranković and Zdravko Ranisavljević, Transcript of interview with Redžep Međedović, Novi Pazar, July 1, 2012).

<sup>28</sup> Particularly popular songs among them were: “This morning my rose bloomed”, “Ginger hair you girl have”, “If I only knew, my God”, “There down the mahala (street)”, “Hadža’s Fata”, “My dear, my darling”, “When I went for a walk”, “There’s an almond tree in my garden”, “I sent dad to buy me a ‘đerdan’ (necklace)”, “Beside Novi Pazar the clear Raška flows”, “Oj, međice, međice”, “Small fish in a stream”, “My dove, my dove”, “Dark night, dark you are”, “I walked up and down the Pazar field”, “My love lies ill”, “Why don’t you come, Fata?”, “Rapka became a young widow”, “My dear, my cuddly girl”, “Three birds started to sing”, “My beautiful Anatolian girl”, “My daughter, shall I give you away to Alija?”, “Yala, chauffeur, yala”, “Allah doctor, I pray to you” and others. All of them are part of Rečko’s repertoire and represent recognizable sound symbols of the urban sound in Novi Pazar. However, at weddings in rural areas, he played a more diverse repertoire, especially some newly composed songs, Radojka’s kolo, the Užice kolo and other melodies.



centre)” and the most sought-after musician in the area. Međedović meticulously illustrated the status of a musician at the time when he was at the peak of his popularity, as well as the basic principles of playing at local celebrations:

I worked for many years on one principle of program music. I was very expensive. Whoever wanted Rečko had to secure my orchestra three months in advance. We play until eleven o'clock, I sing, everyone sings... For an hour, then a rest, one hour [of song], then a rest... The music was appreciated at that time. And then, at half past ten, at eleven, we take a large tray, put a scarf, a towel or a sheet on it, and choose a distinguished man who will collect tips for the music, he goes from guest to guest...and everyone had to have in his pocket for the host and for the music, because there would be a plate [tray, authors' note (A/N): S. R. and Z.R.] for the music.<sup>29</sup>

According to his words, the current practice of performing at weddings and other celebrations, that is, the interaction between musicians and guests, is completely different. Today, in some cases, it means the individual enjoyment of one of the guests who orders songs at his discretion and rewards the musicians with money.

Međedović was active in his youth as a member of the KUD (“Cultural Artistic Society”) TK (“Textile Factory”) “Raška” where he led the folk orchestra.<sup>30</sup> Performing with the KUD, he often sang, accompanying himself playing the đumbuš and, as one of his most significant solo performances, he mentioned his victory at the “Festival of Friendship” where he performed the song “Oj, međice, međice”. It is a Bosnian sevdalinka he heard from Muhamed Mešanović from Sarajevo, but he changed the melodic line and rhythm to some extent. He explained the changes to the song by the need, according to him, to make this “*saz* accompanied song” [“sevdalinka”, A/N: S.R. and Z.R.] adapted to the Pazar way of interpretation by changing the free rhythmic pulsation into a distributive rhythm. Working as an amateur, he gained extensive musical experience, including the creation of a melody for an existing poetic text of the song “Beside Novi Pazar the clear Raška flows”.

In addition to playing music in his own environment, Međedović often travelled to Istanbul to play and sing in the restaurants of expatriates from Novi Pazar. For that occasion, in addition to the Pazar songs, he also learned a few songs in the Turkish language. His occasional trips to Turkey inspired

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<sup>29</sup> Transcript of interview with Redžep Međedović, op. cit.

<sup>30</sup> KUD “Raška” exists today under the name KUD “Sandžak”.

him to write the lyrics for the song “Allah doctor, to you I pray”, which is partly in Serbian and partly in Turkish.

Today, Međedović performs less than before, but his repertoire is still dominantly based on Pazar songs. He also likes to perform *schlager* (hit) and evergreen songs, which he is particularly fond of, as well as songs by Haris Džinović, Haris Bešlić, Miroslav Ilić, Mišo Kovač, Miki Jevremović and others. He occasionally plays in one of the cafes in Pazar and still has his audience, who come from other cities to enjoy his music.

### **Poetic and musical characteristics of Pazar songs in the interpretational practice of Redžep Međedović**

The Pazar songs that Redžep-Rečko Međedović cultivates in his repertoire are examples of the love lyrics characterized by richness and variety of content.<sup>31</sup> Some of them have their melodic or textual variants in the wider area of the Balkans (such as the song “Look at me, Anatolian girl, if in Muhammad you trust”, Example 2) or in neighboring settlements (“There down the mahala (street)”, Example 1), and those that have to do with Novi Pazar are certainly dominant (see Example 3, 4 and 5).<sup>32</sup>

In the thematic sense, the selected poems included in this work refer to a boy’s longing for a girl, a girl’s beauty, or jealousy. The text units are formed as monologic and dialogic statements, and occasionally through a combination of these procedures. From the poetic aspect, they are based on the versification that is manifested within eight syllable verse (Example 1 and 4), nine syllable verse (Example 3), eleven syllable verse (Example 5) and thirteen syllable verse (Example 2). However, the structures of the verses are sometimes extended by the appearance of non-constant (Example 1) and variable and non-constant choruses (Example 2) before the stanzas which arise as a consequence of working with the text.<sup>33</sup> Most often, it is about lex-

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<sup>31</sup> Радмила Пешић, Нада Милошевић Ђорђевић, *Народна књижевност* [Folk Literature], Београд, Требник, 1997, 141.

<sup>32</sup> The song “Look at me, Anatolian girl, if in Muhammad you trust” is widely known in the regional urban folklore under the name “Ginger hair you girl have” (Думнић Вилотијевић 2019: 36). In contrast to the previous one, the song “There down the mahala (street)” is an example recorded by Vasiljević in Pljevlje, as well as in the Serbian countryside around Novi Pazar (Васиљевић 1953, see Example No. 151 and 267).

<sup>33</sup> Сања Радиновић, *Облик и реч: закономерности мелодоејској обликовања српских народних песама као основа за методологију формалне анализе* [Form and Word: Regularities of the Melopoetic Shaping of Serbian Folk Songs as a Basis for the Methodology of Formal Analysis], Београд, Факултет музичке уметности, 2011, 223.

emes ay or aman, which Miloje Milojević singled out as one of the typical elements of “poems of the upper layer”, that is, of examples of urban proverbs created under the Eastern influence.<sup>34</sup>

The musical characteristics of Pazar songs in the interpretation of Redžep Međedović, are specific in their way of macroformal, microformal, metrorhythmic and melodic shaping, along with recognizable tonal structures and means of expression. The particularity of his performing practice is reflected in the vocal-instrumental interpretation in which both components of the musical flow represent inseparable constructive factors of the individual performing style.

As a rule, the macroform of the Pazar songs is realized as one-part. In Međedović's performance, on the other hand, it includes indispensable instrumental introductions that bring the thematic material of the melostrophe (in whole or in part), mostly without significant melodic variation. Namely, the instrumental introductions are based on the interpretation of almost the entire melostrophe (see Example 1), other thematic material of the sung text (Example 2 and 3) or a melodic part that is not significantly thematically related to the interpretation of the melostrophe (see Example 5). What is particularly characteristic are the cadential segments of the instrumental section, which, in contrapuntal relation to the vocal section based on a flat tone, mark the ends of the macroformal parts of the song (instrumental introduction and stanza).

Figure 1. Type example (examples 1, 2, 3 and 5)



The unique (macro)formal development of the Pazar songs, within the dominant one-part, implies a characteristic latent two-partness which is manifested through the existence of the initial and medial part of the melostrophe. The aforementioned parts are certainly connected by the poetic text, while the latent two-partness is created at the melodic level, by the realization of their melodic sequences in different intonation fields. Namely, as a rule, the initial part is realized within the lower tetrachord of the used tonal sequence, while the medial part brings a tonal extension to the entire used sequence,

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<sup>34</sup> Милоје Милојевић, *Народне њесме и ијре Косова и Метохије* [Folk Songs and Dances of Kosovo and Metohija], Београд, Завод за уџбенике и наставна средства, 2004, 18.

while generally starting within the upper tetrachord (often from the top of the used tonal sequence). The melostrophes of all the attached examples at poetical level are based on couplets that coincide with musical sub-units. They are built from two thematic materials (AB) that are realized within the framework of two-beat or four-beat units. By repeating and chaining them, three-part (see Examples 2 and 3), four-part (see Examples 1 and 4), and more rarely five-part structured melostrophes are obtained (see Example 5).

The microformal ways of the musical shaping of Pazar songs are in direct connection with their poetic level. Taking into account the dominance of the syllabic structure, with occasional melismatic sequences that are mostly connected to the endings of half-verses and verses, the microformal segments of Pazar songs are usually realized as two-beat motive units. Particularly distinctive examples are the ones in which the structures of the poetic and musical texts match, and it can be considered one of the characteristics of the Pazar songs interpreted by Redžep Međedović.

The metrorhythmic shaping of Pazar songs on a paradigmatic level implies the dominant use of eighths and quarters, with the frequent appearance of punctuated ratios in which eighths and sixteenths, or quarters and eighths, enter. Also, the occurrence of the so-called inverted punctuated relations in the presented rhythmic values is frequent. In addition, the recognition of instrumental cadential segments in Međedović's performances is reflected in the use of sixteenth-note (four-tone) sequences. In addition to the above-mentioned methods of metrorhythmic design, Redžep Međedović's special performing manner can be considered the occasional use of eighth-note pauses at the beginnings of the structural units of the melostrophe (both at the beginning and in the course of it), which generally enters into an inverse punctuated relationship with the quarter unit below.

