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The news that Dejan Despić (1930–2024), a member of the Serbian Academy of Sciences and Arts and one of the most authoritative figures in Serbia's music life, has passed was received at the editorial board of New Sound not only with sadness due to the departure of our esteemed professor, associate, and friend, but also with the impression that in our perception this news somehow immediately acquired a form of synthesis of sorts.

For Dejan Despić, with his longevity and activity alike, marked an age of complex periods in our contemporary music, as one of its worthiest contributors and key cornerstones of our professional knowledge. He championed it as an inspired author with an impressively rich, aesthetically consistent, and stylistically diverse compositional oeuvre, as an encyclopaedically informed and highly creative music theorist, as a committed pedagogue, as a progressive and reliable actor in various forms of our music life. His working life consistently unfolded amid an essential interpenetration and organic synthesis of those activities, until at one point, at the beginning of the difficult 1990s in our country, it also came to include participation in the editorial board of the New Sound International Journal of Music.

Namely, at the very end of 1992, when it was agreed to establish the Journal, Dejan Despić answered our call to become a member of its first editorial board, with the authentic enthusiasm and optimism of a champion of the notion that the entire musical profession should enjoy a better position in a better society and a strong conviction that the idea we formulated regarding the physiognomy, role, and perspective of the magazine we initiated were well founded indeed.

It has been 32 years since then, with 64 issues of the New Sound built into them, with the name of Dejan Despić in the Journal's editorial board. Those issues bear the deep stamp of a harmonious professional collaboration that was accomplished in most diverse conditions of work: those shaped by war, various social upheavals and financial crises, as well as in those more serene moments that were more favourably predisposed to (music) scholarship. But regardless of those conditions, Dejan Despić was with us, actively and intensely, for as long as his health allowed, and then indirectly and discretely, in an implicitly counselling role, always with us. And he will remain with us, as a symbol of professional knowledge and the criteria that he championed at the New Sound.

M.V.H.

CONVERSATIONS

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Belgrade

REVEALING SOUND: A CONVERSATION WITH SVETLANA MARAŠ

I have never met the composer Svetlana Maraš in person, although I have been familiar with her work for years. I became particularly intrigued by her work when she was awarded the “Stevan Mokranjac” Award for the year 2020, for her electro-acoustic, radiophonic composition *Post-Excavation Activities*, which premiered on 30 May 2020 on the Radio Belgrade 3rd Programme. In their explanatory report, the Jury of the Composers’ Association of Serbia¹ pointed out that although this piece belongs to the genre of elec-



Svetlana Maraš, photo Zlatko Mičić

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¹ The Jury of the “Stevan Mokranjac” Award of the Composers Association of Serbia for the year 2020 consisted of the composers Ivana Stefanović (president), Vladimir Korać and Jug Marković, and musicologists Ksenija Stevanović and Ivana Miladinović Prica.

troacoustic music which is “oftentimes perceived as cold, impersonal, dehumanised, machinist and distanced”, it actually reveals to the listener “a powerful emotional horizon of discovery and contemplation over the fate of things that we make and try to preserve, and therefore over own our fate as a species and as individuals”.² And really, it seems that Svetlana Maraš’s virtuosic manipulation of various technological devices for the creation and reproduction of sound, in the studio and in live performance, represents only a means to an end, a medium for the solicitation of human inner being, rather than a goal in itself. Perhaps it is exactly this emotional, human dimension, which is apparent in her works such as *Desire* (electroacoustic composition, 2015), *Jezuk (The Language)*, electroacoustic, radiophonic composition (2016), *L’ampleur du souffle (The Magnitude of Breath)*, spatial electroacoustic composition (2020), *Defiance of the Glorious Children*, for symphony orchestra and tape, multichannel (2023) and others, that has contributed to Maraš’s success on the international composition scene. Or perhaps the reasons for that can be found in her playful, imaginative and boisterous communication with ‘machines’, which is particularly evident in her live performances, and immortalized in works such as *Radio Concert No. 1* (live performance /improvisation/ with EMS Synthi 100, 2018) and *Radio Concert No. 2* (2021), or in her ‘hybrid’ works such as *Wasser (Water)*, music automaton / installation / multichannel composition (2017), *Table Book*, instrument / composition for four performers (2023), and others.

Svetlana Maraš (b. 1985) has presented her work internationally, at venues, festivals and events such as: the Kunstmuseum (Basel), Haus der Kunst (Munich), Ruhr Triennial, CTM (Berlin), Ars Electronica (Linz), Wien Modern, House of Electronic Arts (Basel), Espace Multimedia Gantner (Bourogne), Musikprotokoll (Graz), Heroines of Sound (Berlin), Onassis Cultural Centre (Athens), Stadttheater (Bern), Museum of Contemporary Art (Belgrade), Izlog Suvremenog Zvuka (Zagreb), Blurred edges (Hamburg), ICMC (New York), International Rostrum of Composers (Wroclaw), ISEA (Dubai), International Music Institute (Darmstadt), Orpheus Institute (Ghent) and many other places. Her music has been used in theatre plays, experimental

² https://composers.rs/wp-content/uploads/2011/07/Mokranjceva-nagrada-obrazlozenje-S.Maras_.pdf. See also Ana Gnjatović, “The Non-Existent Past of the Distant Future – About the Composition *Post-Excavation Activities* by Svetlana Maraš,” *New Sound – International Journal of Music*, 59, 1/2022, 89–103, <https://doi.org/10.5937/newso22059089G>.

and documentary films and presented at places like MoMA (New York), Aubagne International Film Festival and Bitef Theatre (Belgrade).

Maraš is Professor of Creative Music Technology and Co-head of the Electronic Studio at Hochschule für Musik FHNW, Basel. Since 2022 she has been a member of the Zurich City Music Commission (Zürich Stadt-Music Commission). Before that, from 2016–2021, she was composer in residence and artistic director at Radio Belgrade's Electronic Studio, where she established numerous programs such as artistic residencies, educational courses and most notably, the restoration of the EMS Synthi 100. And because of that, while searching for information about the restoration of this essential device of the Radio Belgrade Electronic Studio for the purpose of writing an encyclopaedic unit, I started my communication with Maraš which spontaneously expanded into two substantial and, for me personally, precious conversations over Zoom, which took place on 16 and 26 February 2024. I hope to continue these music encounters with Svetlana Maraš in person, sometime in the future.

Where did your interest in music come from and did you receive any encouragement from your milieu, your family or from any other source?

S.M.: My initial interest in music came through my older sister, who was already attending music school. There was a piano in our apartment and that was the incentive for me to enroll in the music school from an early age, and to start playing the piano. From that period, my earliest recollections are of listening to records at home, with audio dramas or audio fairytales for children.

How and when did you decide that composition was going to be your vocation? Did it happen immediately before enrolling in academic studies or earlier?

S.M.: I never made a specific decision because even back then, in my childhood, I was interested in music in the same sense that occupies me now. In other words, I was interested in music creativity, how music functions, how it is made, what you can do with it. I was never a very good student of the instrumental department, and in my youth I would come into conflict with my piano teacher because I improvised often! But anyway, that's when my interest in creativity, in compositions and music discovery first started. And it has continued to the present day, without any major turning points, or reconsiderations – it all happened very spontaneously.

You studied composition at the Faculty of Music in Belgrade. What was it like for you, this experience? Did you already at that time become interested in sound art and the technological aspects of music composition, or that came about later?

S.M.: I have always been interested in something that I can now put clearly in the perspective of experimental music. Therefore, something that is not emphasized within our work and studies at the Faculty of Music – not even the part which has been institutionalized a while ago and known in history is taken too seriously, or at least not much attention is paid to it. And I am glad to mention in this context my professor Zoran Erić, who acted as a link between the academic requirements and my own personal interests – and these were experimental music, experimenting with electronic sound, with technology, with various things which did not fit in the framework of what was done at the Faculty of Music. I had professor Erić's support, and he provided the connection between my research outside of academic studies, in collaboration with certain musicians from Belgrade and in non-academic circles, and the curriculum of the Faculty of Music. Of course, all of that was in relation with what I do today – there were fragments which had a considerable impact on my present artistic profile. For instance, one of the important courses for me during my studies was the analysis of styles, which was taught by professor Ana Stefanović. Later, during my studies in Finland,³ I deepened this interest by taking classes in music semiotics at the Institute for Art Theory. And so, today I teach aesthetics and techniques of electronic music in Basel. It is one of my favourite subjects which connects my diverse interests, but the first 'trigger' for this kind of theoretical thought came precisely from the lectures by professor Stefanović at the Faculty of Music.

When speaking about the 'non-academic' sphere of influence, which was also very important to me, there was a group of people in Belgrade who dealt with free improvisation – these were students of the Faculty of Fine Arts, the Faculty of Dramatic Arts, also the composer Ana Gnjatović – and we gathered, improvised and talked about things. Together with this group of artists we organised events called "Interaktivni šalter" [Interactive Counter] at Students' Cultural Center in Belgrade. These events incorporated improvised music, electronic music, and we performed Pendulum Music by Steve Reich

³ Svetlana Maraš received her Master's degree at the Department of Media of the School of Arts, Design, and Architecture at Aalto University in Finland.

for the first time in Serbia, as far as I know. We exhibited various Fluxus instructions, watched films... All of that was happening in parallel with my studies and it informed my work considerably, that is it helped me discover what it was that I wanted to do – because I knew that it was music composition, but I realized that there existed more than one ‘recipe’, meaning not only what was taught at the faculty, but I had to find something ‘in between’ which would suit me.

On the other hand, there was always the festival Ring Ring – perhaps the biggest ‘school’ for me! – where one could hear things that were of interest. Later, I enjoyed great support from Bojan Đorđević⁴ with whom I began to collaborate following my studies in Finland; he became my manager as soon as I finished my studies, and that’s how my professional career was launched.

How did you decide on Finland for postgraduate studies? Were you looking for a place where you could develop your creative interests? What did this period of perfecting your craft bring to you as an artist and thinker?

S.M.: Already at that time, around 2008, it was clear to me that I was very interested in technological aspects within the sphere of experimental music. In Serbia, there were not many possibilities to learn about that. For me, the greatest source of information were various research projects and PDF files of doctoral dissertations concerning the subject which I could find online, primarily at the website of the famous NIME Conference, that is *New Interfaces for Musical Expression*,⁵ which has a long tradition and an enormous archive of all publications which were released within the conference.⁶ Because my interests were moving in the direction of technological aspects of sound, and schools called, for instance, ‘Art & Science’ and similar were not so popular at the time, there were only few of them – and one of them was situated in Finland. These studies were called *Sound in New Media* and that was fully in line with what I was interested to learn – even though it was so far away and so cold! I was a part of the first generation which focused on sound in new media, because until then they had a study programme for new media, but this new department was opened the year I went there. My stay was enabled thanks to the “Dositeja” scholarship which I had received in

⁴ Bojan Đorđević is the founder and artistic director of Ring Ring festival (<https://ringring.rs/>).

⁵ <https://www.nime.org/>.

⁶ <https://www.nime.org/archives/>.

Serbia, and at that time education in Finland was free, even for those of us from non-EU countries. After completing my studies, I stayed in Finland for another year and worked as a research associate on an important project developing an immersive interactive (virtual) installation.

The reason for my return to Belgrade was my collaboration with Bojan Đorđević, who realised that his network of festivals and collaborators could provide a good career path for me, which is exactly how it turned out. For several years he organised concerts and installations for me, and thus I started to travel around Europe and to develop this sort of activity.

In 2016 you began your tenure as the Head of the Radio Belgrade Electronic Studio. How did this collaboration come to fruition? Did you receive an invitation or was it your initiative? Did you know in what sort of condition you would find the Studio, and what sort of a challenge it would be for you?

