

The collection of papers, as well as many other activities, is the result of many years of efforts undertaken by the Musicological Society of Serbia to re-affirm unpublished, unperformed, or rarely performed compositions by Serbian composers of the past. Related to this is the long-term activity of the MSS in establishing cooperation between musicologists and performers from which valuable projects have emerged, such as *Anthological Pieces of Serbian Music* (2009, 2010) and *Reaffirmation of the Forgotten Serbian Music* (2019). The collection of papers significantly contributes to the completion of scientific knowledge about the roles and significance of Stojanović, Krstić, and Binički in the history of Serbian music, but also their significance in the wider regional context, given the time and geographical framework of this generation of composers in the wider ex-Yugoslav framework and therefore this valuable publication can be an example of similar scientific endeavours in the region, and beyond.

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Srđan Teparić, *Resemantizacija tonalnosti u prvoj polovini XX veka* (1917–1945)

[*Resemantization of Tonality in the First Half of the 20th Century* (1917–1945)]

Belgrade, Faculty of Music, 2020, 238 pages, ISBN 978-86-81340-09-7

Resemantization of Tonality in the First Half of the 20th Century (1917–1945) is the title of the first monograph by Srđan Teparić, Ph.D, Assistant Professor at the Department of Music Theory at the Faculty of Music in Belgrade, where he teaches Analysis of Music Styles, Directions and Methods of Music Theory and Analysis, History of Music Theory and Semantic Analysis of the 20th- and 21st-Century Music. This monograph is pioneering in its significance and scope for several reasons. To begin with, it originated from the first doctoral dissertation (supervised by Prof. Ana Stefanović) defended at the Department of Music Theory of the Faculty of Music, which was established as scientific only in 2008. Teparić's starting point was the reflection on the musical (and, specifically, har-

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monic) language of European art music of the first half of the twentieth century and its relation to the phenomenon of tonality. With the term *resemantization*, borrowed from the Croatian linguist Aleksandar Flaker, but applied here to the field of music theory and analysis, Teparić encompasses both the dialogue between different tonal traditions and the strategies of their reassignment. Re-semantization is, therefore, a new theoretical-analytical model for the analysis of harmonic events in works created after the “disintegration” of the classical-romantic tonality. In the Introduction to the book, Teparić points out that “the reassignment of tonality does not only mean a mere change of grammar, but also a stylistic reevaluation at the same time; therefore tonality in the observed period should be regarded as both structure and meaning” (p. 14). It should be noted that Teparić started dealing with the concept of resemantization of tonality almost two decades ago, defending his MPhil thesis *Neoclassical Conception of Tonality by Igor Stravinsky – Re-semantization*, supervised by Prof. Mirjana Živković, in 2004. Teparić’s doctoral dissertation is the crowning achievement of many years of research, which is reflected in his sovereign mastery of relevant scientific literature, in his detailedly elaborated (and thoroughly tested in practice) analytical procedure, and in his exceptional knowledge of art music from the observed period – which enabled him to make a very good selection of works suitable for demonstration of the phenomenon of resemantization at different levels.

Srđan Teparić’s monograph is also the first book in the Serbian language on

harmony and harmonic analysis which is not an overview-instructive, i.e. textbook type – although it will certainly be used in teaching harmony, the analysis of musical works and the analysis of styles. Namely, although the curriculum of the Faculty of Music in Belgrade has long abandoned so-called ‘school harmony’ in favor of ‘stylistic’ harmony, which studies harmonic language in the context of historical and stylistic epochs, so far no precise framework has been established for analysing harmony in works written over the course of the twentieth century. Generally speaking, a small number of studies in foreign literature (and until the publication of Teparić’s monograph, none in Serbian literature) dealt with the phenomenon of tonality in the first half of the twentieth century in a systematic and analytically thoroughly explained way. Teparić, therefore, presents the first detailed and practically tested methodology for the analysis of a significant number of works from the twentieth century that are ‘tonal’ in the broadest sense (although very different from each other), thus opening new opportunities for further development and improvement of music theory in Serbia (and beyond).