**Figure 2.** Type example (examples 1, 2 and 4)



In terms of metrorhythmic shaping, it is also necessary to point out the occasional realization of rhythmic counterpoint, which is reflected in the rhythming of eighth-note and quarter-note units at the end of half-verses, with the rare occurrence of melodic counterpoint (in the same places) (see Figure 3).

Figure 3. Segments from the song “This morning my rose bloomed”



The melody of the Pazar songs performed by Međedović most often implies a rich tonal material that moves within the octave (Examples 1 and 4), none (Example 3) or duodecime (Example 2), while narrower ambituses are rarely encountered (like Example 5). The contents of the tonal spectrum are mostly based on diatonics (see Examples 1, 2, 3 and 4), and in exceptional cases hyperfinalis and tone  $h^1$  in its basic and diminished form (Example 5) appear within the same example. Thus, in certain parts of the melodic flow, there is an interval of an excessive second between pitches  $as^1$  and  $h^1$ , which is interpreted in the literature as one of the main orientalizing performances.<sup>35</sup> One of the interesting songs in the field of tonal structure is the song “Look at me, Anatolian girl, if in Muhammad you trust” (Example 2), which represents a musical variant of the transnationally characterized song “Ginger hair you girl have”. It is attributed to its Ottoman origin and its presence in the urban folklore practices of the Balkans thanks to the music of the Roma and Jews who passed it on.<sup>36</sup> Although it often appears with an excessive second in the melody, in Redžep Međedović’s performance we can talk about the presence of the “Nahawend” maqām, which represents a “melodic type of oriental origin without an excessive second”.<sup>37</sup> A special feature of this singer is that during the interpretation of the indicated song, it contains a musical segment in which the melody gradually descends a quint lower than the finalis (Example 2).

Međedović’s individual performing style is crucially profiled through means of expression, such as: tempo, articulation, dynamics and, especially, ornamentation. The tempo of Pazar songs in his interpretations is homogeneous

<sup>35</sup> Милоје Милојевић, op. cit., 18; Pekka Risto Pennanen, op. cit.

<sup>36</sup> Donna Buchanan, “Oh, Tose Turks! Music, Politics, and Interculturality in the Balkans and beyond”, in: Donna Buchanan (Ed.), *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*, Lanham – Toronto – Plymouth, The Scarecrow Press Inc, 2007, 3–56; Марија Думнић Вилотијевић, op. cit., 36–37.

<sup>37</sup> Милоје Милојевић, op. cit., 36.

at the level of the entire genre, realized as *moderato*. It seems that this aspect of temporality is completely subordinated to the poetic component of the presented poems, taking into account their distinctive content, as one of their basic, previously mentioned, paradigmatic characteristics. The dominant *legato* articulation, equally represented in Međedović's vocal and instrumental interpretations, contributes to the impression of the incomprehensibility of the melody and the connectedness of the immanently long, poetic text. By using reduced articulation, without distinct accents, and in combination with a characteristic *moderato*, a kind of spiritual ambience is achieved. The uniform *mezzo forte* dynamic, balanced between the vocal and instrumental parts in concrete realizations, certainly contributes to this ambience. The ornamentation used by Redžep Međedović is common to his vocal and instrumental media, such as: single pre-beats and post-beats, pral-thriller, thriller and glissando. A certain difference between the ornamentation of the vocal and instrumental parts is reflected in the dominance of the glissando in the vocal part, as opposed to the dominance of the diatonic pral-thriller and single diatonic post-beat in the instrumental realization.

A special style feature, which points to exceptional performing skill and style refinement, is the micro-modelling that Međedović achieves at the level of ornamentation. Combining different ornaments around tones of the so-called melodic skeleton, which are repeated at a distance as a kind of ornamental formula, implies the interpreter's high awareness of his own performing style. Thus, the glissando, as a dominant ornament in Međedović's vocal interpretations, in addition to connecting the tones of the melodic skeleton, often leads to a post-beat, creating a recognizable combination of ornaments, while the pral-thriller in the instrumental section is characteristically combined with a single post-beat, mostly occurring in descending melodic sequences. The mentioned models, along with the delicate use of individual ornaments in the melodic flow, directly contribute to referring Međedović's performances to Turkish popular music. This kind of evocation (of the imaginary) is additionally enhanced by the insufficient pronunciation of the vocals. Namely, when singing, the words are pronounced with an incomplete opening of the mouth, so that in combination with the mentioned articulation, a special timbre is obtained during interpretation. This feature can be considered Međedović's individual vocal style of performing Pazar songs, which was not recorded with other interviewees.

Comparing the examples performed by Redžep Međedović with those recorded by Miodrag Vasiljević in Novi Pazar in the middle of the last cen-

ture, no parallels can be established when it comes to the repertoire. The exception is the song “There down the mahala (street)” whose melodic and textual version he recorded in Prijepolje.<sup>38</sup> The difference between the repertoire recorded as a result of Vasiljević’s work and the one that is the subject of this study can be interpreted in several ways. First of all, there is a long time gap between Vasiljević’s research and the field research of this study in the given area, and in both cases the research did not include a large sample of respondents. Moreover, Vasiljević interviewed the Serb population, while Redžep Međedović represents a member of the Bosniak nationality. We should not ignore the fact that Međedović sings with a đumbuš/banjo, which in a specific way contributes to the creation of a unique sound image. However, the correlation between Vasiljević’s recordings and the recordings of the authors of this study from Novi Pazar can be established in terms of tonal sequences, since diatonic structures in the range from third to ninth are dominant in his examples as well. The occasional presence of the augmented second, as well as chromatic sequences, and the appearance of an eighth-note pause in the first quarter of the measure are also classified as common characteristics of material from the middle of the last century and the current interpretations by Redžep Međedović.<sup>39</sup>

## **Conclusion**

Bearing in mind that in recent decades, the contemporary ethnomusicology most often implies complex approaches that unite society, culture, and man, by comprehending the musical portrait of Redžep-Rečko Međedović the elements of the etic and emic vision are combined, and they bring some information about both the biography of the individual and the biography of the collective. Through his musical biography, the musical culture in Novi Pazar and the changes that occurred in the second half of the last century can be sensed diachronically. The role of Međedović as an interpreter of the local urban tradition is reflected in the establishment of the continuity of city music in Novi Pazar, while his performance aesthetics was shaped over time in a way that clearly refers to Turkish popular music. This phenomenon can be understood in relation to the theoretical starting point of Martin Stokes,

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<sup>38</sup> See: Миодраг Васиљевић, *op. cit.*, 129, Example No. 151a.

<sup>39</sup> In Vasiljević’s recordings from Novi Pazar, in several examples the pause appears in the first quarter of the measure (Васиљевић 1953: Examples No. 85, 125, 211b and 295b).

according to whom “music happens in society”, implying that “society also happens in music”.<sup>40</sup> Namely, the social circumstances in which Međedović created his music, the context and consituations, shaped the way of his musical thinking.

The established poetic and musical characteristics of the Pazar song, based on the material used for the purposes of this paper, as well as the ethnographic data obtained in the interviews with Redžep Međedović, indicate the intriguing musical tradition of Novi Pazar as a city settlement. The initial results obtained from the study of Međedović’s interpretations represent the starting point for further research of the vocal-instrumental tradition. In this sense, it is necessary to understand the Pazar song in the future through comparative research, taking into consideration the musical tradition in the wider area of the Raška region. This way, a comprehensive overview and understanding of the identity transformation in relation to confessional-ethnicity and vice versa will be enabled, which, among other things, were (re) shaped through the musical tradition, at the same time shaping it as well.

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<sup>40</sup> Martin Stokes, *Ethnicity, Identity and Music, Ethnicity, Identity and Music. The Musical Construction of Place*, Berg, Oxford, 1994, 2.



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### Summary

The Pazar song is linked to the urban, immanently multi-ethnic structured society, so that this element of musical heritage of Novi Pazar in current practice functions primarily as an identity marker of the local urban environment. Redžep Rečko-Međedović is one of the few performers who, singing with the instrument "đumbuš"/banjo, still cultivates the repertoire specific for this settlement. Based on his interpretations, the basic characteristics of the Pazar songs were identified, such as: lyrical poetic texts on love themes and a one-part form with recognizable methods of metro-rhythmic and melodic shaping. Međedović's personal performing style is identified at the level of expressive means, with specially developed uniform ways of ornamentation. Through expressive means, the interpretations of this vocal-instrumental soloist directly refer to the genre of popular Turkish music, thus confirming the viewpoint of constructivist theories in the humanities that the social context shapes music as much as music shapes society.

## Appendix

Example 1. “Tamo dole niz mahalu” (There down the mahala)

♩ = 110

The musical score is written for two voices: Soprano (Глас) and Bass (Бас). It is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked as quarter note = 110. The score is divided into systems, with measure numbers 6, 11, 16, 20, 24, and 27 indicated at the beginning of each system. The lyrics are written below the Bass staff.

Глас  
Бас

6  
Гл.  
Бас.

11  
Гл.  
Бас.

16  
Гл.  
Бас.  
Там - мо - до - ле - ни - ма - ха - лу, та - мо - до - ле

20  
Гл.  
Бас.  
ни - ма - ха - лу о - ми - ле ми - ком - ша -

24  
Гл.  
Бас.  
мо - ја о - ми - ле ми

27  
Гл.  
Бас.  
ком - ша - мо - ја

Aj, tamo dole niz mahalu,  
tamo dole niz mahalu,  
omile mi komša moja,  
omile mi komša moja.

Nizašta mi ne omile,  
nizašta mi ne omile,  
već što mi se često javlja,  
već što mi se često javlja.