S.M.: At the time I was probably the only one among the younger generation of Serbian composers who was interested in radiophonic composition. Elisabeth Zimmermann from Austrian Radio ORF – Ö1 Kunstradio commissioned two works from me, for her show *Kunstradio – Radiokunst*. For one of these pieces, *Jezik*, I wanted to work with the Radio Belgrade Archive. That's why I contacted the colleagues from Radio Belgrade, and I was very interested to bring these two media together – electronic and radiophonic composition. My engagement with electronic music naturally followed my interest in radiophonic composition and radio experiments which were, if we observe them from a historical perspective, always close to the origins of electronic music and early electroacoustic works. In that sense, I was, of course, familiar with the activity of the Electronic Studio – only at that time its image in my head was created from various 'urban legends', that there was a certain instrument... We all know, of course, the Studio's legacy in terms of the pieces that were created there, I am talking about the two LPs which are the most important,⁷ but I had no specific information concerning whether the Studio was currently active and what was being produced there. However, I was very active at the time and the colleagues from Radio Belgrade Third Programme saw that it was something which interested me and what I wanted

⁷ The LP records were released in 1978 and 1984. Much later, a double compilation CD was released, see Јелена Јанковић, "Trideset godina Elektronskog studija Radio Beograda. Elektroakustička muzika. PGP RTS, Beograd, CD I (2002), II (2007)", *Музикологија/Musicology*, 8, 2008, 302–306, <https://dais.sanu.ac.rs/bitstream/handle/123456789/2657/2735.pdf?sequence=1&isAllowed=y>.

to do. Back then there were not many composers who were active in the field of radiophonic composition, and that was probably the reason why the Third Programme, who had wanted to reactivate the Studio, reached out to me. Before that, I had never been at the Electronic Studio, and I had no idea what I would find there before I was offered the job. I said yes, and I faced the challenge head on.

On your initiative, two foreign experts, Daniel Araya and Jari Suominen, carried out the restoration of the Radio Belgrade Electronic Studio's main device, the EMS Synthi 100, which had been out of function for a while.⁸ What was the restoration like, how long did it take, and did you play a part in it?

S.M.: For Daniel and Jari – the latter I knew from my studies in Finland – it was very important to see the state of the Synthi 100 before their arrival to Belgrade. It was a large and significant part of the work – we studied the blueprints for the device which were preserved at the Studio. I was walking up and down with a camera and recording, and they were navigating me – look at this now, and now pull this out – I was sort of their ‘remote eyes’, and that’s how I learned a lot about the Synthi even before their arrival. Because of this communication they came fully prepared, they ordered spare parts in advance, and this first restoration was very efficient since they had everything they needed – had they been missing something important, it would have slowed down the process and made it a lot harder. Once they were here, they involved me throughout the restoration process, everything from vacuum cleaning together, which was a large part of the work, to remove the dust to avoid short circuiting, and they also showed me exactly how everything works and what needed to be repaired. Perhaps it is interesting to mention this detail concerning the perception of female composers in electronic music studios, in Serbia and elsewhere: when the technicians employed at Radio Belgrade came to the Studio, they only wanted to talk to the two of them, and to exclude me from the conversation – because, first, none of them believed that the device would ever work again, and second, what was I doing there?! However, Daniel and Jari, who come from a completely different world, gave importance to me and they communicated a great deal with the radio technicians through me as a mediator, which is why in the end the technicians also acknowledged and accepted me.

⁸ A detailed archive documenting the restoration of the Synthi 100 is available at Svetlana Maraš's web site: <https://www.svetlanamaras.com/ems-radio-belgrade.html>.

How did you connect the Synthi 100, as a hybrid, digital-analogue device, with contemporary digital devices in your work?

S.M.: As soon as they came to restore the instrument, these two foreign experts made a patch which enabled the MIDI standard. This made possible diverse connections between all of our devices – here I have in mind all artists who worked at the Studio, since each of us adopts a hybrid approach in the sense of combining a personal ‘setup’ with the existing equipment. It was very interesting to me because it showed the current paradigm of electronic musicians: I recently talked about it at a symposium where I delivered a keynote lecture titled “All sound is music, all technology is a playable instrument”⁹ – in the sense that nowadays everything is so connectible that musicians are mostly concerned with the ‘playability’ of all devices that we use, whereas how everything is connected, or whether something is analogue or digital is not so important.

It is interesting that, observing from the outside, we always perceived the Synthi 100 as an incomprehensible device situated at the Studio, while today, perhaps more than ever before, it is seen first and foremost as an instrument, a sound source which can be used just like any other instrument.

S.M.: Exactly – at the time when it was first constructed, this instrument was intended to be a ‘workstation’ on which much of the studio work would rely. Today, for instance, you have different programmes, ‘plug-ins’ in the computer, and you use all of them to create a composition. Synthi 100 was thus envisioned, however, when we restored it to an operational state, to become just what you say – an instrument. It is no longer a device which does most of the work, but it is rather used as part of a certain ‘setup’. And what is also a bonus, and what reflects the state of electronic music today, is the fact that many musicians in residence used it as an electronic instrument in live performance, or as an element of live performance, and this is something that was not planned for this instrument!

For instance, the earlier production of Electronic Studio was presented within the Belgrade Music Festival (BEMUS)¹⁰ in the form of recordings, because it

⁹ The keynote lecture took place at the Porto Electronic Music Symposium (PEMS) on 15 December 2023. See <https://casadamusica.com/pems-porto-electronic-music-symposium-2023/#item-speakers>.

¹⁰ The Radio Belgrade Electronic Studio presented its productions at the Belgrade Music

was not possible to 'export' the signal from the Studio. Later, when 'live electronics' were introduced, it relied on computers, and not on the Studio sound in live performance.

S.M.: That's right, and we wanted to show with the reopening of the Studio in 2018, which went completely live, the possibilities of using the Synthi in live performance. It was an idea that occurred spontaneously. It is interesting to see how the manner of using the device/instrument has changed over time, regardless of what it can offer.

What was your reaction to the sound of the instrument once it was restored – was it a surprise for you, and did it open some new paths of creativity?

S.M.: It was great. I even have a recording of the moment that we produced the first sound with it! I didn't have previous experience with it, unlike my colleagues from abroad who had already worked with the instrument. I mastered working with this instrument gradually, with the help of Paul Pignon's manual, and it took time for me to spend with the instrument to figure it all out. Now when I remember the period of working with the Synthi, it is something really special – despite all technology which is now available to me – because it was constructed a long time ago, in the early 1970s, with certain limitations that we must consider in order to use it today, but these limitations create an immense richness of results and sounds which are impossible to create in any other way. Later in some of my installations I used certain sound materials of the Synthi which are simple, but they would be impossible to produce otherwise.

Here at the Hochschule für Musik FHNW in Basel we have the earlier, smaller versions of the Synthi which, when connected, have almost the same features as the Synthi itself – but, it is not quite the same thing, among other reasons because of this physical, spatial aspect. Because an instrument is usually something small which you can move, play, connect, while in this case you are *accessing* an instrument, you're moving around it while working, and this is a process which we don't have with anything else that we use in our work. Especially now, when we are working with computer technology in which everything is 'mini' and small, so this physical spatiality of the Synthi is an important feature. Also, the spatiality in terms of sound, of what can be

Festival within six dedicated concerts which took place in 1974, 1975, 1976, 1981, 1986, and 1988. See <https://www.bemus.rs/sr/arhiva-bemus.html>.

done with these 12 oscillators which possess this incredible power of analogue sound, and the impression created by these enormous loudspeakers in a tiny studio. These loudspeakers are excellent and we also restored them to optimal condition while fixing the Studio. They make a really great combo with the Synthi.

Was it difficult for you to part with the Studio? You have moved on to a new stage of your life and career. Do you feel that you miss it, and do you plan to ever come back to it?

S. M: It was a truly special experience. I think that the social aspect was also very important – what it meant for the Third Programme, for the local community, how we managed to integrate all that during a short period of time, and there is certainly some nostalgia about that time. I hope that the Third Programme will show hospitality and invite me to produce another work there! Actually, I do have that in my plans, to continue with the idea of radio concerts, since after the first one I made the second, so I could do the third as well!

You realised the project EMS SYNTHI 100 on the Web with a group of collaborators.¹¹ What was the idea of that project and what is the purpose of the website which resulted from it?

S.M.: At the Studio I found a ton of millimetre paper where it was written how to produce a certain sound used in a composition, so the idea of the website was to find a way to write down these ‘patches’. Our primary motive was to demonstrate the notation of these electronic sounds, because at the time a developed system of notation did not exist. I think about it a lot because today the notation of electronic sound is losing its significance, since live performance is a dominant paradigm of working with electronic sound. The composers themselves are most often also performers, therefore any form of notation is more of use to them than to someone else. Also, the database on the website contains the sounds which resulted from these inscriptions. The purpose of this website is educational above all.

After five years of working at Radio Belgrade Electronic Studio, in 2021 you relocated to Basel where you work as a professor at Hochschule für Musik and

¹¹ <https://synthi.radio/about>.

as co-head of the Electronic Studio. How did this work opportunity present itself to you?

S.M.: Over many years I travelled frequently across Europe, performed my work, created installations, gave lectures, coincidentally usually in German-speaking countries. In Basel I gave a guest lecture and several concerts, and there I met former students of the Hochschule, as well as the head of the whole Sonic Space Department. Subsequently, the school contacted me and informed me that there was a job opening for Professor of Creative Music Technology, and that I should apply in case I would be interested. Therefore, everything happened quite spontaneously, just like other things in my life!

Concerning your pedagogical work, it is interesting to hear about the teaching process in Basel. What are your students like and what abilities do they possess at the beginning of their studies? How do they absorb information, and how do they reflect lessons in their work? Are these students of composition or of various departments?

Our department is situated within the Institute for Classical Music, which is on an exceptionally high level in this respect – the students-performers are already professional musicians who participate in eminent festivals. In this sense, the requirements placed before our students concerning the fields of solfeggio, music theory, and analysis are enormous! When talking about the field of creative music technology, when I arrived here three years ago, I encountered a certain state of affairs which was largely directed towards technical, engineering work. The changes in curriculum which I am currently introducing – which was expected from me when I started working there – are moving in the direction of obtaining an artistic aspect of creativity in the sphere of contemporary music, in the sense of electronic music composition, live performance of electronic music and sound art, sonic installations and similar formats.

I am under the impression that the field of experimental music is unlimited. For a while it was believed that everything was over, that it was impossible to go further, only to repeat and recycle what was before and to bring it into new contexts. I think that at the present moment such an attitude has been overcome, and that you and your creative output, as well as other composers who work in the same field, keep showing that it is possible to go beyond and to deviate from what was previously achieved.

S.M.: You can also observe it historically – that experimenting has always been present, and it still is, only perhaps at certain moments it was not so significant, or so visible, but it has always existed as a rule. This is something that I talk about a lot during my lectures, and how I contextualise my pedagogical approach in Basel. When speaking about experimental music, we are considering a field which does not have a referential framework in a classical sense. My approach is to determine something that works as a ‘default’ in this sphere of contemporary creation, and to observe why this most progressive, experimental part represents a deviation from certain standards and norms. It is always an interesting starting point for discussion, that is for questioning how much we move away from set parameters in a certain field of activity – why, but also how, and in which manner we move away from them. There are various processes and methods and artistic techniques which enable us to shatter clichés and thus arrive into the field with fewer established determinants.

Even though you are still young, you won the “Stevan Mokranjac” Award, the highest recognition for composers in Serbia. What else do you perceive as key moments and accomplishments in your professional career so far?

S.M.: I have never strived towards recognitions, but somehow spontaneously certain situations ‘judged’ that I was at the right place, or rather on the right path. When I was very young, these were, for instance, going to the festival *Bang on a Can* where I studied with David Lang, and other opportunities to learn and improve, for example going to Columbia University for a summer course. Later, invitations to perform concerts, which were numerous – these are all important things to me because they confirm that people trust my work. For instance, last year I received an opportunity to create an installation at the Kunstmuseum in Basel, with enormous support from the team behind that project. They enabled me to spend time in the building almost every day for two weeks until I developed an installation titled *Improbable Resonance* (2023), which was very successful and had many visitors. Also, the piece *Defiance of The Glorious Children* (2023) for symphony orchestra and tape represents another important milestone in my career. To me, these are recognitions of success, this confidence that people have in me to let me do certain works on a larger scale.

What is it that occupies you currently in your work as a composer, and how do you see your further creative path?

S.M.: My work is shaped in several fields – composition, performance of electronic music, installations, as well as pedagogical work. All these things develop equally, and they have already reached a more elevated stage where I am receiving support for my work – which is very important. As artists, in any discipline, nothing is possible without other people, without ensembles that we work with, foundations which support our work, festivals which promote it. I am very glad that I have the opportunity to work with fantastic people. For instance, most recently a work which is very important to me, *Firekeepers* (2023/2024), premiered at the Eclat festival in Stuttgart, performed by the ensembles Pony Says and Ictus from Belgium.¹² It was an ambitious project and something that presents a ‘milestone’ in the development of my compositional thinking, notation, and combination of electronic and acoustic sound. The whole piece is largely inspired by working with electronic sound and systems of sound objects which I have developed, but that would be a topic for a whole other conversation!