As the title of this monograph specifies, Teparić does not consider works created during the entire first half of the 20th century, but focuses on the period between the two world wars, when many European countries witnessed a trend towards a ‘restoration’ of tonal musical thinking. Teparić explains the reason why he took 1917 as the beginning of this period with the circumstance that two significant works in which the resemantization of tonality can be noticed were

created in that year: Sergei Prokofiev's *Classical Symphony* and Maurice Ravel's *Le Tombeau de Couperin*.

At the very beginning of the book, Srđan Teparić (following Dejan Despić) emphasises the difference between *tonalnost* and *tonalitet*, whereas *tonalnost* is understood “in the broadest sense, as any language system that has a centre of gravity – the tonic”, while *tonalitet*, as the main form of expression in music from the 17th to the 20th century, is “one of the types of manifestation of *tonalnost* which, in addition to functional relations, also has a specific potential for meaning” (p. 11). This distinction often eludes Anglo-American authors, for many years the most influential in the field of music theory and analysis, because the English language does not distinguish between *tonalnost* and *tonalitet* – namely, the same term ‘tonality’ is usually used for both phenomena. As Teparić points out, *tonalnost* is a broader concept than *tonalitet*, and the types of *tonalnost* that are the subject of this monograph have a “common feature that *tonalitet* did not possess: a significant part of their grammar is based on the phenomenon of resemantized linguistic and stylistic elements of the past” (p. 11). So, the title of the book refers to the resemantization of *tonalnost* (i.e. tonality in a broad sense – the state of being tonal) after the disintegration of *tonalitet* (i.e. tonality in a narrower sense – the major-minor system).

The monograph is divided into two parts. The first, shorter part is dedicated to the foundation of the theory of resemantization and its contextualization within the science of harmony and music theory in general, and the second (lon-

ger) part to the explanation of the analytical procedure and its practical application. Within the first, theoretical part, entitled *General Assumptions for Resemantization of Tonality*, Teparić dedicates individual chapters to semantics, semiotics, then, musical semantics and musical semiotics, the relationship between language and style, and the semantics of tonality, followed by a review of general semantic facts related to tonality. Moving from general semantics as a theory of meaning, through musical semantics, to the semantics of tonality, Teparić presents an often polemically intoned dialogue with important philosophers, linguists and music theorists of the 19th and 20th centuries such as Umberto Eco, Leonard Meyer or Deryck Cooke, examines and shows how (tonal) music produces meaning and how it can be modified. According to Teparić, “all semantics is based on resemantization, because every existing meaning implies the possibility of its supplementation, modification, or reassignment” (p. 21). Furthermore, he points out that the traditional semantics of tonality was “based on general impressions, mainly on the psychological effects of individual keys” (p. 65), ignoring the context of activating meaning through the relationship of language and style, which Teparić considers crucial for the phenomenon of resemantization in music. The second, parallel line of discussion refers to general semiotics as a science of signs / signifiers and sign systems, and then to musical semiotics, where Teparić confidently exposes the illogicalities in the theory of musical topoi promoted by Leonard Ratner and Kofi Agawu, and remarks that the idea of rese-

mantization “nullifies the idea of the universality of signs, because it starts from the assumption that the same or similarly “transferred” sign of the past acquires a new meaning in the modernist context” (p. 52). In the chapter “Semantics of Tonality”, Teparić leads his readers through epochs and styles, showing how the understanding of *tonalnost* and *tonalitet* changed over time, until the beginning of the 20th century and the ‘disintegration’ of the latter.

In the second part of the book, *Resemantization of Tonality*, Teparić starts from the theoretical setting of linguistic-stylistic resemantization; he discusses and compares the theoretical models established by Nelson Goodman, Northrop Fry, Harold Bloom, Gerard Genet, Mirjana Veselinović-Hofman and Joseph Strauss, and then names three levels of resemantization according to the corresponding degrees of reassignment. In Table 2 (p. 130) Teparić gives an overview of various terms by which the aforementioned authors denote the phenomena that Teparić identifies as *zero*, *medium* and *high* levels of resemantization.