Komšo moja, sandži boja,  
komšo moja, sandži boja,  
aj, da mi te je premamiti,  
aj, da mi te je premamiti.

Premamiti, prevariti,  
premamiti, prevariti,  
u svom dvoru obljubiti  
u svom dvoru obljubiti.

Premami je, prevari je,  
premami je, prevari je,  
u svom dvoru obljubi je,  
u svom dvoru obljubi je.

Remark: Due to the appearance of non-independent choruses during the performance of the song, the entire sung text was written down.

Example 2. "Pogledaj me Anadolko" (Look at me, Anatolian girl)

$\text{♩} = 118$

The musical score is presented in a system of two staves: the upper staff for the vocal line (labeled 'Глас' or 'Vocal') and the lower staff for the piano accompaniment (labeled 'Бенџо' or 'Piano'). The key signature is one flat (B-flat major or D minor), and the tempo is marked as quarter note = 118. The score is divided into measures, with measure numbers 5, 9, 13, 17, and 21 indicated at the beginning of their respective systems. The lyrics are written in Cyrillic script below the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets and trills. The vocal line includes various ornaments such as trills and grace notes. The lyrics are: 'По-гле - дај ме, А-на дол-ко, Му-ха - ме - да ти, по-гле-дај ме А-на - дол-ко, а - ој, ди - на ти, ја ћу те - би сев - да - лин - ке пје - сме пје - ва ти, ја ћу те би сев - да - лин - ке пјес - ме пје - ва - ти.'

Глас

Бенџо

5

Гл.

Бен.

9

Гл.

Бен.

13

Гл.

Бен.

17

Гл.

Бен.

21

Гл.

Бен.

По-гле - дај ме, А-на дол-ко, Му-ха - ме - да ти.

по-гле-дај ме А-на - дол-ко, а - ој, ди - на ти,

ја ћу те - би сев - да - лин - ке пје - сме пје - ва ти.

ја ћу те би сев - да - лин - ке пјес - ме пје - ва - ти.

*Pogledaj me, Anadolko, Muhameda ti,  
pogledaj me, Anadolko, aoj, dina ti,  
ja ću tebi sevdalinke pjesme pjevati,  
ja ću tebi sevdalinke pjesme pjevati.*

*Hraniću te bademima da mi mirišeš,  
aj, hraniću te bademima da mi mirišeš,  
pojiću te poljupcima da ne izdišeš,  
pojiću te poljupcima da ne izdišeš.*

*Kupiću ti tamburicu sitnu sedefli,  
аман, kupiću ti tamburicu sitnu sedefli,  
pjevaću ti one pjesme naše ljubavi,  
pjevaću ti one pjesme naše ljubavi.*

*Vodiću te dvoru svome bićeš mi ljuba,  
aj, vodiću te dvoru svome bićeš mi ljuba,  
živjećemo, dušo moja, k'o dva goluba,  
živjećemo, dušo moja, k'o dva goluba.*

Remark: Due to the appearance of non-independent choruses during the performance of the song, the entire sung text was written down.

Example 3. "Jutros mi je ruža procvala" (This morning my rose bloomed)

$\text{♩} = 100$

Глас  
Банџо  
4  
Voice  
Бен.  
7  
Voice  
Бен.  
10  
Voice  
Бен.  
13  
Voice  
Бен.  
16  
Voice  
Бен.

Јут-рос ми је ру - жа про - цва - ла,  
јут-рос ми је ру - жа про - цва - ла  
са-мо јед - на та - зе ос - та - ла,  
са-мо јед - на та - зе ос - та - ла.

*Jutros mi je ruža procvala,  
jutros mi je ruža procvala,  
samo jedna taze ostala,  
samo jedna taze ostala.*

Jutros mi je ruža procvala,  
samo jedna taze ostala.

Samo jedna taze ostala  
i ona mi dragog čekala.

Tudijer mi dari prohodi  
i bijela đoga provodi.

Sveži, dragi, đoga za grane,  
Pa ti hajd', ovamo, jarane.



Example 4. "Da mi je znati, Bože moj" (If I only knew, my God)

$\text{♩} = 116$

Глас

Бенцо

5

Гл.

Бен.

9

Гл.

Да ми је зна - ти, Бо - же... мој... је се на - ла - зи дра - ги... мој.

Бен.

13

Гл.

да ми је зна - ти, Бо - же... мој

Бен.

15

Гл.

је... се на - ла - зи... дра - ги... мој.

Бен.

...

*Da mi je znati, Bože moj,  
    đe se nalazi dragi moj.  
Da mi je znati, Bože moj,  
    đe se nalazi dragi moj.*

Da mi je znati, Bože moj,  
    đe se nalazi dragi moj.

Da mi je znati da pije,  
    ponjela bu mu rakije.

Ponjela bi mu mezeta,  
    Sa svoga srca lezeta.

Neka ga, neka, nek' pije  
Samo sa drugom da nije.

**Example 5.** “U baštu mi badem drvo visoko” (There’s an almond tree in my garden)

$\text{♩} = 94$

The musical score is written for voice and piano. It consists of five systems of staves. The first system shows the vocal line (Глас) and piano accompaniment (Бенцо) in 4/4 time. The second system continues the accompaniment. The third system includes the vocal line with lyrics: "У ба-шт-у ми у ба-шт-у ми." The fourth system continues the vocal line with lyrics: "ба - дем др - во ви - со -". The fifth system concludes the vocal line with lyrics: "ко, ви - со - ко." The piano accompaniment features various rhythmic patterns, including triplets and sixteenth-note runs.

Глас

Бенцо

3

Гл.

Бен.

5

Гл.

Бен.

У ба-шт-у ми у ба-шт-у ми.

8

Гл.

Бен.

ба - дем др - во ви - со -

11

Гл.

Бен.

ко, ви - со - ко.

*U baštu mi, u baštu mi,  
Badem drvo visoko, visoko.*

U baštu mi badem drvo visoko,  
tu se leže dilber ptica siv soko.

“Imam krila poljetet ću visoko,  
imam oko pogledat ću daleko.

Pa ću vidjet' đe moj dragi danuje,  
koju dragu mjesto mene miluje.

Al'neka ga i on će se kajati,  
pa će doći pod moj pendžer plakati.”

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## “STANA ĐURIĆ-KLAJN” AWARD

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Academy of Arts

### ***СРПСКИ ЗВУЦИ – SERBIAN SOUNDS, RHAPSODIES FOR PIANO BY JOVAN PAČU (PRESENTING THE SHEET MUSIC EDITION AND CD)***<sup>1</sup>

**Abstract:** The life journey of the medical doctor and musician Jovan Paču (1847–1902) brought together the various branches of his prolific and richly creative personality, providing him with a prominent place in the history of Serbian 19th-century music. Although his primary vocation was medicine, he had also acquired education in music from early childhood, also working, during his active creative period, as a composer, pianist, music teacher, and writer. This first printed edition of Paču’s piano rhapsodies titled *Српски звуци (Serbian Sounds)* comprises eight of his 12 rhapsodies, which are kept in manuscript form at the Archive of the Institute of Musicology at the Serbian Academy of Sciences and Arts in Belgrade. The edition also comprises a CD with recordings of the same works rendered by our renowned pianists and piano

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<sup>1</sup> Acceptance speech given at the presentation ceremony of the 2022 Stana Đurić-Klajn Awards of the Serbian Musicological Society, Josip Slavenski’s Memorial Room, 9 May 2024.

teachers (Dušan Trbojević, Zorica Dimitrijević Stošić, Dubravka Jovičić, and Mirjana Šuica Babić).

**Keywords:** Jovan Paču, *Српски звуци*, rhapsodies, piano

## Introduction

The collection of piano rhapsodies titled *Српски звуци* by Jovan Paču (1847–1902)<sup>2</sup> emerged as a result of a research project conducted by Matica srpska – *Музика са маргіна: доїринос оїшїтој и музичкој кулїури и їпросветїи* (*Music from the Margins: A Contribution to General and Musical Culture and Education*), led by Prof. Danica Petrović, Ph.D.<sup>3</sup> This sheet music edition also comprises a CD with recordings of the same pieces.<sup>4</sup> Discovering and bringing to the light of day pieces of music in manuscript or old printed

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<sup>2</sup> Јован Пачу, *Српски звуци*. Рапсодије за клавир бр. 1–8, приредила др Маријана Кокановић Марковић, гл. уредник др Даница Петровић, Нови Сад, Матица српска, 2022.

<sup>3</sup> The project was funded by the Ministry of Education, Science, and Technological Development of the Republic of Serbia.

<sup>4</sup> I owe sincere gratitude for her guidance, collaboration, and support to Prof. Danica Petrović, Ph.D., the leader of the project that enabled the publication of this edition. For their constructive advice, I am grateful to my reviewers Dr. Katarina Tomašević and Prof. Dorian Leljak, Ph.D. For assisting me in conducting archival research in Belgrade and Novi Sad I must thank Dr. Nataša Marjanović and Dr. Marija Maglov (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade), as well as Aleksandar Petijević (Museum of Vojvodina, Novi Sad). For reconstructing Paču's Prague and Kiev episodes, I must thank my colleagues Dr. Tomáš Slavický (Národní muzeum – České muzeum hudby, Prague) and Dr. Yuri Ivanovich Chekan (Юрий Иванович Чекан, Національна музична академія України ім. П. І. Чайковського, Kiev). For proofreading the score, I am grateful to my colleague Ivana Nožica, and to Konstantin Stefanović, for typographic design. The edition was designed by Tamara Bogešić. I would like to thank the following colleagues at Radio Belgrade for enabling us to digitise recordings of Paču's rhapsodies from the Sound Library of Radio Belgrade: Milan Nedić, general manager of Radio Belgrade; Saša Kovačević, head of the Programming Support Sector; Ivana Neimarević, music editor of Radio Belgrade 3; Zoran Marković, head of the Sound Library sector; and Zoran Jerković, sound designer. I am deeply grateful to all of my colleagues at Matica srpska: Tatjana Pivnički Drinić and Vukica Tucakov for proofreading and technical editing, as well as Marta Tišma, an expert associate; Dr. Zoran Maksimović, Secretary of the Department of Stage Arts and Music and Prof. Nenad Ostojić, for his unwavering support.

editions and presenting them to the public, to make them available to performers and the general public as well as to musicologists to conduct further research is an important part of musicological work, which is why this Award in the field of applied musicology is so special and binding for me. In fact, this was our goal in this project: to bring composers who are on the margins of Serbian musicology and performance practice back from those margins, into their rightful place.