You mentioned the question of notation. Do you use traditional notation as well when working for other ensembles and performers? How do you shape your work so that other performers can interpret it?

S.M.: Ever since my studies I have been developing a form of aleatoric notation which communicates really well with musicians. I think that all of us who deal with classical music must take note of the question of notation. Just like other contemporary composers, I have a highly individualised approach to this aspect of compositional work.

What inspires you in your creative work? Is it people, events, books you read, or something that you find within yourself?

S.M.: My work contains very few ‘non-musical’ elements. To me, the inspiration comes from thinking about the structure of sound, also about composing with sound, but also about composing the sound itself. A lot of it comes from thinking about the form, including theoretical reflections – I have already mentioned how important the field of semiotics is to me, and also certain art theories. These are the fields which inform my work.

¹² The concert took place on 1 February 2024 (<https://www.eclat.org/konzert/ictus-feat-pony-says/>).

What is your preferred technological environment right now?

S.M.: It changes constantly, from one work to another, and it does not determine my work at large – I rely on different technologies both in the sphere of installations and in the sphere of performance. I experiment a lot and test the latest technologies. I benefit a great deal from the support of the Hochschule in Basel in developing my artistic work, which means a lot to me.

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THE PROJECTIONS OF MUSICAL SPACE-TIME IN *INSTRUMENTAL SONGS* BY PETAR OSGHIAN

Abstract: In commemoration of the 70th anniversary of Petar Osghian's birth and the release of a three-volume CD set containing the majority of his oeuvre, musicologist Dragana Stojanović-Novičić highlighted *Instrumental Songs* for 26 female voices (1978) as the piece that most strikingly exemplifies Osghian's mature musical style. Among the many intriguing details, the author chose the piece's "fascinating sonority", particularly in relation to the selected medium. In this regard, it is highly pertinent to situate Osghian's *Instrumental Songs* within the broader discourse surrounding the phenomenon of musical space-time in the music of the 20th-century. In order to ascertain the genesis of the distinctive sound quality within the vocal media, along with the myriad other facets of this work, we will employ the musico-

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analytical procedure based on reading the musical text through the phenomenon of musical space-time.

Keywords: musical space-time, Petar Osghian, *Instrumental Songs*, projections of musical space-time, the musical flow

In commemoration of the 70th anniversary of Petar Osghian's (1932–1979) birth and the release of a three-volume CD set containing the majority of his oeuvre, musicologist Dragana Stojanović-Novičić highlighted *Instrumental Songs* for 26 female voices (1978)² as a piece of music that most strikingly exemplifies Osghian's mature musical style, which, in addition to his other works written in the 1970s, represents a kind of closure of his abruptly ended life and creative output.³ The author refers to the “fascinating sonority” of this piece as a result of the composer's act of “turning the chosen vocal medium upside-down”. Manifesting the “immanent allusion” of the composer's mature works or “post-prologue” pieces, this piece emerged after a tumultuous, experimental period of “simulating the classical model”.⁴ In this regard,

² In several instances, it has been asserted that the year of the inception of *Instrumental Songs* is 1977. Upon the examination of the score of this piece – which is accessible at the Library of the Faculty of Music in Belgrade – the year of origin was determined to be 1978. The printed version of the score was published in 1988 and is currently housed in the library of the Faculty of Philology and Arts in Kragujevac and the archive of Composers's Association of Serbia in Belgrade. Cf. Petar Ozgijan [=Osghian], *Instrumentalne pesme – chants instrumentaux, za 26 ženskih glasova, s.l.*, 1978 [score, author's edition]; Petar Ozgijan, *Instrumentalne pesme, za ženski hor*, Beograd, Udruženje kompozitora Srbije, 1988 [score]. For the purposes of this discussion, the year of origin of this particular piece will be taken to be 1978.

As indicated in the “List of Compositions by Petar Osghian”, accessible at the Library of the Faculty of Music archive, and in the notes accompanying the first volume of the three-volume CD set *The Music of Petar Osghian* [s.l.: Timecode], the premiere of the piece and the initial recording occurred in 1978. An additional recording of this piece was released on *CD New Sound 109/1997* [Belgrade: SOKOJ]. The work is performed by the academic female choir, Collegium Musicum, with Darinka Matić-Marović (1937–2020) as the conductor. According to the program booklet, this recording was made in 1984. There is yet another recording, available online: https://youtu.be/PB49TCZAJ00?si=TQKJFidm-Fez_Hh8, performed by the female choir of Radio-Television Belgrade. The precise year of this recording is uncertain.

³ Драгана Стојановић-Новичић, “Cool/Hot and Soft: Пролог, акција и каденца Петра Озгијана”, *Нови звук*, 20, II/2002, 70–75.

⁴ *Ibid.*, 70–71. In the article, Dragana Stojanović-Novičić presents an intriguing peri-

the author draws an analogy with the composers of the Polish school (Witold Lutosławski [1912–1994], Kazimierz Serocki [1922–1981], Krzysztof Penderecki [1933–2020], and Henryk Górecki [1933–2010]), as well as with the style of the composer György Ligeti (1923–2006) from the 1960s. The points of stylistic intersection are particularly evident in the methods of sound production, the use of multiple layers of sound, and ability to create exceptional sonic effects through intricate calibrations of timbral and other musical elements.⁵

In addition to *Instrumental Songs*, Dragana Stojanović-Novičić identifies poetic, aesthetical, and stylistical traits in Osghian's orchestral works, that are also noticeable in the works of the aforementioned group of composers. The author interprets "achieving unusual tone colors" in the works *Meditations* for two pianos, percussions and strings (1962), *Silhouettes – Concerto for Orchestra* (1963), *Sigogis* for orchestra (1967), and *Symphony '75* (1975) as the result of the remarkably rich orchestration, which "deserves special consideration".⁶ As a particularly intriguing detail – that is not inherently linked to the composers of Polish school or Ligeti, but perhaps to another group of 20th-century composers⁷ – the author selects the "percussion-like

odization for Osghian's oeuvre, delineating metaphorical categories of "prologue", "action", and "closure". The category of prologue, encompasses compositions created in Osghian's student years or shortly after he graduated, primarily in the 1950s and early 1960s. The works classified as action are those written during the 1960s, a period of Osghian's career marked by his emergence as a prominent composer. This period saw a consolidation of musical elements that would later evolve into a mature musical language. Unfortunately, due to his untimely demise at the age of 47, we only have glimpses of this language in his final works, which Stojanović-Novičić categorizes as closure. According to this criterion, the remaining works in this category are *Simfonija '75* (*Symphony '75*) (1975), *Nocturno* for string orchestra (1977), and *Za Mimu* (*For Mima*) for clarinet solo (1978), which was dedicated to the clarinetist Milenko Stefanović (1930–2022).

⁵ Ibid., 72, footnote 13. In that context, Osghian's *Instrumental Songs* exhibit similarities with Ligeti's *Lux Aeterna* for mixed choir (1966), primarily due to the use of a similar medium, compositional method applied to the voice that is leading and, to a lesser extent, in the way of achieving the outstanding sonority in both works. Cf. Драгана Стојановић-Новичић, "Оркестарска дела Петра Озгијана: координате аутономне зрелости", у: Мишко Шуваковић (ур.), *Изузетности и сајојстојање*, Београд, ФМУ, 1997, 146–153.

⁶ Ibid., 152, footnote 28.

⁷ The group of composers in question is comprised of those whose oeuvres and/or autopoetical writings evince a particular interest related to timbre as an essential structural

tone quality”. In the case of Osghian’s orchestral works, this quality is “related to the color and meter”.⁸ Therefore, it can be concluded that Osghian achieves memorable effects in his orchestral pieces by focusing his attention on the tone color and the possibilities that different types of instruments, groups of instruments, and their mutual combinations provide. These effects are further developed, in a provocative way, in *Instrumental Songs*. In addition to the aforementioned elements, Stojanović-Novičić identified two further aspects of Osghian’s musical language: “clusters and chromatic totality” and “the relationship of measured and non-measured time”, that pertains to the incorporation of aleatoric elements in the organisation of the musical flow.

According to Tijana Popović Mladjenović, the elements of the musical language present in Osghian’s works from the 1960s and 1970s reflect the thread of novelty that appeared in the Serbian music of the time.⁹ The author

element of the musical flow. This group includes Claude Debussy (1862–1918), Maurice Ravel (1875–1943), Edgard Varèse (1883–1965), Olivier Messiaen (1908–1992), Iannis Xenakis (1922–2001), and Pierre Boulez (1925–2016). Additionally, the group should include Arnold Schönberg (1874–1951), who introduced the concept of *Klangfarbenmelodie* in his orchestral piece “Farben” from *Fünf Orchesterstücke* op. 16 (1909; revised 1949). He presented one of the first and rarely innovative solutions regarding the structuring of the musical flow via timbre and harmony. Similarly, Alexander Scriabin (1875–1915) also demonstrated an interest in timbre and the potential of sound ‘painting’ through the use of harmony and pitch/sound groups of the most diverse types.

⁸ Ibid., 149–150. The author’s reference to “percussion-like tone quality linked to the meter” signifies a correlation between accents and playing techniques, in addition to timbre, which collectively contribute to the perception of a percussion-like sound quality (i.e., the distinctive and sharp chords in the piano part or the strings playing the rhythmic basis for the percussion in *Meditations*, as well as the skillfull use of *tutti* sections based on the uniform rhythmical thread in the first movement of *Silhouettes – Concerto for Orchestra*, and similarly the gradual building-up of the percussion-like sound throughout the entire work, etc.).

⁹ Cf. Тијана Поповић Млађеновић, “*Differentia specifica* – из композиторске праксе у Београду: Prolegomena (1)”, *Музички талас*, 4–6, 1995, 28–40; the same author, “*Differentia specifica* – из композиторске праксе у Београду: Genus Proximum. Intentio (2)”, *Музички талас*, 1–3, 1996, 36–52; the same author, “*Differentia specifica* – из композиторске праксе у Београду: *Differentia specifica* – Музички језик (3)”, *Музички талас*, 4, 1996, 18–49; the same author, “The Modernist Achievements of Belgrade’s Musical and Painting Environment of the mid-1960s”, *IMS – RASMB, Series Musicologica Balcanica*, 3, 2022, 93–111, <https://doi.org/10.26262/smb.v0i3.8123>; the same author, “The Modernist Identity of Compositional Practice in 1960s Belgrade: Petar Osghian’s *Meditations* (1962), *Silhouettes* (1963), and *Sigogis* (1967)”, *Contemporary*

conducted a detailed analysis of the musical language employed on a selection of works written between 1962 and 1967, including Osghian's trilogy *Meditations* (1962), *Silhouettes* (1963) and *Sigogis* (1967).¹⁰ She found several significant aspects of Osghian's compositional style that were influenced by this period of innovation. For example, a distinctive and highly individualistic compositional method is evident in the inconsistent use of dodecaphonic and/or serial techniques in the selected works;¹¹ the sophisticated 'interweaving' of musical elements, along both the horizontal and vertical axes, results in a unified presentation of these two dimensions of musical space-time;¹² the use of motivic cells or pitch rows in a narrow ambitus and frequently distinctive structure, primarily based on the intervals of minor and major seconds and perfect fourths; the use of clusters in an innovative manner that is comparatively unconventional within the prevailing European musical

Music Review, 41, 5–6: Serbian Musical Identity, 2022, 513–532, <https://doi.org/10.1080/07494467.2022.2162294>.

¹⁰ The list of compositions is as follows: *Koncertantna muzika (Musica Concertante)* studies for the large orchestra (1962) by Petar Bergamo (1930–2022); *Meditations* (1962) by Petar Osghian; *String Quartet* (1962) by Berislav Popović (1931–2002); *Silhouettes* (1963) by Petar Osghian; *Naslovi (Titles)* for choir and large orchestra (1963) by Zoran Hristić (1938–2019); *Sferoon (Spheroön)*, 1964) by Vladan Radovanović (1932–2023); *Muzika postajanja (The Music of Becoming)* for large orchestra (1966) by Rajko Maksimović (1935–2024); *Diffractions*, concerto for orchestra (1966) by Berislav Popović; *Concerto abbreviato* for clarinet solo (1966) by Petar Bergamo; *Three Haiku* for female choir and 24 instruments (1966) by Rajko Maksimović, and *Sigogis* (1967) by Petar Osghian. Cf. Поповић Млађеновић, "Differentia specifica – из композиторске праксе у Београду: Prolegomena (1)", op. cit., 37.