Teparić uses Igor Stravinsky’s ballet *Pulcinella* (1920), excerpts from the oratorio *King David* (1921) by Arthur Honegger (1921) and from the opera-oratorio *Oedipus Rex* (1927) also by Stravinsky as examples for the analysis of the *zero* level of reassignment in the resemantization hierarchy (which can be manifested as *apophrades / immersion, false sample, recomposition, forgery* or *pastiche*). Examples of the *medium* level of resemantization (within which Teparić observes several sub-levels – *lower, middle* and *higher* – in which strategies of *motivation,*

fragmentation and *generalisation* are applied) include Prokofiev’s already mentioned *Classical Symphony* and Ravel’s *Le tombeau de Couperin* (both from 1917), some more excerpts from *Pulcinella* and *King David*, as well as *Concert champêtre* (1928) by Francis Poulenc, *The Simple Symphony* (1934) by Benjamin Britten and the String Quartet no. 1 (1937) by Dmitri Shostakovich. Sergei Prokofiev’s ballet *Romeo and Juliet* (1935) demonstrates a merger of the *high* level of resemantization with the *medium* level (in which mid-level strategies of *fragmentation* and *generalisation* are mixed with high-level strategies of *compression, centralisation* and *neutralisation*), while the *high* level is embodied by Béla Bartók’s Piano Concerto no. 3 (1945) and a song cycle *Das Marienleben* (1922/3) by Paul Hindemith. As we can see, the three levels of resemantization of tonality do not occur in chronological order, but simultaneously and interconnectedly – even within the same (multi-part) work.

The main scientific contribution of this monograph is a convincing and functional methodology of linguistic-stylistic resemantization of tonality. In addition, the author interprets in an extremely lucid and convincing way how 20th-century music relates to inherited models from the past, as well as the mechanisms of ‘survival’ and functioning of tonality after the disintegration of the major-minor system, ‘consumed’ during previous centuries. In works from the interwar period, the choice of linguistic and stylistic signs of the past is free, and references to old styles are found in the language itself, at the level of signifiers. As the author himself admits, the analyti-

cal method of resemantization is not applicable in all cases; however, in situations where its application is justified – i.e. in 20th-century works in which one or more tonal centres are clearly distinguished, but which are not based on traditional tonality and hierarchies within it – this method gives relevant results, because it can explain the essence of linguistic-stylistic relations in the observed work and “strategies of reassignment that can turn a certain stylistic constellation into a meaningful statement” (pp. 209–210).

What certainly contributes to the quality of this monograph is the fact that Teparić has been one of the most distinguished music critics in Serbia in recent years, and that he approaches writing about music not only as a music theorist, but also as a curious listener, erudite author and arbiter of musical taste. His work in the domain of music criticism presented through the waves of Radio Belgrade has certainly contributed to the profiling of Teparić’s writing style, which is clear, concise and free of digressions and empty phrases. We hope that this monograph will be translated into English in the foreseeable future, so that its results become available to readers outside of the Balkan region.

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**CD Review: Milan Mihajlović –
Orchestral Works,
cpo, 2019 (cpo 555 296-2), [63:06]**

Last year, the continued interest that the German label cpo has taken in Serbian music for over than 20 years now produced a new CD release dedicated to the Serbian composer Milan Mihajlović (b. 1945). This album, which came out in 2019 under the title of *Milan Mihajlović – Orchestral Works*, provides a cross-section of Mihajlović’s oeuvre featuring works composed from the mid-1980s up to the present and including première performances of several new versions of more recent works by this esteemed composer.

The fact that the album features a selection from the composer’s oeuvre does not diminish the breadth of the insight it provides into his work, because it rests on a sound strategic choice of pieces spanning all three phases of Mihajlović’s mature work, illuminating individual aspects of the postmodern journey he embarked on several decades ago. In that

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