My work on this collection follows on from my previous projects in editing works of 19th-century Serbian piano music, starting from *Клавирска музика Корнелија Станковића* (*The Piano Music of Kornelije Stanković*),<sup>5</sup> followed by *Из новосадских салона* (*From the Salons of Novi Sad*),<sup>6</sup> an Album of salon dances for piano featuring works by Aleksandar Morfidis Nisis, Julija Velisavljević, Slava Atanasijević, and Isidor Bajić, and my contribution to the anthology *19th-century salon Music from the Balkans*.<sup>7</sup> The latter collection also comprises Paču's Rhapsody No. 7, along with pieces by Kornelije Stanković (*Variations on Шћо се доре мисли моје*, op. 6 and *Сремско коло*, op. 7) and Isidor Bajić (*Сање* and *Valse mignone*). The idea to publish this anthology of Balkan salon music sprang from an international musicology conference that was held in Bucharest in 2019.<sup>8</sup> Working on all of these publications brought me invaluable experiences, which helped me prepare Paču's rhapsodies for publication, as well as in my pedagogical work at the Academy of Arts in Novi Sad, where, together with my students, I organised concerts featuring these works.

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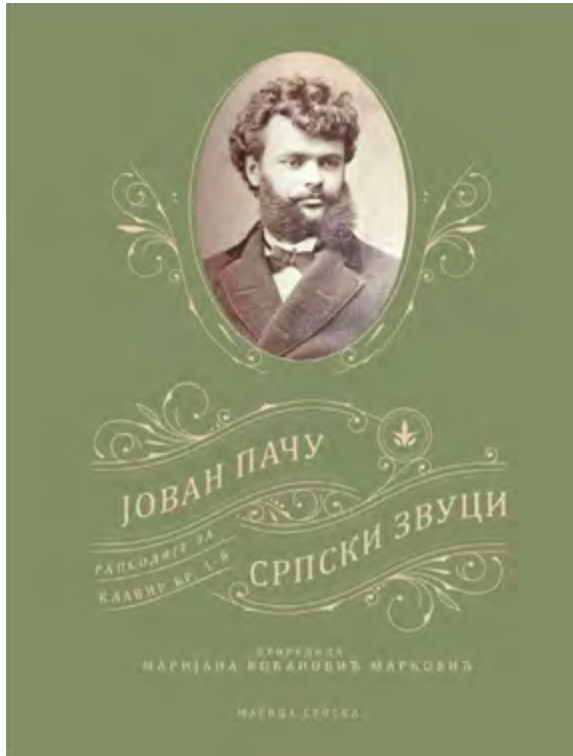
<sup>5</sup> Корнелије Станковић, *Сабрана дела, књ. 1 – Клавирска музика*, прир. Маријана Кокановић и Даница Петровић, гл. уредник: Даница Петровић. Музиколошки институт САНУ, Београд и Завод за културу Војводине, Нови Сад, 2004.

<sup>6</sup> *Из новосадских салона – Албум салонских композиција за клавир*, приредила Маријана Кокановић, уредник Даница Петровић, Нови Сад, Матица српска, 2010.

<sup>7</sup> Avra Xerapadaku, Alexandros Charkiolakis, Marijana Kokanović Marković, Haiganuş Preda Schimek, Dalia Simona Rusu-Persic, Erich Türk, Emese Sófalvi, *19th-Century Salon Music from the Balkans*, Nicolae Gheorghişă (Ed.), Bucharest, National University of Music, 2020.

<sup>8</sup> *Elites and Their Music. Music and Music-Making in the 19th-Century South-Eastern Europe Salons*, International conference, National University of Music Bucharest, November 21–23, 2019.

**Example 1.** Јован Пачу, *Српски звуци*. Рапсодије за клавир бр. 1–8, прир. др Маријана Кокановић Марковић, гл. уредник: др Даница Петровић. Нови Сад, Матица српска, 2022. [Jovan Paču, *Serbian Sounds*. Rhapsodies for Piano nos. 1–8, ed. Dr. Marijana Kokanović Marković, chief editor: Dr. Danica Petrović, Novi Sad, Matica srpska, 2022.]



### The First Printed Edition of Paču's Rhapsodies for Piano and CD

This collection of Paču's rhapsodies was published in the jubilee year of 2022, marking 175 years since the birth and 120 years since the death of Jovan Paču: a medical doctor, composer, pianist, music pedagogue, writer, member of the Literary Section of Matica srpska (Књижевно одељење Матице српске),<sup>9</sup> Serbian Learned Society (Српско учено друштво), and later also

<sup>9</sup> He was nominated to become a member of the Literary Section of Matica srpska on 24 August (5 September) 1885. *Rad и именик Матице српске*, 1909–1910, 134–135. Cf. Александар Влашкалин, *Др Јован Пачу и његов круї*, Београд, Библиотека града Београда, Нови Сад, Матица српска, Београд, Желнид, 1996, 311.



an honorary member of the Serbian Royal Academy (Српска краљевска академија).<sup>10</sup>

The first printed edition of Paču's piano rhapsodies comprises the first eight of the 12 he wrote. The manuscript is kept at the Archive of the Musicology Institute at the Serbian Academy of Sciences and Arts in Belgrade (МИ XXVI/АН-1113).<sup>11</sup> Our selection of the rhapsodies was guided by pre-existing recordings made by some of our leading pianists and, in editing the collection, we adhered to the composer's autograph, retaining his original markings regarding tempo, dynamics, articulation, and phrasing.

**Examples 2 and 3.** Jovan Paču, *Serbian Sounds*, rhapsodies for piano, manuscript.  
Source: Institute of Musicology at the Serbian Academy of Sciences and Arts,  
Belgrade (МИ XXVI /АН-1113)



<sup>10</sup> He was elected to the Serbian Learned Society as a corresponding member on 30 January 1885 and made an honorary member of the Royal Serbian Academy on 15 November 1892.

<sup>11</sup> In his monograph dedicated to Jovan Paču, A. Vlaškalin points out that the original manuscript with Paču's piano rhapsodies was found "by chance, in a pile of debris during a general action to clear out the city's attics and basements, among discarded 'waste' in Jurišićeva Street in Zagreb, around 1980". Александар Влашкалин, *op. cit.*, 8.

It is especially noteworthy that the scores are complemented here with the accompanying CD, with recordings of the rhapsodies performed by our renowned pianists and piano teachers: Zorica Dimitrijević Stošić, Dušan Trbojević, Dubravka Jovičić, and Mirjana Šuica Babić. The recordings were kindly made available by the Sound Library of Radio Belgrade.<sup>12</sup> When we were presenting the edition at Matica srpska, we had the pleasure of Prof. Dubravka Jovičić reminding us of a worthy initiative of Ms Dubravka Stamenković, the then editor of Radio Belgrade 1, who initiated and organised a series of concerts dedicated to Jovan Paču, and that time that saw concert performances and recordings of Paču's rhapsodies, back in 1991 and 1992. The project was jointly realised by Radio Belgrade and Radio Novi Sad, while the pieces were recorded at Studio M in Novi Sad and Kolarac in Belgrade. Therefore, the recordings featured on this CD also serve as a sort of homage to all those who participated in producing the recordings and thus deserve credit for making this CD, which forms part of this edition, available to listeners today. Beside the pianists listed above, all of whom were piano professors at the Faculty of Music in Belgrade, the project also involved the producers (Milorad Kuzmanović, Jugoslav Bošnjak, Slobodan Misailović, and Mario Kremzir) and sound technicians (Danica Velašević and Jožef Gal), owing to whom these recordings have finally seen the light of day. The aim of that project was not only to produce recordings of those

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<sup>12</sup> The recordings from the Sound Library of Radio Belgrade include the following: TO-21268/3, Jovan Paču, *Rhapsody No. 1* "Serbian Sounds" (4'24), Zorica Dimitrijević Stošić, piano (produced by Milorad Kuzmanović, RTV, sound technician: Danica Velašević, 1991); TO-21440/1, Jovan Paču, *Rhapsody No. 2* "Serbian Sounds" (5'00), Dušan Trbojević, piano (produced by Jugoslav Bošnjak, RTV, sound technician: Danica Velašević, 1991); TO-21268/4, Jovan Paču, *Rhapsody No. 3* "Serbian Sounds" (3'52), Dušan Trbojević, piano (produced by Milorad Kuzmanović, RTV, sound technician Danica Velašević, 1991); TO – 21543/1, Jovan Paču, *Rhapsody No. 4* "Serbian Sounds" (2'52), Dubravka Jovičić, piano (produced by Slobodan Misailović, RTS Novi Sad, sound technician: Jožef Gal, 1992); TO – 21543/2, Jovan Paču, *Rhapsody No. 5* "Serbian Sounds" (4'15), Dubravka Jovičić, piano (produced by Slobodan Misailović, RTS Novi Sad, sound technician: Jožef Gal, 1992); TO – 21440/3, Jovan Paču, *Rhapsody No. 6* "Serbian Sounds" (3'05), Mirjana Šuica-Babić, piano (produced by Mario Kremzir, RTB, sound technician Danica Velašević, 1991); TO – 21551/1, Jovan Paču, *Rhapsody No. 7* "Serbian Sounds" (4'52), Dubravka Jovičić, piano (produced by Milorad Kuzmanović, RTB, sound technician: Danica Velašević, 1992); TO-21551/2, Jovan Paču, *Rhapsody No. 8* "Serbian Sounds" (7'40), Dubravka Jovičić, piano (produced by Milorad Kuzmanović, RTB, sound technician: Danica Velašević, 1992).

pieces, but also to present them to the public. Paču's pieces were first presented at a charity concert held on 6 June 1992 at the National Museum in Belgrade and the same performance was repeated in Subotica in December of that year.