¹¹ Поповић Млађеновић, "Differentia specifica – из композиторске праксе у Београду: Differentia specifica – Музички језик (3)", op. cit., 25. Dragana Stojanović-Novičić also analyzes the application of dodecaphony in Osghian's orchestral works. Стојановић-Новичић, "Оркестарска дела...", op. cit., 148–149.

¹² The compositional method and approach to the musical material and form, that the author identifies as characteristic of Osghian's works from the 1960s, include a notable prevalence of symmetry, at various levels of the musical structure. This is evident in the presence of symmetrical patterns accros the horizontal, vertical and diagonal axes (as exemplified in the composition *Sigogis*, in addition to which the title of this piece also exhibits a stiking symmetry). Cf. Поповић Млађеновић, "Differentia specifica – из композиторске праксе у Београду: Differentia specifica – Музички језик (3)", op. cit., 40. These insights are particularly illuminating, insofar as they potentially demonstrate the composer's understanding of the concept of musical space-time, that will be subjected to further analysis in the *Instrumental Songs*.

practices of the time, which “draws attention to the affinity towards the verticality of the sound as the projection of timbre, volume and density”;¹³ the methods that emanate “rich rhythmic spectrum” characterized by a “polyphonic way of thinking”, which plays a dominant role;¹⁴ aleatory procedures employed in an imaginative manner, establishing an interestingly authentic relation to the musical form.¹⁵

In light of the provocative aspects of Osgian’s musical style of the aforementioned pieces, as well as the peculiarity and uncommonality that are evident in his oeuvre, it is challenging to analyze the ways in which musical space-time manifests itself in *Instrumental Songs*.

* * *

Before embarking on an analysis of Osgian’s work, it is necessary to briefly elucidate the hitherto under-researched connections between the phenomenon of musical space-time and the musical text. This is of particular relevance to an understanding of the selected analytical method.

In her study on musical writing, Tijana Popović Mladjenović highlights the subtle yet significant distinctions between the terms “musical text”, “written text”, “musical notation”, “score”, and “musical writing”. She asserts that the notated text, being “the support of the memory, preserves the duration of the composer’s musical idea and its transposition through time and space”,¹⁶ represents a single layer in the interpretation and understanding of the musical text. Conversely, the author defines the term *musical text* as:

the written text – translated into notation, as well as the meaning of the things not encapsulated by musical notation. Those elements that are not notated, despite

¹³ Ibid., 24.

¹⁴ Ibid., 40.

¹⁵ Perhaps the most illustrative example in this regard is the musical form of *Sigogis*, since the composer achieved its distinctive result through an unconventional process. The musical flow begins from *ex nihilo*, gradually evolves, reaching a point of intricate complexity before returning to the initial state. The formal outline in question clearly resembles a precisely imagined arch form – known as the “pisces” form – which, in Tijana Popović Mladjenović’s opinion, can be compared to the sculpture *Bird in Space* (1923) by Constantin Brâncuși (1876–1957). The author asserts that the “pisces” form is present in several other pieces written between 1962 and 1967: *Koncertantna muzika*, *Meditations*, *Sferoon*, and *Muzika postajanja*. Cf. *ibid.*, 44ff.

¹⁶ Tijana Popović Mladjenović, *Muzičko pismo*, drugo izdanje, Beograd, Fakultet muzičke umetnosti, 2015, 58.

being preserved in the musical text, represent a specific, precise system of inner musical structural relations that emerge from the written text. These relations are, in a sense, liberated from the composer's direct intentions and the written text itself, due to not being written down/notated.¹⁷

In essence, it is about a distinct approach to interpreting the musical text, which involves identifying and analysing the underlying structures and patterns that are not immediately apparent in the written notation. This process of reading between the lines can offer valuable insights into the complex phenomena, one of which is musical space-time.

In addition to the conventional analysis of thematic, tonal, and structural levels of the musical flow, the analytical approach employed to identify the projections of musical space-time is particularly attentive to those aspects of the musical piece that, in the context of conventional musical analysis, are often taken for granted and, as a result, not sufficiently contextualized, if at all. These aspects include, but are not limited to the role of texture in understanding the spatial qualities of a musical piece; the role of registers or register disposition of the musical material in the context of the organization of the spatial components of musical space-time; the role of timbre as a structural carrier of the musical flow; the dynamics as an element of revealing or hiding certain projections of musical space-time; a variety of changes in the speed of the musical flow, both on the micro and macro levels, and in relation to the organization of the temporal dimension of musical space-time; character and articulation marks; agogics; articulation as the element of bringing musical objects to the foreground of the space-time continuum; instrumentation and orchestration; non-temporal relations and processes occurring at a distance; equivalence, and so forth.

With regard to this, distinctive quality of the musical-analytical approach and the musicological interpretation can be found in the fact that the phenomenon in question manifests and projects itself onto a singular piece of music, a collection of works, the oeuvre of a particular composer, or a larger group of works from a specific era. These manifestations and projections can be discerned in elements that are not written down or notated, yet which can be understood with precision through the written and notated material.

¹⁷ Ibid. (translation M.B.)

The Projections of Musical Space-Time in the *Instrumental Songs* by Petar Osghian

In light of the two rather inspiring analyses and interpretations of Petar Osghian's musical language, authored by Dragana Stojanović-Novičić and Tijana Popović Mladjenović, it appears that there is yet another opportunity to engage with Osghian's poetics, particularly the composition *Instrumental Songs*, through an interpretative and analytical lens that considers the phenomenon of musical space-time.¹⁸

Having the aforementioned considerations in mind, we inquire as to whether the projections of musical space-time in the selected piece manifest themselves as:

- “fascinating sonority”, “connected with timbre and meter”?
- “immanent allusion” regarding the work's title, the selected medium, and the manner in which the composer employs the selected medium?
- “relationship between measured and non-measured time”?
- skillfull interweaving of musical elements horizontally, vertically, and even diagonally, with a pronounced emphasis on symmetry across nearly all levels of the musical structure?
- “the affinity towards the verticality of the sound as the projection of timbre, volume and density”, often combined with the horizontal of the narrow ambitus and minimal movement therefore creating the impression of sound fields?
- an unconventional approach to musical form, evident not only at the macro level but also at the micro level?

Or, perhaps as a combination of all these traits?

The title of the piece initially appears to be an erroneous choice, as it combines disparate musical modes, both instrumental and vocal. Upon closer examination of the score, a performance, and a musical analysis of the piece, it becomes evident that the title was deliberately chosen by the composer. Setting the text of the piece temporarily aside,¹⁹ it is not possible to

¹⁸ Cf. Mina Božanić, “Being Fascinated with Musical Space-Time: The Piano Works by Branka Popović (*Solitude – Self-reflections, Within a Dense Molecular Cloud, and From Rayleigh to Mie*)”, *New Sound*, 61, I/2023, 97–122, <https://ojs.newsound.org.rs/index.php/NS/article/view/143/226>.

¹⁹ The textual layer of the work is comprised of the vocal sound “a” and the syllables “na” and “la”, which are devoid of semantic and poetic value. The composer employs the voices in a manner analogous to that of an instrument, which has an impact on the performative aspect of the piece (there are no virtuoso or technically demanding parts).

determine with certainty whether this piece is written for a vocal medium.²⁰ In this regard, one might consider *Instrumental Songs* to be a piano piece.

It is indicative of the composer's approach that, at the outset of the first song,²¹ they leave clues about the employed technique (or, at the very least, one aspect of it), which indirectly speaks to the relationship to the phenomenon of musical space-time. In that sense, a review of the initial page of the score reveals the presence of two distinct thematic materials, which are presented four times in total, with minimal variation. The sole alteration is the insertion of a new chord sequence in between the two presentations of the dominant musical materials.²² From the outset, the texture is clearly delineated: the first group of voices (16) introduces the choral sequence, maintaining a consistent structure (thirds and seconds) and a downward trajectory. In contrast, the second group of voices (10) features a more melodic thematic material, exhibiting an upward tendency.²³

The manipulation of the registral disposition of the musical materials has enabled the shaping of the spatial property of the musical flow. This is

²⁰ The ambiguity evident in the title of Osghian's piece is consistent with the postmodernist framework of references. The postmodernist interplay with the meaning and notion is evident in the level and layers of playfulness and complexity of the semantic play, which begins with reflection on the peculiar title of Osghian's work. The active participation of the listener and interpreter in identifying different semantic codes is a key aspect of this interplay. Мирјана Веселиновић-Хофман, "Постмодерна – карактеристике и одабири 'игре'", *Историја српске музике*, ур. Мирјана Веселиновић-Хофман, Београд, Завод за уџбенике и наставна средства, 2007, 278–279; the same author, *Fragmenti o muzičkoj postmoderni*, Novi Sad, Matica srpska, 1997, 138–139.

²¹ From the rehearsal letter C in the first song, percussive instruments of undefined pitch are introduced. The first one is triangle, accompanied by tambourine and wooden sticks in the second song. The specific function of these instruments is to reinforce the musical flow during moments of intensification, while also contributing to the overall diversity of timbral quality.

²² With regard to the compositional gesture evident in Osghian's orchestral compositions from the 1960s, it seems probable that the composer employed the twelve-tone technique in *Instrumental Songs* as well. This maintains continuity not only with the aforementioned pieces, but also with those composed in the 1970s, namely *Symphony '75* and *Nocturno*. This aspect of the piece would benefit from further detailed research.

²³ These two thematic materials exhibit distinct musical characteristics. In terms of harmonic configuration, the initial material is an elliptical harmonic sequence, comprising dominant and diminished seventh chords. The second material is a set 023568, a subset of the octatonic collection.

achieved by the limited interaction of the musical materials, which appear in distinct registers and are rarely combined. Furthermore, the exposition of the musical materials at a distance, in a non-successive way, contributes to the shaping of the spatial property of the musical flow. Moreover, the configuration of the musical space is discernible in the distinctive organization of the texture. It is noteworthy that within the two musical idioms (tonal and atonal), the chromatic total is presented in a manner that is partially horizontal and partially vertical. This gesture contributes to the overall volume and sonoristic quality of this particular segment of the musical piece.

The peculiar integrity of the horizontal and vertical axes of musical space-time²⁴ is the result of using two distinctive materials: the row, which is, as in some of Osghian's orchestral works, used unconventionally, therefore the musical flow retains its elasticity and moveability²⁵ and the *sample* of tonality.²⁶ In other words, both materials are divested of their inherent semantics, which enables them to maintain their identity in the perception. They are experienced as distinct but related events and it is their movement and interaction that projects the spatial property of the musical flow.²⁷

Underneath the written parts of the score of this song there appears the gesture of repetition, or starting again,²⁸ which brings no essential changes because the chord sequence and row has been transposed to different pitches only. Surprisingly, this does not leave the impression of staticity. In other words, even if there are no or only few perceptually changeable elements, which from a psychological aspect are essential for the perception of the

²⁴ A similar approach to the thematic material is registered in Osghian's orchestral works. Cf. Поповић Млађеновић, "*Differentia specifica* – из композиторске праксе у Београду: *Differentia specifica* – Музички језик (3)", op. cit., 40.

²⁵ Cf. *ibid.*, 25; Стојановић-Новичић, "Оркестарска дела...", op. cit., 149.

²⁶ Veselinović-Hofman, *Fragmenti...*, op. cit., 22ff. The material in question bears a resemblance to the incomplete sample, as the composer employs the harmonic sequence of dominant and diminished seventh chords, yet without the contextual framework that would otherwise elucidate the specific tonal regions and their respective tonal centers.

²⁷ This gesture is reflective of the phenomenon of "time strata". In his analysis of this phenomenon, musicologist Thomas Clifton describes the presence of multiple temporal layers within a single segment of the musical flow, which coexist in a unified impression that is not readily distinguishable from a phenomenological perspective. Thomas Clifton, *Music As Heard*, New Haven and London, Yale University Press, 1983, 125–127.

²⁸ Cf. *ibid.*, 83.

flow,²⁹ the listener still experiences the moveability of the musical flow of the first song.³⁰

The Repercussion of Musical Space on the Musical Time

The prevailing tendency of stasis, evidenced by the minimal alterations in texture, persists throughout the remainder of the musical composition (rehearsal letter A). Thematic elements are observed in the gradual progression of pitches, with each note maintained for the duration of a whole note. This gesture evinces a resemblance to the marking of traces in the musical space. The pattern of movement is supported by the dynamics, which, for the first time since the beginning, exhibits activity.³¹ The duration is the focal point of this segment. Consequently, the thematic material is introduced in a gradual manner, yet with a discernible rhythmic progression upwards (whole note – half note – quarter note).