In addition to the eight rhapsodies for piano, the collection also includes introductory studies dedicated to the life and works of this prominent contributor to 19th-century Serbian culture and art: “Јован Пачу – композитор и пијаниста” (Jovan Paču – Composer and Pianist, pp. 9–14), “Српски звуци – рапсодије за клавир” (Serbian Sounds – Rhapsodies for Piano, pp. 15–18), “Начела издања” (Editorial Principles, p. 19), and an English Summary (p. 20). I will highlight only some of the more important segments from Paču's rich biography, with special emphasis on his piano pieces and performances, especially the rhapsodies, and share with you some of the wealth of the extraordinary archival material that is kept at the Manuscripts Section of the Library of Matica srpska, as well as the Museum of Vojvodina in Novi Sad. More information about all of that can be found in the studies cited above, which form an integral part of this edition.

### **Jovan Paču – Composer and Pianist**

The life path of the medical doctor and musician Jovan Paču enabled the various branches of his fertile and rich creative personality to come together, securing him a prominent place in the history of 19th-century Serbian music. Although medicine was his primary vocation, he also acquired education in music from early childhood, working throughout his active creative period as a composer, pianist, music teacher, and writer. He gained his education in music from Vencel Souschek,<sup>13</sup> who engendered in young Paču a love for works by Felix Mendelssohn and Franz Liszt, and familiarised him with works by Joseph Schlesinger, Nikola Đurković, and Kornelije Stanković, also stimulating him to compose pieces of his own.

During his high-school years in Bratislava and then medical studies in Pest and Prague, Paču continued working on his music education, performing

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<sup>13</sup> V. Souschek was active as the choirmaster at the Cathedral of Saint Theresa of Avila in Subotica and as the headmaster of the Music School from March 1875 until 1882, when he passed away. His successor was Ferenc Gaál. Pekár Tibor, *100 godina subotičke filharmonije 1908–2008. Istorijat orkestarskog muziciranja u Subotici*, Subotica, Grafo-produnkt, 2008, 12–14.

as a pianist and composing music. When he was studying there, Prague was an important stronghold of the panslavic ideology and the central figure in the city's musical life was Bedřich Smetana. Paču knew Smetana and referred to him in his letters as his teacher, which suggests that he may have taken private lessons with him or consulted him about his compositions. In a letter to his sister-in-law Julija Paču,<sup>14</sup> he wrote: "Even when I was still a pupil of his, Smetana would often come to see me, to take care of his toothache, which caused him much torment, especially on those days when he was supposed to conduct an opera performance, as the chief conductor of the Czech national opera".<sup>15</sup> To mark Smetana's death, he published an obituary in the magazine *Javor*, wherein he asserted: "This is a loss for the Serbian people as well, including the author of these lines, who was his pupil precisely at that time, when he, at the summit of his glory, wrote his last tune under the title of *Libuše*."<sup>16</sup> Paču was part of Smetana's circle of followers and published in 1872 a piece titled "O srbské hudbě" in the music periodical *Hudebni listy*.<sup>17</sup> In that text he clearly expressed a striving to come in his pieces as close as possible to "folk art". Undoubtedly, his Prague years were important in the solidifying of his goals regarding the promotion of Serbian folk music in his work in composition and performance, which may also be heard in his rhapsodies for piano.

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<sup>14</sup> Julija (Sida) Paču (1851–1920, *née* Velisavljević) was married to his brother Dimitrije (Mita). Before marriage, she published a piano polka titled *Leptir* ("Butterfly"; Franz Wessely, Wien). She performed at concerts and gatherings in Novi Sad. Маријана Кокановић, "Јулија Велисављевић", in: *Из новосадских салона. Албум салонских ијара за клавир*, Маријана Кокановић (Ed.), Нови Сад, Матица српска, 2010, 29–32. It is thanks to Julija Paču that a significant amount of documentation regarding Paču's artistic oeuvre has survived, "in bundles wrapped with silk ribbons in various colours, in a meticulously perfect chronological order". Александр Влашкалин, *op. cit.*, p. 8.

<sup>15</sup> An excerpt from Jovan Paču's letter to his sister-in-law Julija Paču and her daughter Čedica (15 January 1894, Prague). Quoted in: А. Влашкалин, *op. cit.*, 530–531.

<sup>16</sup> Др. Јован Пачу, "Читуља (Бедрих Сметана.)", *Јавор*, XI/21, 1884, 668–669.

<sup>17</sup> J. Paču, "O srbské hudbě", *Hudební listy*, III/30, 1872, 245–246.

**Example 4.** Jovan Paču, Prague

Source: Matica srpska, Manuscripts Section, LX-22



Something that accompanied Paču wherever he went in his many activities, whether as a doctor or an artist, as a composer or pianist, was charity work. As a physician, he treated poor people for free wherever he lived and worked: Velika Kikinda, Sombor, Sarajevo, and Zagreb. He often organised concerts whose proceeds would be dedicated to those in need, refugees, students, and institutions of national significance. Frequently, the same applied to his published pieces, partially or in full. For instance, while he was still a high-school student in Bratislava, where he graduated in 1866, the high-school students' society "Sloboda" ("Freedom") financed the publication of his piano variations *Бојак дију Херцеговци* (*Herzegovina's Men Fighting in Battle*). The proceeds were dedicated to the construction of a monument to Kornelije Stanković. That same year, he performed for the benefit of the Serbian National Theatre at a gathering of the United Serbian Youth (Уједињена омладина српска), in whose activities he took an active part as an adherent

of the political ideas of Svetozar Miletić. The event took place on 17/29 August 1866, with Paču performing Mendelssohn's *Rondo capriccioso* and Liszt's transcriptions from Wagner's opera *Lohengrin*.<sup>18</sup>

**Example 5.** The programme of the United Serbian Youth event in Novi Sad from 17 (29) August 1866. Source: Museum of Vojvodina, Ethnology Department, Musicological Section. Bequest of Jovan Paču, inv. no. 19



<sup>18</sup> F. Liszt, *Aus R. Wagner's Lohengrin* (1. Festspiel und Brautlied; 2. Elsas Traum; 3. Lohengrins Verweis an Elsa). First edition: Leipzig, Breitkopf & Härtel, 1854. The programme notes do not state whether Paču performed the entire piece or just one of its three movements.

He was made a medical doctor in 1872, whereupon he settled in Velika Kikinda, staying there, with short breaks, until 1881 with his brother Dimitrije and his wife Julija. By 1881 he had composed all 12 of his rhapsodies, including an arrangement of Rhapsody No. 6 for two pianos. This is borne out by the list of his works published in *Српске илустриране новине* in 1881.<sup>19</sup>

Apart from his medical practice, he gave private piano lessons, composed music, and staged concerts. With Toša Knežević, a teacher, he founded a male teachers' choir in 1873, which performed at various gatherings and concerts, in which Paču likewise performed his rhapsodies.<sup>20</sup> A piece published in *Српске илустриране новине* attests to Paču's activities at the time:

As a piano virtuoso, his first task was to cultivate piano playing among a broader circle. He immediately succeeded at that, since his piano lessons were quickly snatched up. [...] Later, when he had already cultivated his first generation of young female pianists, Paču regularly organised musical productions at his home, with the choicest repertoires, serving to awaken a desire for developing musical skills as much as possible. In these productions, Paču would also present his own pieces, turning them into an agreeable venue for the town's select audience and offering a noble enjoyment to almost all of Kikinda's intelligentsia, who in turn eagerly frequented Paču's music salon.<sup>21</sup>

In Velika Kikinda, Paču collaborated with Milan Petrović, an attorney at law, who presided over the newly founded Music Appreciation Society "Gusle" (Друштво за неговање музике "Гусле", 1876), as well as with the Czech musician Robert Tollinger.<sup>22</sup>

At this time, in 1875–76, he also undertook an extended tour, giving concerts in Novi Sad, Zemun, Belgrade, Pančevo, Vršac, Velika Kikinda, Sombor, Subotica, and Osijek. Among other pieces, his repertoire also included the first four rhapsodies from the collection, whereas half of all proceeds went to the benefit of refugees from Bosnia and Herzegovina.<sup>23</sup>

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<sup>19</sup> -р.-, "Јован Пачу", *Српске илустриране новине*, I/7, 1881, 107.

<sup>20</sup> For more details, see "Н. Н. у В. Кикинди, 12. априла. (Скупштина диштриктског представништва. Добротворна српска женска задруга. Оснивање певачког друштва)", *Панчевац*, V/3, 1873, [2].

<sup>21</sup> -р.-, "Јован Пачу", *Српске илустриране новине*, I/7, 1881, 106–107.

<sup>22</sup> А. Влашкалин, *op. cit.*, 151.

<sup>23</sup> -р.-, "Јован Пачу", *Српске илустриране новине*, I/7, 1881, 107.

**Example 6.** Jovan Paču with family. Seated left to right: his nephew Dimitrije Paču, brother Dimitrije (Mita) Paču, Jovan Paču, sister-in-law Julija (Sida, *née* Velisavljević) Paču. Standing: niece Julija (Čedica) and Nephew Jovan (Joca) Paču.

Source: Matica srpska, Manuscripts Section, LXXXI-18.



In Vienna he performed at an event staged by the Serbian academic society “Zora” (Српско академско друштво “Зора”) on 15/25 February 1879 for the benefit of Đura Jakšić’s family, at the Gartenbaugesellschaft hall. On that occasion he performed his first, third, and fourth rhapsody, followed by another two of his pieces (*Праї је ово милої Срѣсѣва – Tis the Threshold of Our Beloved Serbdom* and *Сѣомен Ђуру Јакшићу – A Monument to Đura Jakšić*). For the occasion, the piano was supplied by the famous piano builders Bösendorfer free of charge, and the event was followed by a ball, featuring the orchestra of Carl Mihael Ziehrer under his leadership.<sup>24</sup>

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<sup>24</sup> The programme for an event followed by a dance, organised by the Serbian Academic Society “Zora” in Vienna, in the hall of the imperial and royal Gartenbaugesellschaft. Museum of Vojvodina, Ethnology Department, Musicology Section. Bequest of Jovan Paču, inv. no. 13.



**Example 7.** The concert programme of Jovan Paču's recital given in the hall of the Serbian National Theatre (Српско народно позориште) in Novi Sad on 22 October (3 November) 1875. Source: Museum of Vojvodina, Ethnology Department, Musicology Section. Bequest of Jovan Paču, inv. no. 152.

У среду 22. октобра (3. новембра) 1875. у дворани српског народног позоришта

# К О Н Ц Е Р А Т

## ДРА ЈОВАНА ПАЧУА

уз пријатељско суделовање гђе Милене Симићке и др. А. В. Поповића.

**РАСПОРЕД КОНЦЕРТА:**

- 1.) „Беседа“, отворна од др. Јов. Пачуа, свира виолина кавала пуношће Цесаревића.
- 2.) „Српски звуци“ бр. 1, 2, 3, 4), од др. Ј. Пачуа, свира на гласовиру композитор.
- 3.) „Јадна мајка“ од Ј. Јовановића, деклам. гђца М. Симићена.
- 4.) а) Из Вагнеровог „Тапхајзера“ од Листа;  
б) „Rondo Capriccioso“ од Менделсона: — свира на гласовиру др. Јован Пачу.
- 5.) Говор.
- 6.) а) Успомена на песме: „Чуј Дунаве“  
б) „Без тебе драга“ . . . . . од др. Ј. Пачуа.  
в) „Праг је ово милог Српства“ . . . . . свира на гласовиру композитор.

Г. Ад. Бајбах знао је доброгу уступити свој нова гласовир са изложбе за овај концерт.

**ПОЧЕТАК ЈЕ У 7 САХАТА У ВЕЧЕ.**

Улазне цене: седнице у кругу 1 фор. а. пр.; седнице 80 новч.; стајање 50 новч.; стајање за децу 30 новч.; галерија 20 новч.

Улазнице се могу добити: у трговини гг. браће М. Поповића и Ј. Јовановића и друга, а на дан концерта у вече на каси.

Српски народни позоришни гласовир / Титоград

He moved to Sombor in 1881 and spent the following five years there. This was also the most fruitful period of his music career. During this time he collaborated with the music teacher and choirmaster Dragutin Blažek and writer Mita Popović, for whose play *Наши сељани* (*Our Village Folk*) he composed incidental music. He performed at the famous Slavic Concert (Славянскій концертъ) in Kiev on 23 November 1885, on which occasion he was also featured as a pianist and composer at the Traders' Assembly Hall (Зал купеческого собрания) – which today houses the Ukrainian Philharmonic. At the time, the Traders' Assembly Hall served as a hub for social and

cultural events, hosting balls, literary soirées, charity lotteries, as well as, owing to its favourable acoustics, concerts. Among other pieces, his concert programme featured one of Paču's rhapsodies for solo piano as well as *Српска рајсогојуја* (*Serbian Rhapsody*) for two pianos (six hands).<sup>25</sup> A major source of support for organising this concert was the Slavist, historian, and university professor Timofei Dmitrievich Florinskii (Тимофей Дмитриевич Флоринский) and composer, pianist, conductor, and ethnomusicologist Mykola Vitaliiiovych Lysenko (Мико́ла Віта́лійович Лісенко).<sup>26</sup>

Likewise during his Sarajevo period (1886–1892), in addition to pursuing his medical vocation, Paču remained active as a pianist and composer. In his salon he frequently assembled his friends and played the piano. One of the first such performances was staged on 22 August 1886, with around 30 people in attendance.<sup>27</sup> He provided a significant contribution to the work of the Serbian Choral Society “Sloga” (Српско певачко друштво “Слога”), which was established in 1888 and developed under Paču's watchful eye, who shared his earlier experiences in terms of programming and interpretation. He returned to Kikinda in 1892, but shortly thereafter moved to Novi Sad, where he accepted the position of editor-in-chief at the journal *Застава*.<sup>28</sup>

Paču spent the final years of his life in Zagreb, where he moved in 1893. In 1900 he was elected president of the Serbian Independent Party (Самостална српска странка). He was one of the co-founders of the Serbian Bank (Српска банка) and also took part in the founding of the Privrednik Society (Привредник) (1897). Shortly upon the death of Pavle Jovanović, the editor of *Србодран*, he became the president of that periodical. Upon the establishment of the Serbian printing press in Zagreb he was elected its chairman of the board. One of his final public performances took place in Zagreb on 2

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<sup>25</sup> Славянскій концертъ сербскаго композитора и піаниста Д-ра Јована Пачу. Museum of Vojvodina, Ethnology Department, Musicology Section. Bequest of Jovan Paču, inv. no. 54.

<sup>26</sup> А. Влашкалин, ор. cit., 313.

<sup>27</sup> The magazine *Стрaжилово* reported on the event by carrying a piece from another magazine, *Просвјета*: “The concert was attended by up to 30 listeners from the ecclesiastic, administrative, and bourgeois circles. For over an hour, without a break, the artist played from memory both original pieces in the spirit of Serbian music and his transcriptions and fantasies on Serbian songs [...]” “Др. Јован Пачу”, *Стрaжилово*, III/36, 1887, 605–606.

<sup>28</sup> А. Влашкалин, ор. cit., 373–374, 446.

April 1895, when he performed his rhapsodies nos. 1, 4, and 11.<sup>29</sup> He devised his programme as “a sort of concise retrospective of my own pianistic oeuvre hithertofore”.<sup>30</sup> He died at the age of 54 from a heart attack. He was interred in his family tomb in Velika Kikinda.

As a pianist, Paču actively performed over a period of some 30 years. He gave his first concert in his native Subotica in 1863 and stopped performing in public during the 1890s, due to pain in one of his hands. During this extended period, he performed not only in towns and cities of the Habsburg/Austro-Hungarian Monarchy, but also in the Principality/Kingdom of Serbia. His pianist career was crowned by his performance at the Slavic Concert in Kiev. Contemporaries praised his technique and facility of interpretation. Jovan Grčić asserted that as a pianist, Paču “impressed with his technique, but also enthralled his audiences with warmth and humility in his performances”.<sup>31</sup> The magazine *Српске илустриране новине* published a piece with a pianistic portrait of Paču:

He always plays from memory, without the score. He plays powerfully, but also with moderation, authentically and naturally. Enthralled by the force of the beautiful sounds that his fingers elicit from the piano, he plays with fire, with enthusiasm, temperament, and frenzied feeling – but then quiets down to a reverie, weaving his melodies subtly, softly until they peter out. [...] Young, healthy, fresh, strong, he is full of life and vivacious, inundating the inanimate instrument with life. [...] His excitement irresistibly infects his listeners, hence all that clapping as one, which accompanied him wherever he performed.<sup>32</sup>

Paču’s compositional oeuvre is dominated by salon piano pieces (variations, rhapsodies, dances), inspired by contemporary political circumstances and sentimental-salon bourgeois lyricism.<sup>33</sup> In his dances and rhapsodies he made references to folk melodies, which made his pieces highly popular. He also wrote an orchestra piece (*Бесега*), as well as numerous choral pieces and incidental music for Mita Popović’s play with singing (комрад с певањем) *Наши сељани* (*Our Village Folk*).

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<sup>29</sup> “(Clavierconcert Dr. Jovan Paču)”, *Agramer Zeitung*, LXX/74, 1895, 5.

<sup>30</sup> Драгана Јеремић Молнар, *Српска клавирска музика у доба романтизма (1841–1941)*, Нови Сад, Матица српска, 2006, 70.

<sup>31</sup> Јован Грчић, *Портрети с њима*, Загреб, Загребачка добротворна задруга Српкиња, 1926, 80–83.

<sup>32</sup> -р.-, “Јован Пачу”, *Српске илустриране новине*, I/7, 1881, 107.

<sup>33</sup> Dragana Jeremić Molnar has given a significant contribution to the study of Paču’s piano oeuvre. Драгана Јеремић Молнар, *op. cit.*, 69–75, 111–120.