The composer achieves the effects of sonority, volume, and depth in this segment of musical space-time by employing a subtle manipulation of duration through the use of several groups of voices (six groups of two voices, with the seventh group comprising 14 voices). One group of two voices remains on a given pitch for the duration of the whole note, while the other groups continue on the neighboring notes, albeit with a different duration (half note and quarter note). The objective of this movement is to reach the designated pitch within the duration of the whole note. The most notable aspect of this layout is the group of 14 voices, which, due to its predominantly melodic movement and shorter note values, conveys the impression of mobility in this otherwise static segment of the piece.

After presenting the row in the parallel movement of fifths, the musical flow temporarily reaches its resting place, finding the focus in the fifth B-F sharp, doubled in octave. In the following segment (rehearsal letter C), we can notice the shrinking of the spatial component within the thematic layer:

²⁹ Cf. Michel Imberty, “The stylistic perception of a musical work: an experimental and anthropological approach”, *Contemporary Music Review*, 7, 1993, 33.

³⁰ Clifton, *Music as...*, op. cit., 102–105. Clifton identifies two distinct experiences of time in the music of the 20th century. The first of these is what Clifton refers to as “moving durations”, which is characterized by a consistent texture, unguided movement, and an undetermined duration. The second concept, “static succession”, manifests in instances of immobility, defined as moments lacking discernible changes in dynamics, sonority, and timbral components.

³¹ In the second song, the dynamics will progress to be a prominent feature.

the distance between the exposition of the musical materials keeps getting shorter, leading to their overlapping and simultaneous appearance.³²

In the section located beneath the rehearsal letter **D**, we encounter a novel concept: symmetry. It manifests between two outer groups of voices (the first and third, comprising eight voices each) unfolding the thematic material in inversion. The second group, comprising ten voices, progresses independently from the others in an upward trajectory (Example 1).

In this case, the symmetry is a consequence of the expansion of musical space-time, achieved through the addition of a thematic layer (row in transposition). In this regard, the aforementioned layer (comprising ten voices) can be conceptualized as an axis around which the other two layers (eight voices) revolve, thereby facilitating the unfolding of the chord sequence. The composer manipulates musical space-time within this segment of the piece through the repetition and subtle variations of the surrounding elements, including texture, registers, dynamics, the number and grouping pattern of the voices, and so forth.

The alteration in perceptual quality occurs at the outset of the second song, specifically within the thematic layer of the piece. The texture remains clearly delineated and predominantly contrapuntal, while the number of participating voices frequently fluctuates. The voices situated in the lower register present an ostinato layer, whereas those in the higher registers are primarily melodic (p. 8) or melodic and harmonic (p. 13). In the culminating moment, the texture assumes a leading role, transforming into homophony (pp. 10, 14), thereby introducing a percussive quality to the sound. The clear distinction between the lyrical character of the first song and the dance-like character of the second song allows us to conclude that we are presented with a piano piece, rather than a choral piece.³³

³² This is a crucial point to emphasize, since the two materials have been presented in a successive order from the outset of the song.

³³ The macroformal outline of *Instrumental Songs* is a dyptich (**AB**). The macroform of the first song most closely resembles the structure of the musical sentence, while the macroform of the second song can be interpreted as a ternary form, outlined as **A** (mm. 1–29), **b** (m. 30), **A₁** (mm. 31–53), and **Coda** (mm. 54–77). It is challenging to precisely delineate the formal structure of the first song, due to the fact that the entire composition is written in a non-measured time signature. A similar challenge is encountered when attempting to analyze the form of the second song. Section **b** (pp. 11–12 of the score) represents the musical material written (again) in an aleatoric manner. However, the remainder of the piece is written in a measured time, which provides a partial relief in determining the boundaries of the musical flow.

The generators of the events in the second song are two highly-profiled thematic materials. The first of these (mm. 3–8) bears the most resemblance to the structure of the theme in a classical-romantic sense and is observed on multiple occasions throughout the song (mm. 16–20 and 33–38). In each instance, the material alters the surrounding context, including the register, pitch, and metric structure. The second equally important material is the ostinato (mm. 1–9, 14–19, 31–36, and 54–57), which undergoes transformation in the mm. 31–36, appearing as the succession of notes and silences, diverging from the previous appearance where the ostinato and theme would emerge simultaneously. In the passage at mm. 14–19, the ostinato is presented in two voice groups, representing a further transformation from its initial appearance.

In conjunction with repetition, which is a dominant method of thematic organization employed in this song, there are additional elements that reinforce the objective of establishing a more linear and continuous musical flow. A transition occurs between the two instances of the theme (mm. 9–13), while a new thematic material emerges at the conclusion of the second theme appearance (mm. 19–24), culminating at mm. 25–29.³⁴ The introduction of this new material, situated between the theme and ostinato, demonstrates a proclivity towards continuity within the thematic fabric of the piece. In a broader sense, the return of continuity is tantamount to a return of linearity, which subsequently reveals the restoration of the temporal property of the musical flow.³⁵

Similarly as in the conclusion of the first piece (pp. 6–7), the composer once again introduces new musical elements into the second group of voices, with the objective of culminating in an expansion of musical space-time. However, this expansion is abruptly halted by the opposing tendency of contraction. This manifests as thematic lines reaching and settling at a singular pitch or point in pitch space, where they cease. This is reminiscent of the gesture observed at the outset of the piece, wherein a single sound underwent

³⁴ The material in question is designed as widespread chords in a registered manner, which are repeated on a single pitch or move within a narrow ambitus. Subsequently, it will be assigned a more prominent role in the segment preceding the coda (mm. 39–54).

³⁵ Cf. Michel Imberty, *La musique creuse le temps*, Paris, L'Harmattan, 2005, 99ff. In Imberty's view, the ongoing debate surrounding the manifestation of spatial and temporal properties in 20th-century music can be traced back to the projections of continuity and discontinuity within the musical flow.

a gradual addition of musical material. However, in this instance, the opposite tendency is observed.³⁶

The Repercussion of the Musical Time on Musical Space

From the perspective of the interpretative analysis of the phenomenon of musical space-time, it appears that the manner in which the temporal quality – through the metro-rhythmic component, tempo, agogics, and, in this particular piece, aleatorics – emanates in *Instrumental Songs* influences the formal outline of the work, both at a macro and microlevel. We can discern the mutual relations created in terms of succession and simultaneity based on how the composer balances out the segments of measured and non-measured time. Furthermore, we can perceive how a musical flow structured in such a manner forms a unique and complete sound experience, perceived as a coherent and well-formed musical structure. This allows for the discovery of the logic beneath the musical form of this composition.

The temporal flow of the first song can be interpreted as an event occurring in a well-balanced, slow-paced, almost static musical time, that demonstrates a proclivity towards expansion, which ultimately culminates in the objective of conquering the sound space. In this instance, Oshgian's manipulation of temporal properties evinces a resemblance to the phenomenon of vertical time. This is characterized by the elimination of all contrasts, the delineation of thematic or tonal layers, and the dynamism of the musical flow. Consequently, the listener's experience is confined to the present moment, with no projection of future or past events. This results in a highly unordered perception of the temporal dimension of the piece.³⁷ The impression is effectively achieved through a number of musical elements, including a steady tempo (48 beats), long rhythmical notes (half notes, quarter notes, and whole notes), predictable voice movement, narrow ambitus, legato, fermatas, and so forth. The most active dimension in this segment of the musical flow is timbre, as evidenced by the changes in the number of active

³⁶ In this regard, the formal outline of *Instrumental Songs* bears a resemblance to the "pisces" form, which the composer already achieved in his orchestral piece *Sigogis*.

³⁷ Jonathan D. Kramer, *The Time of Music*, New York, Schirmer Books, 1988, 55–56. The author emphasizes that the vertical time does not imply a complete lack of structure; rather, it signifies the absence of a structurally ordered temporal component of the musical flow. This is a consequence of the absence of linearity, causality, and hierarchy in the presentation of events.

voices,³⁸ the gradual voice leading, and the texture. These elements contribute to the remarkable sonoristic effects. The density of the sound, the fact that it sometimes extends through the entire listening space, and the voluminosity achieved in this particular way are bestowed on the listener, given that the work is written for a choir.

Despite the impression that the musical flow in the first song reached its conclusion (evident in the score as well), the entrance of the section under rehearsal letter **B** in the second song reveals a somewhat unexpected outcome. Thus, an analysis of the logic of the movement up to the section marked under **B** and then after it reveals that the two temporal flows occurred simultaneously on both the horizontal and vertical axes. Assuming that the temporal flow of the first song progresses in a linear fashion along the horizontal axis, it becomes evident that the endpoint, as indicated in the score on page 7, does not represent the ultimate goal of this musical movement. Instead, it serves as a mere stopping point, as will be subsequently demonstrated in the second song. In a metaphorical sense, the temporal flow of the second song is bending the flow of the first song, which affects the overall curving of the musical space-time of the piece. That indicates that the musical flow of the second song commences at the moment when the temporal flow of the first song is still present (although unheard), indicating a folding on the vertical axis. The temporal flow of the second song is re-established at m. 31, where it will continue its movement uninterrupted, until the end of the entire piece.

From this perspective, the section marked as **B** can be interpreted in two ways. On the one hand, it represents a delayed closure and ending to the temporal flow of the first song. On the other, it functions as the contrasting, middle section within the musical flow of the second song.³⁹ In this regard, it is evident that both songs adhere to a ternary form, exhibiting a schema of

³⁸ In the first song, the voices are grouped in the following manner: 16-10; 14-2-2-2-2-2-2; 14-12; 4-4-4-2-2-2-2-4; 14-12; 8-10-8. The grouping of the voices in the second song is as follows: 14-12; 8-8-10; 12-14; 5-4-2-2-2-2-4-5; 14-8-4; 18-8; 14-12; 12-8-6; 10-6-10. Each alteration in the grouping of the voices adheres to the logic of the presentation of the thematic material, indicating the changes in the material with a new rehearsal letter.

³⁹ It is challenging to analyze and interpret the function and meaning of this segment, both in terms of the formal outline of the second song and the piece as a whole, due to the absence of symmetry. This lack of symmetry aligns with the character and the type of thematic work present.

aba₁. However, an analysis of the macroform of the entire piece reveals a tendency towards a binary form, which manifests itself in the formal outline of the diptych and in the structuring of the temporal dimension of the musical space-time, incorporating both measured and non-measured time, the profiling of the thematic material (tonal and atonal), as well as texture (polyphony and homophony, instrumental and vocal). Although these two tendencies appear to operate on opposite planes, it is evident that an understanding of their coexistence in the musical flow of *Instrumental Songs* is essential for a comprehensive interpretation of the piece, given that their intriguing interaction manifests musical space-time.⁴⁰

The second song introduces a new element, namely the presence of measured time. This is followed by a change in both the presentation of the musical material and the relationship between the voices. In comparison to the first song, there is an acceleration of the tempo (116 beats) and the introduction of a new rhythmic structure, comprising mainly eighth notes and quarter notes. Secondly, the metro-rhythmic component undergoes significant changes in this song, which are evident in the numerous accents, frequent changes in meter, as well as agogical dilatations and expansions. These elements serve to manipulate the temporal component at the microlevel. In contrast to the preceding song, the manner in which this song reaches its culmination is based on the sections of the unison lead voice parts, which employ similar metric and pitch organization, with intensified dynamics and a greater activity of percussion. Such occurrences frequently obscure the timbral aspect of the musical flow, yet contribute to the impression of a voluminous medium (Example 2).