## Српски звуци – rhapsodies for piano

As a medical student in Prague, the young Paču had ample opportunity to attend the city's rich music life and familiarise himself in its concert halls and salons with contemporary music genres, including rhapsodies, which until the mid 19th century constituted an integral part of the repertory of salon music. Typically, they followed a tripartite formal structure and had a lyrical character. Thanks to the oeuvres of pianist composers such as Jan Václav Hugo Voříšek, Ignaz Moscheles, Alexander Dreyschock, and many others, rhapsodies attracted amateur performers as well, which secured them a favourable position on the sheet music market.

In the latter half of the 19th century, rhapsodies followed the free formal pattern of a fantasy or potpourri, with ample reliance on folk thematic material. This line of development had been heralded by Liszt's *Hungarian Rhapsodies*, composed between 1839 and 1886. Owing to Liszt, the rhapsody became a highly virtuosic work, venturing beyond its erstwhile confines of amateur performance practice. His virtuosity, as well as evoking the playing of Hungarian Gypsy orchestras, followed by transcriptions of rhapsodies for two and three pianos and orchestra, inspired numerous composers of piano music.<sup>34</sup>

The title page of Paču's autograph manuscript of the rhapsodies features the French subtitle *Rhapsodies Serbes*, probably emulating Liszt's *Rhapsodies Hongroises*. Another model for Paču's collection of rhapsodies may have also been the oeuvre of Jan Voříšek,<sup>35</sup> a Czech composer who likewise composed *12 Rhapsodies (12 Rhapsodien, op. 1)* for piano, which were published in Vienna in 1818.<sup>36</sup> When one compares Voříšek's rhapsodies to those of Paču, it becomes evident that for the most part both composers wrote them in ternary forms, with Voříšek's rhapsodies having a tighter internal structure, whereas those of Paču are freer and more fragmentary, also mirroring the

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<sup>34</sup> Wili Kahl, "Rhapsodie", *Die Musik in Geschichte und Gegenwart*, Band 11, München, Deutscher Taschenverlag, Kassel, Bärenreiter-Verlag, 1989, 367–371.

<sup>35</sup> Voříšek was trained and active in Vienna, with his rhapsodies showing the influence of his teacher Václav Jan Křtitel Tomášek – a pioneer of this genre of piano music. Tomášek's rhapsodies were important for many composers who wrote works in this genre during the first half of the 19th century. He composed a total of 15 rhapsodies, which were published in three volumes (op. 40, 1813; op. 41, 1814; op. 110, 1840). Wili Kahl, op. cit., 367–368.

<sup>36</sup> See Jan Václav Hugo Voříšek, *XII Rhapsodies pour le pianoforte*, op. 1, Praha, Editio Supraphon, 1978.

influence of his contemporaries. Therefore, although the formal structure of most of Paču's rhapsodies is basically tripartite, their form is freer and closer to that of fantasies and potpourris. He often used the variation technique and through-composed type of formal construction, while his formal manner of stringing together contrasting sections generates the impression of a mosaic structure.<sup>37</sup>

The scope and technical-performing complexity of the pieces grow as they progress from the opening to the closing rhapsody. Paču's rhapsodies are dominated by foregrounding virtuosic elements, which were meant to present the artist's performance skills, in order to make a corresponding impression on the audience. This is manifested in their many virtuosic passages, parallel thirds and octaves, repeated notes, octaves and chords, trills, playing cross-hands, arpeggiated chords in quintuplets and sextuplets, etc. Paču achieves a rich piano sound by using parallel octaves, tremolos, as well as the entire range of the instrument, from its lowest to top registers.

The rhapsodies clearly manifest Paču's striving to evoke the sound of Serbian folk melodies, songs, and round dances (кола). In addition to characteristic melodic augmented seconds and cadences on the second degree, one also finds melodies that are quite narrow in range, working with shorter motivic units, which are repeated on various pitches, melodies embellished with appoggiature and trills, as well as characteristic descending melodic fourths, imitating the sound of bagpipes. In some of the rhapsodies, the dance-like character of a *коло* is evoked with a motoric semiquaver pulse.

Within the confines of his pianist and compositional skills, Paču sought to compose works in which Serbian folk melodies would be presented in the virtuosic guise of the fashionable genre of the rhapsody. His piano oeuvre adhered to the needs and strivings of the Serbian bourgeoisie and reflected the mentality of the part of the world he inhabited and worked in, which is why it "carries a prominent seal of the spiritual climate of his time", as Stana Đurić Klajn aptly noted.<sup>38</sup>

Apart from the significance of this edition in terms of its musicological contribution to the study of Serbian music history, my hope is that this collected edition of Paču's rhapsodies will garner a favourable reception among pianists as well, who might be interested in cultivating a national Serbian

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<sup>37</sup> Cf. Драгана Јеремић Молнар, *op. cit.*, 118–120.

<sup>38</sup> Стана Ђурић-Клајн, *Историјски развој музичке културе у Србији*, Београд, Pro Musica, 1971, 93.

repertory with romanticist traits. The CD that forms part of this edition, apart from serving as a potential “roadmap” for future performers, is likewise valuable as a document for studying pianism in our music history.

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## Summary

This, first printed edition of piano rhapsodies by Jovan Paču (1847–1902) comprises eight out of a total of 12 rhapsodies, which are preserved in a manuscript kept at the Archives of the Institute of Musicology at the Serbian Academy of Sciences and Arts in Belgrade. In the making of the edition, the editor adhered to the composer's autograph, retaining his indications regarding tempo, dynamics, articulation, and phrasing. In our selection of the rhapsodies, we used the interpretations of our renowned pianists and piano teachers (Dušan Trbojević, Zorica Dimitrijević Stošić, Dubravka Jovičić, and Mirjana Šuica Babić) as our guidance. The life journey of the medical doctor and musician Jovan Paču brought together the various branches of his prolific and rich creative personality, securing him a prominent place in the history of Serbian 19th-century music. Although his primary vocation was that of a physician, he acquired an education in music from early childhood, working throughout his active creative period as a composer, pianist, music pedagogue, and writer. He gave his first concert in Subotica in 1863 and stopped performing in public during the 1890s due to pain in his hand. During this extended period of time, he performed not only in towns and cities of the Habsburg/ Austro-Hungarian Monarchy, but also in the Principality/Kingdom of Serbia. His career in pianism was crowned with his performance at the Slavic Concert in Kiev on 23 November 1885. Paču's compositional oeuvre is dominated by salon pieces for piano (variations, rhapsodies, dances), inspired by contemporary political circumstances and sentimental-salon bourgeois lyricism. As a medical student in Prague, Paču had ample opportunity to participate in the city's rich music life and familiarise himself in its concert halls and salons with contemporary music genres, including rhapsodies, which until the mid 19th century constituted an integral part of the salon music repertory. It was probably in emulation of Liszt's "Hungarian Rhapsodies" that he subtitled his autograph collection in French, "Rhapsodies Serbes". Although most of Paču's rhapsodies basically follow a ternary structure, their form is free and closer to that of fantasies and potpourris. One may note his striving to evoke the sound of Serbian folk melodies, songs, and dances. Within the confines of his pianistic and compositional skills, Paču sought to compose works

wherein Serbian folk melodies would be presented in the virtuosic guise of the fashionable genre of the rhapsody. His piano oeuvre corresponded to the needs and strivings of the Serbian bourgeoisie and reflected the mentality of the environment he inhabited and worked in.



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## REVIEWS

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### BIG FESTIVAL JUBILEE

#### Review of the 60<sup>th</sup> Music Panel (November 3–5, 2023)\*\*

Established in the early 1960s in Opatija, the Yugoslav Music Panel (today, the Music Panel) had been a unique setting for interaction and communication among Yugoslav composers of various aesthetic, poetic and stylistic backgrounds until the disintegration of Yugoslavia (1990). This festival had long ceased to be Yugoslav, and since recently, it is not even an Opatija festival any more. However, despite all the misfortunes, it has kept going as an essential gathering place for contemporary music. Last year, from November 3 to 5 in Osijek, under the auspices of the Croatian Composers'

Society and Cantus d.o.o., the 60th jubilee MP was held, which sought to reaffirm some issues from the past, give an overview of the current trends of contemporary music, and most importantly, to open perspectives for its future.

After the welcoming speech of the officials of the festival and the city of Osijek,<sup>1</sup> the MP opened with an evening piano concert given by the pianists Kata-

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<sup>1</sup> The Artistic Director of the Music Panel, Tibor Szivoczka, among other things, highlighted: "The fundamental values and goals of the Panel have remained almost the same throughout its period: to promote contemporary musical creativity – once, from all Yugoslav countries, and today primarily Croatian and, as we have been an equal European Union component for ten years, European creativity." Bojana Plečaš Kalebota (Ed.), *60. Glazbena tribina Osijek 3.–5. studenoga 2023.*, Zagreb, Cantus d.o.o. – Hrvatsko društvo skladatelja, 6.

rina and Vladimir Krpan in the Croatian National Theatre hall. The concert began with Stjepan Šulek's *First Piano Sonata* (from 1947) as a testimony of his aesthetic views, grounded in the classical values of the European musical tradition. Vladimir Krpan was nothing short of a virtuoso in Igor Kuljerić's *Moments for Vlado*, a work that brought to mind the turbulent aesthetic turmoil in the music of the 1960s, or Mladen Tarbuk's *For Vlado* (both dedicated to Krpan). The agogic richness, dynamic and textural contrasts in Frano Parać's variation-based *Thèmes*, Frano Đurović's *Piano piece 2012* (*Hommage à Morton Feldman*) and Stanko Horvat's *Sonnant* came to the fore as a result of the refined and sophisticated approach of pianist Katarina Krpan. Receiving a standing ovation, the inaugural MP concert ended with piano four-hand pieces composed in the late 1990s and early 2000s. These were the compositions *Passo sempio* by Ivo Josipović, *Dick Tracy and the Very Short and Very Strange Story of Glaxo Blue* by Berislav Šipus and *Divertimento* by Davor Bobić, primarily characterized by the abundance of rhythmic components, but also (in the case of the latter) the influence of folklore melos. As the oeuvre of the three performing composers (Kuljerić, Parać and Horvat) was already performed at the Yugoslav Music Panel (in the 1960s and 1970s), their re-inclusion in the Panel's repertoire affirmed their artistic value in the present time.

The next day's performance was by the Cantus Ensemble, a chamber ensemble that has been considered to be one of

Croatia's most agile promoters of contemporary music for more than two decades. The conducting skill of Berislav Šipuš was already demonstrated in the first composition, *Taboo* for chamber ensemble by Sanja Drakulić, which addressed the issue of the increasing control of freedom in present times. The work of the MP Artistic Director, Tibor Szirovicza, *In between* for oboe, chamber ensemble and electronics, demonstrated the author's exciting process of transforming baroque articulation into contemporary musical expression. The virtuoso *Concert* for trombone and ensemble by Ante Knešaurek, performed by the magnificent Mario Šincek, was preceded by the performance of the avant-garde composition *Barasou, the ballad of rats and mice* for voice and chamber ensemble by Branimir Sakač, the initiator and founder of this contemporary music festival (the piece was previously performed at the Yugoslav Panel in 1971). The masterful play with instrumental colours, combined with inarticulate voices in the vocal part, performed by the brilliant Irma Dragičević, made the festival audience go wild.

In part two of the concert, visitors enjoyed the lyrical atmosphere of the composition *Memorie* for voice and chamber ensemble by Frano Parać, inspired by the poetry of the composer's father, Ivo Parać. It was followed by *Un jardin sous la pluie avec un compositeur sans parapluie* for 13 instruments and multi-instrumentalist by Berislav Šipuš, a piece imbued with elements of improvisation, and was definitely one of the

highlights of the 60th MP. The expressive movements of the top multi-instrumentalist Ratko Vojtek (who demonstrated his skill in playing multiple instruments) and the frolic of the light effects in the hall gave the piece an almost stage character. This rather lengthy concert ended with *Descent to the top* for voice and chamber ensemble by Stanko Horvat, a cycle of eight songs which, due to the author's death, was completed by conductor Šipus, Horvat's student.

The second day of the festival closed with a jazz concert by the Matija Dedić Trio in the foyer of the Osijek Cultural Center. As a great lover of the oeuvre of Croatian composer Dora Pejačević, pianist Matija Dedić opened the concert with her piano cycle *Life of Flowers*, Op.19 (from 1905). Then, joined on stage by double bass player Zvonimir Šestak and drummer Krunoslav Levačić, the Trio delivered a spectacle that went on past midnight. The audience rose to its feet in a standing ovation for several compositions by Matija Dedić (who experiments with different musical genres), as well as very interestingly arranged traditional songs performed as part of the Trio repertoire.

The Sunday concert at noon was delivered by foreign MP guests, members of the Slovak Quasars Ensemble (violin, cello, flute, clarinet, piano and percussion), who have been hard at work, promoting both contemporary music and rare and forgotten pieces, primarily by Slovak authors, for 15 years. The concert began and ended with chamber music

pieces by Ivan Buffa (an author familiar to the Croatian audience for performing at the 2021 Music Biennale Zagreb), whose artistic expression is characterized by imaginatively experimenting with timbres. While in the *Fresco*, the author was inspired by fresco painting, the work *Pareidolia* was the fruit of Buffa's reflection on the phenomenon of the possibility of shaping a visual or auditory perception into meaningful images. Slovak composer Jana Kmiťová's youthful work, *At the Bottom of the Day* for clarinet and piano, conveyed the author's penchant for great contrasts, and the abundance of different percussion instruments in the chamber piece *Kamea* from this composer's oeuvre contributed to the exotic atmosphere of the concert.

Apart from the works by Slovak composers, the Quasars Ensemble's repertoire also included a work by a Polish author, *Nyos* for violin and cello by Tomasz Skweres, as well as two works by Croatian composers, *I ritorni* for flute, clarinet, violin, cello and piano by Sanda Majurec, and *Pika's Tale* for clarinet and electronics by Ana Horvat. Focusing on microtonal and quarter-tone harmonies, Skweres has written a highly virtuosic piece, testing the technical capabilities of both string instruments almost to the limit. Formally based on the ritornello form, Sanda Majurec's composition conveyed an exciting dialogue between the wind and string instruments, permeated by the vocal 'communication' of the musicians themselves. Analogous to a point in fine arts, as an undefined element upon which all others are based, the ini-

tial sound in electronics was, according to the author, the initial point for developing the *Pika's Tale* composition. The organic harmony between the brilliant clarinetist Jozef Eliáš and the electronic soundtrack captivated the audience, who followed it with a standing ovation not only for Eliáš but also for the composer Ana Horvat.

The Jubilee 60<sup>th</sup> MP ended in the Osijek Cultural Center with a concert of works by different generations of Croatian authors performed by the Zagreb Wind Ensemble. After Milo Cipra's well-known dodecaphonic piece *Aubade* (performed at the Panel in Opatija as early as 1965), the audience was presented with *Transfigurazioni*, a student work by Mladen Tarbuk, which showcases the rich and diverse timbres of wind instruments through motivic development (performed at the last Yugoslav Panel in 1990). The Ensemble also demonstrated a compact expression in Danijel Legin's *Capriccio*, a neoclassical-style, three-movement, piece. Although written way back in 1987, Davorin Kempf's virtuoso *Toccatina*, reminiscent of baroque forms, was not premiered until this MP. The program of these highly skilled and experienced Zagreb musicians closed with two *Wind quintets*. While Dubravko Palanović strove to permeate and intertwine several contrasting segments in his piece, Srđan Dedić, the author who sees the wind quintet as a 'magical set-up', delivered a wealth of colours and contrasts through the skilfull juxtaposition and synthesis of the instrumental sections.

The 60<sup>th</sup> MP program was significantly enriched with non-concert events, with the premiere screening of the much lauded documentary *Echoes of Generations: 60 Years of the Music Panel of the Croatian Composers' Society* on the first day of the event. In the cinematic atmosphere of the packed hall of the Osijek Cultural Center, the audience breathlessly watched excerpts of conversations with numerous composers, musicologists, conductors and performers, and fragments from archival Panel footage kept in the Croatian Radio and Television archives. With a standing ovation for the film's authors, musicologists Petra Pavić and Dina Puhovski, as well as for the Panel itself, which has endured for 60 years, this screening represented an almost central event of the entire jubilee MP.<sup>2</sup>

In the morning hours of day two of the event, the documentary authors moderated the Round Table entitled *Music Panel – past, present, future* (participants: musicologist Marija Saraga, conductor Ivan Josip Skender and composers Mladen Tarbuk, Antun Tomislav Šaban and Tibor Szivoczka). After the presentation of the results of a survey conducted among the Croatian Composers' Society members, revealing that the main motivating reason for musicians to come to the MP was to meet or the opportunity to exchange opinions, the Round Table participants themselves

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<sup>2</sup> The documentary is available on the Croatian Composers' Society Youtube channel: <https://www.youtube.com/watch?v=ZoEmTeX95Pc>

highlighted the informative role of the festival.<sup>3</sup> Along with the necessity of enriching the Panel with non-concert events, they pointed to the problems this event involved, primarily the lack of an audience.

Instead of the cancelled concert of organist Tea Kulaš, scheduled in Osijek's Co-Cathedral of Saints Peter and Paul, the organizers opted for what turned out to be a good move. Since the MP was attended by a large number of students of the Zagreb Academy of Music, composer Mladen Tarbuk encouraged the future musicologists and composers to express their views on contemporary music today. During a rather lively discussion, the students communicated, among other things, the need for a more significant 'presence' of contemporary music within the Academy of Music study programs. Apart from the students, the Slovak musicians, as MP guests, had the opportunity to present themselves to the festival audience in a non-concert format through an exciting *Conversation with the artists: Quasars Ensemble*, moderated by musicologist Srđana Vrsalović.

<sup>3</sup> That function of the Panel has been woven into its concept since the very beginning. This is evidenced by the introductory text from the first Yugoslav Music Panel program booklet (1964), stating that, apart from learning about contemporary production, the musicians at this festival will be able to "present their artistic views and engage into a fruitful exchange of opinions [...], get to know each other better in person and thus revive the mutual contact necessary in a dynamic cultural community". *Jugoslavenska muzička tribina 64* [Program booklet], Opatija, Pozornica Opatija, 1964.

Along with the evidently rich accompanying program, in the three days of the Music Panel, the Osijek audience could hear a wide range of stylistic, poetic, aesthetic and compositional-technical tendencies in the contemporary music of the 20th and 21st centuries: from authors of the older generation whose works are deeply related to the Panel as a Yugoslav festival (Šulek, Sakač, Horvat, Kuljerić, Parać), to significantly younger Croatian (and not only Croatian) composers from the contemporary music scene. Exactly 60 years ago, Branimir Sakač asked the following questions at the first Panel in Opatija: "Where is our music now, how far has it moved with the times, what have we learned from others, and what are we bringing from our own and personal to this general movement, and how far have we come?"<sup>4</sup> Six decades later, at the Music Panel in Osijek, the same questions were equally topical and, as long as they are relevant, this festival will have its *raison d'être*.

<sup>4</sup> Erika Krpan (Ed.), *Međunarodna glazbena tribina: 40 godina. Opatija – Pula, Zagreb*, Hrvatsko društvo skladatelja – Cantus d.o.o., 2003, 10.



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