The broadest outline of the voices is discernible in the aforementioned section **b**, in the symmetrical grouping (5-4-2-2-2-2-4-5), which is manifested through the voice leading and thematic layer of the piece. The voices

⁴⁰ In order to comprehend the manner in which the phenomenon of musical space-time is manifested in Osgian's composition, we need to acknowledge the ostensibly pivotal role of the relationship between linearity and non-linearity. In the interpretation of these terms by the composer Jonathan Kramer, linearity is understood as the movement that is orientated towards a goal, with one or multiple goals at a given time. In contrast, non-linearity is experienced as the absence of change at the microstructural level, which gives rise to the impression of stasis. Consequently, linearity is analogous to the "time of becoming", whereas non-linearity is akin to the "time of being". Ibid., 19–21. However, both tendencies exhibit a distinction from continuity and discontinuity, despite their typical coexistence and intertwined presentation.

present the thematic material in inversion, while the symmetry is evident in both neighboring and distant voices. In the groups of two, the dominant material is row F-E flat-D flat-B. Each voice contributes a single tone from the row, maintaining a consistent duration (whole note) and direction (downward). In this manner, the groups of two voices serve as the axis of rotation for the remaining groups, exhibiting a gesture analogous to that observed at the conclusion of the first song (rehearsal letter **D**). The most memorable instances bringing the tone quality of the musical flow to the foreground occur between measures 19 and 29. This is the first culmination of this song, therefore the percussion are joining the choir. The glissando at mm. 19–23 anticipate the culmination (mm. 24–29). Another example is the section m. 39 to m. 53, where the intensification of the musical flow ultimately results in the accumulation of energy that is finally released in m. 59, in the second group of voices.

At the conclusion of the second piece, the outer voices begin to regroup into intervals of two, three, and four tones, thereby preparing the listener for the final goal of the piece, the diatonic chord D-F sharp-A. The chord appears simultaneously with the basic outline and first rotation. In this manner, the composer regulates the voluminosity and intensity of the musical space-time by varying the number of participating voices, exploiting the thematic layer of the work, calibrating the metrical-rhythmic dimension, and adjusting the dynamics. This process represents a method of establishing the overall dynamics of the musical flow.

Reflections on the Relationship Between the Composer and the Musical Space-Time: Petar Osghian's Legacy

Osghian's formative years, during which he will gradually achieve the status of one of the leading composers of the youngest generation of artists active in the Belgrade environment, were the part of the vibrant field of musical practice of the 1960s and 1970s, as Tijana Popović Mladjenović shows.⁴¹ Investigating the significance of the 1960s from the perspective of the reception of avant-garde tendencies by composers active in the Belgrade musical envi-

⁴¹ Cf. Тијана Поповић Млађеновић, "Музичка модерна друге половине XX века", *Историја српске музике...*, op. cit., 215ff. On the significance of international festivals of contemporary music for the composers of the Belgrade music scene, cf.: Поповић Млађеновић, "*Differentia specifica* – из композиторске праксе у Београду: Prolegomena (1)", op. cit., 32–33.

roment, the author refers to the interpretation of musicologist Mirjana Veselinović-Hofman, who marks this period as “the second impact of the avant-garde”. More specifically, she emphasizes the moment of convergence of local and dominant musical environments, with the former represented by the Belgrade scene within the context of ex-Yugoslavia and the latter encompassing European musical centres such as Paris, Prague, Donaueschingen, Darmstadt, and Warsaw.⁴²

Concurrently, the musical and artistic communities of Belgrade during the 1960s and 1970s⁴³ were shaped by the influx of ideas and trends from leading European centers of artistic and musical excellence. Popović Mladjenović proposes that the avant-garde nature of the era reflected the genuine desire of emerging composers to connect with the most recent developments of the European neo-avant-garde.⁴⁴

The same remarks appear to have inspired the musicological interpretation of Osgian’s orchestral works authored by Dragana Stojanović-Novičić. Consequently, the author concludes that Osgian’s works written in the period 1960–1975 reflect “the individual poetics, by virtue of encountering the prevailing influences of the era exhibits a certain degree of autonomy within the context of the domestic music production of the period”.⁴⁵ In accordance with Umberto Eco’s definition of the term “experimentalism”, the author emphasizes that it is possible to extract the poetics of an author, based on their entire oeuvre (in this case, Osgian’s), without compromising the value of the

⁴² Mirjana Veselinović, *Stvaralačka prisutnost evropske avangarde u nas*, Beograd, Univerzitet umetnosti, 1983, 277ff.

⁴³ Ibid., 34–37; Tijana Popović Mladjenović, “The Cultural Context and Modernist Identity of Belgrade’s Musical Environment of the Mid-1960s”, *Identities: The World of Music in Relation to Itself*, Tilman Seebass, Mirjana Veselinović-Hofman, and Tijana Popović Mladjenović (Eds), Belgrade, Faculty of Music, 2012, 111–131.

⁴⁴ Ibid., 123ff. In this context, the author draws an analogy between the two distinctive moments in the history of Serbian music, the 1930s and the 1960s. During these periods, the influence of avant-garde currents was particularly pronounced, resulting in a convergence of these moments under the umbrella of avant-garde ideas. This convergence was driven by a shared need for meaning in music and the subsequent development of a unique poetics.

⁴⁵ Стојановић-Новичић, “Оркестарска дела...”, op. cit., 146. The aforementioned periodization is contingent upon the selected works, yet it can reasonably be extended to encompass Osgian’s oeuvre written subsequently to 1975, of which *Instrumental Songs* is a notable example.

singular work as an autonomous, finished entity.⁴⁶ This appears to be the defining characteristic of Osghian's creative output, particularly in relation to the profile of music production in the Belgrade environment of the time. This environment undoubtedly fostered a distinctive approach to music production within ex-Yugoslavia and Europe more broadly. It also exemplifies Osghian's unique compositional style.⁴⁷

One might consider the singularity of Osghian's oeuvre in the context of Serbian/ex-Yugoslavian and European music of the seventh and eighth decades of the 20th century. This can be achieved by examining the relationship between the composer and the phenomenon of musical space-time. In this regard, it is pertinent to inquire whether the creative impetus, as identified by Tijana Popović Mladjenović as a common denominator for the creative output in the 1960s,⁴⁸ namely sensitivity to the new, to change, and to meaning, correlates with the level of the composer's awareness of the phenomenon of musical space-time.

In the case of *Instrumental Songs*, there are several intriguing gestures that fundamentally speak to Osghian's understanding of the phenomenon of musical space-time. These gestures are related to the specific exposition of the musical material, both along the horizontal and vertical axes of the musical space-time, resulting in the establishment of symmetrical relations at the thematic level of the piece. On the other hand, the utilization of texture to enhance and direct the experience of the spatial quality of the musical flow effectively adds to the employed gestures. The number of participating voices is varied, affecting the volume and density of the space-time of the piece along with timbre, metro-rhythmic component, and dynamics. The aspiration is towards the complete exploitation of the thematic, metro-rhythmic, and timbral potential in sculpting the inner and outer dynamism of the piece.

Nevertheless, Osghian's profound comprehension of the concept of musical space-time is exemplified by his approach to musical form. The composer brings together and intertwines two temporal flows, juxtaposing linearity and non-linearity, as well as continuity and discontinuity in a manner

⁴⁶ Ibid., 151, footnote 2.

⁴⁷ Petar Osghian was born in Dubrovnik, Croatia, into a family of Armenian descent. Dragana Stojanović-Novičić posits that this peculiar fact constitutes the composer's "existential 'oddness'", which "additionally amplified his artistic identity". Cf. Стојановић-Новичић, "Cool/Hot and...", op. cit., 70.

⁴⁸ Поповић Млађеновић, "*Differentia specifica* – из композиторске праксе у Београду: Genus Proximum. Intentio (2)", op. cit., 38ff.

that is both distinctive and intriguing. This approach curves the musical space-time and, overall, illuminates the significance of the thematic material, demonstrating a high level of the composer's awareness of the phenomenon of musical space-time. Although it is embedded in his style of the 1960s, it is evident that Osgian's manipulation of musical space-time in *Instrumental Songs* represents a remarkably creative approach that reflects a connection to the more current tendencies of the 1970s.⁴⁹ It is therefore intriguing to speculate how the composer would have responded to the concept of musical space-time in his other works had he lived longer, and what insights this may have offered regarding Osgian, a composer known for his unique and authentic style.

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⁴⁹ In this context, Osgian's poetics can be situated within the "soft plurality" framework. Cf. Веселиновић-Хофман, "Постмодерна...", op. cit., 279.

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⁵⁰ The title page of this score bears the stamp MUS88, which suggests that it was printed during or for the festival “Music in Serbia”. This festival was held from 1977 to 1991 in Belgrade and was organized by Composers’ Association of Serbia. More information about the history of the festival: https://composers.rs/?page_id=340.

⁵¹ As indicated by Dragana Stojanović-Novičić, the Canadian production company Timecode released the publication of the three-volume CD set *The Music of Petar Osghian*. Cf. Стојановић-Новичић, “Cool/Hot and...”, op. cit., 70, footnote 1. The released booklet is devoid of any information pertaining to the location, publisher, or year of release.

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Summary

The objective of this article is to elucidate the interpretation of the projections of musical space-time in *Instrumental Songs* (1978) by Petar Osgghian (1932–1979). In light of the insights presented in the two highly illuminating analyses and interpretations of Petar Osgghian's musical language, authored by Dragana Stojanović-Novičić and Tijana Popović Mladjenović, we present a further reading of Osgghian's oeuvre. The analysis of the composition *Instrumental Songs* is based on the interpretative approach focusing on the phenomenon of musical space-time. In this context, we are referring to a kind of reading between the lines, which represents searching for 'the empty spaces' of what is the written down/notated 'within' a musical text. The distinctive feature of the musico-analytical approach and musicological interpretation through the lens of the musical space-time phenomenon is that the manifestations and projections of this phenomenon can be discerned in a singular piece of music, a group of works, a composer's oeuvre, or a larger collection of works from a particular era alike. These projections are evidenced in elements that are not explicitly written down or notated, but are understood more profoundly through the written or notated material.

The implementation of this approach to the selected piece demonstrates that the temporal quality, as manifested through the metro-rhythmic component, tempo, agogics, and aleatorics in this piece, influences the spatial component, which manifests through the thematic layer, texture and voice-leading. Furthermore, both properties influence the formal outline of the piece, both in terms of the larger structure and the smaller details. It can thus be concluded that the composer displays a high level of awareness regarding the phenomenon of musical space-time, as evidenced by the integration of two temporal flows, the interrelation of linearity and non-linearity, as well as continuity and discontinuity, which interact in peculiar and intriguing ways, the curving of the musical space-time continuum, and the overall relation to the thematic material. The listening experience of *Instrumental Songs* for 26 female voices is characterized by a voluminous, vibrant, and authentic sonority that is projected throughout the score. This sonority is evident in the gentle voice modelling, thematic

work, and masterful organization of texture and division of voices between registers. In light of the broader social, cultural, and artistic context, the oeuvre of Petar Osghian serves as a testament to his status as one of the leading composers of the “second wave” of the avant-garde music movement in the 1960s in Belgrade. His rather authentic role appears to be the crucial, characteristic, and peculiar trait underlying Osghian’s creative output in regard to the profile of the music production of the Belgrade environment of the time, which undoubtedly nurtured its own peculiarity in regard to the music production in ex-Yugoslavia and Europe in general.

Examples

Example 1. Petar Ozgijan, *Instrumentalne pesme*, I, Beograd, UKS, 1988, pp. 6–7.⁵²

The musical score for Example 1 is presented in two systems. The first system begins with a box containing the letter 'D' and a tempo marking '♩ = 48'. It consists of three staves of piano accompaniment and a triangle part. The piano part is written in treble clef and includes various chords and melodic lines, with some notes marked with 'a-'. The triangle part is on a single staff with rhythmic patterns. Dynamics include *p* and *p a-*. The second system continues the piano accompaniment and triangle part, with dynamics including *p*, *pp*, and *p a-*. The triangle part has a final flourish at the end.

⁵² Used with the kind permission of Edi Osghian, to whom the author extends her gratitude.

Example 2. Petar Ozgijan, *Instrumentalne pesme*, II, Beograd, UKS, 1988, mm. 1–29.

II

♩ = 116

14 *f marc.*
na na na

12 *f marc.*
na na na na *mf* *stacc.*

Wood Blocks

14 *div.*
mf la la la

12 *div.*
mf la la la

Triangle

14 *div.*
f na na na na

12 *f* na na na na *marc.*
f na na na na na

Tambourine

14 *cresc.*

14 *div.*
p na na *mf*

12 *p* na na

Tamb.

The musical score consists of three staves. The top staff is for piano, starting at measure 12 with a tempo marking of $\text{♩} = 56$. It features a series of chords in the right hand and a melodic line in the left hand. The middle staff is for guitar, starting at measure 14, with a rhythmic accompaniment of chords. The bottom two staves are for percussion: Tambourine and Wood Blocks, both in 3/4 time, with a rhythmic pattern of eighth notes and rests.

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**THE ART OF MUSICAL INTERPRETATION:
NON-POSITIVIST APPROACHES IN ITALIAN
MUSICOLOGICAL AND CRITICAL DISCOURSE
(1930–1989)****

Abstract: The subject of this paper is a discussion of distinguished Italian thinkers, musicologists and critics on the topic of musical interpretation, initiated in 1930 in the periodical *La Rassegna Musicale*. In the following years – contrary to the positivism that dominated in Italy at the end of the 19th century, and influenced by the Crocean idealism – numerous authors *breathed life* into the performer, recognizing their part in the creation of musical meaning. This summary of the most important arguments of the selected Italian authors from the 1930s to the 1980s provides an insight into that dynamic debate, which until now has not been present in the Serbian musicological literature. The importance of their departure from the dominant posi-

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tivist approach is emphasized by the fact that similar postulates in the Anglo-Saxon literature gained momentum significantly later – only at the end of the 20th and the beginning of the 21st century.

Key words: musical interpretation, musical text, notation insufficiency, Crocean idealism, *La Rassegna Musicale*

“Pausing to observe reality in its process, and not only in its outcome, presumes a love for life in all its values.”¹

Fedele D’Amico²

Although we experience music through the sense of hearing – during the processes of performing and listening – traditional musicology is largely based on the (non-acoustic) score as the musical work (‘outcome’).³ Nevertheless, in the century behind us – when the roles of the composer and the performer were (‘completely’) separated, consequently, notation became more complex, and the work-concept was at its peak – the definition of the concept of musical interpretation has *haunted* theorists, aestheticians, philosophers, critics, and musicians worldwide. Simply put, while in literature and in the visual arts a particular poem, painting or sculpture represents an *entire* and *externalized* work of art, this is not the case with a musical text;⁴ it requires an (certain) interpretation. Numerous discussions were initiated with the aim of philosophical interpretation of this phenomenon; for some authors – the interpreter is ‘a mere technician,’ for others – a ‘creative creator.’

¹ All quotations from the Italian language were translated by the author of the article, while the original texts are listed in the footnotes, to qualitatively contribute to the article.

“Sofferarsi a osservare la realtà nel suo processo e non soltanto nel suo esito suppone infatti un amore per la vita in tutti i suoi valori.”

² Fedele D’Amico, “Musica in piazza”, in: Fedele D’Amico (Ed.), *I casi della musica*, Milano, Il Saggiatore, [1960]1962, 353.

³ The research of musical performance has gained a more significant place in the musicological discourse only in recent decades.

⁴ Giorgio Graziosi, “Note sull’interpretazione”, in: Luigi Pestalozza (Ed.), *La Rassegna Musicale: Antologia*, Milano, Feltrinelli Editore, [1938]1966, 337.

Therefore, the subject of this paper is one of the most significant discussions of renown Italian intellectuals, musicologists and critics of the 20th century on the topic of musical interpretation, so far unknown in Serbian musicological literature. By systematizing their contributions, I provide a basis for a better understanding not only of the notion of *interpretazione musicale*, but also of the development of Italian non-positivist aesthetics, musicology and criticism on the given topic.

Opposing the widespread ‘dilettantism’ in Italian music criticism of the 19th century, the beginning of the 20th century brought significant changes in terms of the development of musicology and significant increase in periodicals devoted to music.⁵ *Rivista Musicale Italiana*⁶ and *La Rassegna Musicale*⁷ were the most influential journals, both founded in Turin. While the authors gathered around the journal *Rivista Musicale Italiana* advocated a positivist approach to thinking about music, the authors of *La Rassegna Musicale* dealt with contemporary tendencies in music, philosophy and aesthetics – mostly following the idealists.

The most thought-provoking discussion about musical interpretation in the Italian music criticism of the first half of the 20th century was initiated in the journal *La Rassegna Musicale* in 1930 with the article *Dell’interpretazione musicale* (On musical interpretation) by the distinguished music critic Guido Gatti.⁸ In the following three years, the debate flared up, and numerous au-

⁵ Maurizio Giani, “Music Criticism and Esthetics in 20th Century Italy: Between Croce, Phenomenology and Marxism”, *Sonus*, 29(1), 2008, 24.

⁶ *La Rivista musicale italiana* was a quarterly musicological periodical edited by Giuseppe Bocca, founded in 1894. The journal was of a significant importance for the advancement of musicological studies in Italy. Among the contributors, there were: Romualdo Giani, Giovanni Tebaldini, Alberto Gentili, Arthur Pougin, Franz Xavier Haberer, Guido Adler, Julien Tiersot, Nicola D’Arienzo, Luigi Torri, Jules Combarieu, Adolf Sandberger, Dino Sincero, Carlo Perinello, Jacques-Gabriel Prod’homme, as well as Guido Pannain, Andrea Della Corte, Guido Gatti, Robert Aloys Mooser, Sebastiano Luciani, Benvenuto Disertori, Nino Pirrotta, Remo Giazotto, Claudio Sartori, etc.

⁷ *La Rassegna Musicale* was founded in 1928 in Turin and was directed by Guido M. Gatti, as a continuation of *Il Pianoforte*, first as a monthly, and since 1930 as a bimonthly. The content of the first issue corresponded to that of *Il Pianoforte* and largely remained unchanged for thirty-two years, mostly comprised of articles and essays, comments, notes, discussions, news, reviews of music and books, etc.

⁸ Guido Gatti was a music critic, founder and editor of the journal *Il Pianoforte*, founder and editor of *La Rassegna Musicale* and director of the Turin Theatre. He contributed to numerous Italian and foreign music encyclopedias.

thors contributed, trying to define the concept, nature and purpose of musical interpretation. Therefore, I first highlight the arguments of the most prominent participants in the aforementioned discussion, and then the arguments of the authors inspired by it in the second half of the 20th century.

In addition to Gatti, the main participants in the discussion were the historian and music critic Alfredo Parente⁹, the editor, writer, journalist and pedagogue Leone Ginzburg¹⁰, the musicologist Gastone Róssi-Dòria¹¹, the philosopher Edmondo Cione¹², the pianist and conductor Ferdinando Ballo¹³, the music critic Giorgio Graziosi¹⁴, as well as the composer, pianist and conductor Alfredo Casella¹⁵ – (to a greater or lesser extent) all under the influ-

⁹ Alfredo Parente was a historian and music critic. His reviews were very influential in musical circles, and he published in the following journals: *La Rassegna Musicale*, *La Scala*, *Opera Magazine*, *Il Mattino*, *Maggio Musicale Fiorentino*, etc. Parente was the founder of the journal *Rivista di studi crociani*, which played a key role in the decades-long promotion of the works of Benedetto Croce.

¹⁰ Leone Ginzburg was a writer, journalist and pedagogue, a hero of the resistance movement – known for his (tragic) anti-fascist political involvement. He taught Slavic languages and Russian literature at the University of Turin and was an associate of the *Einaudi* publishing house.

¹¹ Gastone Rossi-Doria was a musicologist and a composer. As a student of Gian Francesco Malipiero, he composed symphonic and chamber music and graduated in philosophy. He was the editor of the musical part of the *Enciclopedia Italiana*, as well as the *Dizionario enciclopedico italiano*.

¹² Edmondo Cone was a philosopher, politician and anti-fascist influenced by Benedetto Croce.

¹³ Ferdinando Ballo was a pianist and conductor. Focused on contemporary music, he tried to bring unknown works closer to the public. He was a member of various avant-garde movements (*Libra* among others). As a music critic, Ballo has published numerous articles in journals, weeklies and dailies such as: *Leonardo*, *La Rassegna Musicale*, *Pan*, *L'Italia letteraria*, *Cronache latine*, *Letteratura*, *La Musica*, *Avanti!*, *Il Mondo*, *Mondo Europeo*, *Società nuova*, *Omnibus*, *Sipario* and others. He was the founder of the periodical on contemporary culture *Scuola libera*, the co-founder of the publishing house *Rosa e Ballo* (specialized in the translation of contemporary works unknown in Italy) and the founder of the orchestra *I Pomeriggi Musicali* which greatly contributed to the popularization of the 20th century music (banned during the fascist dictatorship).

¹⁴ Giorgio Graziosi was a music critic. He graduated from the Conservatory in Pesaro. He contributed to numerous journals, including *La Fiera Letteraria*, *Ulisse* and *Emporium*, he wrote reviews for *Avanti!*, as well as articles for various encyclopedias. He was also an associate of the *Einaudi* publishing house.

¹⁵ Alfredo Casella was born into a musical family. He studied piano with Louis Diémer and composition with Gabriel Fauré at the Conservatoire de Paris. During the First

ence of the historian, aesthetician and politician Benedetto Croce.¹⁶ As the Italian musicologist and pianist Carla Cuomo emphasizes, given the ‘margin-ality’ of musicology in Italy at that time, Croce was a point of reference for many authors – ‘the maestro’ – who provided them with instruments for the development of autonomous aesthetics.¹⁷ In that sense, Croce’s philosophy *per se* is not the subject of this paper; only its basic postulates are explained so that they are – like (in)visible connecting threads – more easily discernible in different non-positivist approaches to the concept of musical interpretation of the selected authors.

Croce’s idealism was a reaction to the dominant positivism in the late 19th century. In his most significant work, *Filosofia dello spirito*, Croce presented the thesis that there are two types of human cognition – ‘intuitive’ (via fantasy) and ‘logical’ (via intellect), which is the backbone of his philosophy.¹⁸ The main difference between a scientific work (intellectual fact) and an artistic work (intuitive fact) is the effect intended by their authors. Advocating the idea that art is a vision or intuition and therefore cannot be a physical fact, he undermined the widespread belief that score is a musical work (object). For Croce, musical work is therefore a mental, intuitive experience in the composer’s mind:

And if it be asked why art cannot be a *physical fact*, we must reply, in the first place, that physical facts *do not possess reality*, and that art, to which so many

World War, he taught piano at the Conservatorio statale di musica Santa Cecilia in Rome. He was the principal conductor of the *Boston Pops Orchestra*, and one of the best-known Italian piano virtuosos of his generation. He formed the *Trio Italiano* with cellist Arturo Bonucci and violinist Alberto Poltronieri, with whom he performed throughout Europe and America. Casella was one of the biggest contributors to the revitalization of Antonio Vivaldi’s music in the 20th century.

¹⁶ Benedetto Croce was a leading Italian intellectual of the 20th century – an idealist philosopher, historian, politician, aesthetician, literary critic and writer. Croce’s philosophy – inspired by social liberalism – had a significant influence on Italian intellectuals of the time. He was a lifelong member of the Italian Senate, Minister of Education and President of the Italian Liberal Party. Although he initially supported Mussolini’s government, Croce soon became aware of his political dictatorship and wrote the Manifesto of Anti-Fascist Intellectuals in 1925. He was nominated for the Nobel Prize for literature sixteen times.

¹⁷ Carla Cuomo, “Massimo Mila, The Prismatic Intellectual: An Archival Case Study”, *Fontes Artis Musicae*, 64/3, 2017, 289–290.

¹⁸ Benedetto Croce, *Aesthetic as Science of Expression and General Linguistic*, transl. by Douglas Ainslie, New Brunswick – London, Transaction Publishers, [1909]1995, 1.

devote their whole lives and which fills all with a divine joy, is *supremely real*; thus it cannot be a physical fact, which is something unreal.¹⁹

Influenced by Croce, as well as triggered by Toscanini's *com'è scritto* concept and the observation that conductors often compete at all costs to distinguish from one another (so that it can be said "the *Pastoral* by X, the *Eroica* by Y, forgetting that the true author is Beethoven"²⁰), Gatti initiated the discussion, warning about the general misunderstanding of the concept of musical interpretation. For Gatti, an extremely precise mechanical reproduction of the score is nothing without the spirit of a great musician whose interpretation "revives" the world of black signs, "communicates" it with us and "moves" us. During admirable performances – even if performers strictly follow the text – we witness the miracle of a real "recreation" of a work of art (ital. *ricreazione dell'opera d'arte*). Gatti thoughtfully came to the conclusion that music we hear is not an artistic "reality" created by the composer, but a "virtuality" recreated by the "artist-interpreter", which does not exist beyond the performance itself – that "unique artistic concreteness" that "speaks to our souls".²¹ The musical work is embodied only in the performance carried out by the interpreter called to fill in the insufficiencies of the notation. Therefore, according to Gatti, the possibilities of interpretations are endless and differ from one interpreter to another (even the same interpreter over time), depending on their personal taste, sensibility, historical knowledge about the compositions performed, performing conditions, etc.

In his introduction to *La Rassegna Musicale: Antologia*,²² a musicologist Luigi Pestalozza²³ emphasized the significance of such Gatti's pointing to the core of the problem, that is – the *notation insufficiency*.²⁴ Although numerous

¹⁹ Benedetto Croce, *The Essence of Aesthetic*, transl. by Douglas Ainslie, London, William Heinemann, 1921, 8–9.

²⁰ Guido M Gatti, "Dell'interpretazione musicale", in: Luigi Pestalozza (Ed.), *La Rassegna Musicale: Antologia*, Milano, Feltrinelli Editore, [1930]1966, 485–487.

²¹ *Ibid.*, 488–489; Guido M Gatti, "Ancora dell'interpretazione musicale", in: Luigi Pestalozza (Ed.), *La Rassegna Musicale: Antologia*, Milano, Feltrinelli Editore, [1930a]1966, 497.

²² This anthology – edited by Luigi Pestalozza – includes a selection of texts published in *La Rassegna Musicale* from 1928 to 1943, as well as the appendix comprised of essays published in *Il Pianoforte* from 1921 to 1926.

²³ Luigi Pestalozza was a musicologist, historian, political militant and the founder of the journals *Il diapason* and *Musica e Realtà*.

²⁴ Luigi Pestalozza, "Introduzione", in: Luigi Pestalozza (Ed.), *La Rassegna Musicale: Antologia*, Milano, Feltrinelli Editore, 1966, cxxxv.

critics immediately disagreed with Gatti's conclusions, others were inspired and motivated to explore and problematize this question further.

One of the most prominent Gatti's opponents inspired by the Crocean aesthetics was Alfredo Parente who believed that there was only one interpretation – contained in the composition, and that it should be reduced to a technical level of performance, as the most faithful reproduction of the composer's writing. In this way, Parente contrasted the "interpretative passivity" of a performer with the "artistic-creative activity" of a composer. According to him, the one who performs music is like someone who executes a command: "The page tells you, 'do it this way and that way and a miracle will happen.'"²⁵ According to Parente, the composer creates *ex nihilo*, unlike the performer who repeats, reads and performs something to the creation of which they did not contribute – the artistic intervention of the performer is superfluous – they need to perform the musical work mechanically and historically to obtain its meaning (like a photographer or a painter who reproduces a painting by Michelangelo or Titian).²⁶ However, severely criticized by colleagues for identifying performers with mere, passive 'copyists', Parente mitigated his standpoint slightly over time.²⁷ Although he remained convinced that a performer must follow a composer's instructions mechanically, Parente clarified that he had never intended to deny *the inner world* of a performer and their part in the work being performed – acknowledging that a performer is no less respectable than a composer.²⁸

Giorgio Graziosi and Ferdinando de Ballo openly criticized Parente's point of view because, seen his way, an interpretation is a *mechanical* playing. According to them, with such a precise translation of music notes, an interpreter completely sacrifices their own subjectivity in order to restore the precious fragments of an incomplete manuscript – like a 'cold philologist' – and then hopefully reach a perfect interpretation.²⁹ Although Ballo did not fully

²⁵ Alfredo Parente, "Ancora dell'interpretazione musicale", in: Luigi Pestalozza (Ed.), *La Rassegna Musicale...*, op. cit., [1931]1966, 507.

"In realtà chi esegue una musica è come chi si ponga ad eseguire un comando; la pagina ti dice: 'fa in questo modo e in quell'altro, ed il miracolo avverrà.'"

²⁶ Alfredo Parente, "Attività artistica e passività interpretativa", in: Luigi Pestalozza (Ed.), *La Rassegna Musicale...*, op. cit., [1931]1966, 511.

²⁷ Guido M. Gatti, "Ancora dell'interpretazione musicale", op. cit., 499.

²⁸ Alfredo Parente, "Attività artistica e passività interpretativa", op. cit., 514.

²⁹ Giorgio Graziosi, „Note sull'interpretazione”, op. cit., 340; Ferdinando Ballo, "Interpretazione e trascrizione", in: Luigi Pestalozza (Ed.), *La Rassegna Musicale...*, op. cit., [1936]1966, 298.

perceive performers as the authors of a new artistic reality (like Gatti) – since a performer expresses their personality through a form already expressed by another person – Ballo concluded that all performances of a given interpreter have a specific and recognizable character, tone, coherence, and unity, which means that we can and must recognize that personality as well.³⁰

Leone Ginzburg was, in a way, on the trail of both Gatti and Parente. Inspired by Gatti's belief that the interpretation consists not only of the sound actualisation of the notation, but also of the "inner representation" and "silent reading" of the score, he drew a parallel with the theatre: "Take, for example, *Hamlet*. *Hamlet* is a work of poetry: I read it to myself, silently or aloud, and I know that although there are so many ways to read it, there is only one method to read it well: to try to understand it historically."³¹ For Ginzburg, it is exactly the same with a musical work – a performer (interpreter) should strive to understand it critically, that is, historically, in accordance with Parente's suggestion. Thus, there are two kinds of interpretation for Ginzburg – the "real" one, that is musical performance, and "silent reading" – a true critical work.

The Crocean philosopher Edmondo Cione referred back to the philosophical assumptions of Gatti, Parente and Ginzburg, noticing that none of them had really started from the absolute idealism – Gatti shifted away from relativism (each interpretation is a 're-creation'), Parente from intellectualism (what has been given is absolutely given, and cannot be changed in any way), and Ginzburg from Bacon's empiricism (the relativity of interpretation can be eliminated by direct reading of the score). However, for Cione, an artwork is only reproducible in perpetual unity of the human Spirit:

When I play *An den Frühling*, it is not that I intuit Grieg's pre-existing intuition, but I place myself in the state of mind of the musician [...] creating with him [...] in the absolute unity of the Universal Spirit, the *form*, the *intention*, which is unique and one, beyond the empirical diversity of individuals.³²

³⁰ Ibid.

³¹ Leone Ginzburg, "Le due interpretazioni", in: Luigi Pestalozza (Ed.), *La Rassegna Musicale...*, op. cit., [1931]1966, 500.

"Prendiamo, ad esempio, l'*Amleto*. L'*Amleto* è un'opera di poesia: io me lo leggo, silenziosamente o ad alta voce, e so che, se ci sono tanti modi di leggerlo, c'è un solo metodo per leggerlo bene: cercare d'intenderlo storicamente".

³² Edmondo Cione, "A proposito dell'interpretazione musicale", in: Luigi Pestalozza (Ed.), *La Rassegna Musicale...*, op. cit., [1932]1966, 533–534, Edmondo Cione, "Ancora a proposito dell'interpretazione musicale", in: Luigi Pestalozza (Ed.), *La Rassegna Musicale...*, op. cit., [1932]1966, 551.

Although such an approach to the co-creation seemingly gives a specific freedom to the performer, Ballo openly criticizes Chone's idea, since it implies that it is necessary for a performer to get into the state of mind of a composer, which makes it impossible to consider the interpreter as a personality in itself.³³

As a composer, pianist and a conductor, Alfredo Casella had first-hand observations on the matter of composer–performer relationship, moreover, score–interpretation. From both perspectives, he pointed out the fact that music is an intuition that first must be expressed with purely arithmetic symbols (notes) in order to fix the fragments of the composer's intuition (admittedly, often not the best ones); in its final form – performance – the musical work results from a double process of 'sound organization': one performed by the composer and the other by the interpreter. Although a composer fixes his intuition by means of those arithmetic symbols, in front of the score he is 'just' an interpreter as any other, not necessarily the best one (it is not true that a composer is to know how to perform his own music). With this in mind, Casella concluded that musical interpretation does not arise in the composer along with the original lyrical impulse, but maintains a largely independent development; moreover – according to him – truly great interpreters, who reach the stylistic and technical perfection, are rare and perhaps more rare than the great composers.³⁴

Casella thus directly opposed Parente, by abandoning his postulates as unthinkable – indeed, it is impossible to trace composer's intended interpretation in all its details. Although he further confirms (in a way obvious) Gatti's claim on the multiplicity of possible interpretations of the same work, Casella adds that the interpreter's autonomy does not arise from notation insufficiency, but from the fact that the process of interpreting is by its nature a completely distinct from composing.³⁵ As Casella noticed, people tend to

“Quando suono *An den Frühling*, non avviene già che io intuisca una preesistente intuizione di Grieg, bensì che io mi pongo nello stato d'animo (contenuto) del musicista e vengo, via via che suono, creando con lui (anzi, a dirla dantesca, in quanto *m'inluio*) nell'unità assoluta dello Spirito universale, la *forma*, l'*intenzione*, che è unica ed una, al di là della diversità empiristica degli individui.”

³³ Ferdinando Ballo, “Interpretazione e trascrizione”, op. cit., 298.

³⁴ Alfredo Casella, “Creazione ed interpretazione”, in: Luigi Pestalozza (Ed.), *La Rassegna Musicale...*, op. cit., [1931]1966, 518.

³⁵ Fedele D'Amico (Ed), *Tutte le cronache musicali: “L'Espresso” 1967–1989*, Roma, Bulzoni, 2000, 799.

diminish the work of an interpreter, by asserting that an interpreter would not exist if there was not for a creator-composer – that interpreter’s activity is nothing more than appropriation of something already accomplished by someone else’s intuition. Rather provoked by such setting, Casella daringly turned the idea the other way around – it would be easy to say that a composer would not exist without an interpreter.³⁶

Musicologist Gastone Róssi-Dòria also emphasized the importance of interpretation. For him, a musical work is utterly different from other artworks (i.e. sculptures or paintings), because it requires a further determination process – performance. Interpretation is something always “new” in relation to the work interpreted, thus an interpreter is not merely a performer, but an “artist” who needs to “understand” composer’s discourse. As Róssi-Dòria suggested, art does not die on its way from a composer to a performer and the public – it is like a ‘spark’ that is transmitted from one element to another, always alive and reborn in each one.³⁷

A writer and a musicologist Boris de Schloezer³⁸ approached the matter of musical interpretation through the question of understanding music. According to Schloezer, if a musical work has some content, its meaning is immanent. In other words, to understand a piece of music, we should not perceive it as a sign system – we must not look for the meaning beyond the sound itself. Otherwise, we would not listen to music anymore and the sounds would vanish, leaving us with nothing more. Consistently:

If a pianist who performed a Chopin’s ballad wonders what it means, all they can do is play it again. But it would be wrong to conclude that music ‘does not want

³⁶ Alfredo Casella, “Creazione ed interpretazione”, op. cit., 517.

Significantly later, Christopher Small came to a similar (extremely influential) conclusion – according to him, “performance does not exist in order to present musical works, but rather, musical works exist in order to give performers something to perform”. See: Christopher Small, *Musicking: The Meanings of Performing and Listening*, Middletown, Wesleyan University Press, 1998, 8.

³⁷ Gastone Róssi-Dòria, “Interpretazione musicale”, in: Luigi Pestalozza (Ed.), *La Rassegna Musicale...*, op. cit., [1931]1966, 531–532.

³⁸ Boris Fyodorovich Schloezer (Schlözer) was a writer, musicologist and French translator of Russian origin, who emigrated to France after the October Revolution. He translated many Russian authors and wrote monographs on composers. Although Boris de Schloezer was not Italian, his contribution to the discussion is considered in this article as he was close to Italian intellectual circles (as evidenced by the published exchange with Guido Gatti, for example). Moreover, he frequently published in the periodical *La Rassegna Musicale*, thus influencing the Italian music criticism of the time.

to say anything³⁹ and that its content is vague. While remaining untranslatable, the musical sense of the work can be as precise as that of a scientific work.⁴⁰

On the other hand, by taking as an example Beethoven's sonata op. 101, Schloezer proceeds that there are as many sonatas op. 101 as there are pianists in the world performing it, even more – since two performances of the same pianist are never identical:

The author of the op. 101 no longer exists, his thoughts, desires, images of which the work is the product have vanished. There is nothing more left than these black signs on the paper, a kind of scheme for the performer, who is perfectly free to do what he likes: one will extract from these pages the sublime, some the pleasant, others the grotesque.⁴¹

But how do we know that we have (well) understood a musical work? Schloezer concludes that understanding music is not the same as analysing it technically (in terms of harmony, form, counterpoint, etc.) – these are two completely distinctive processes; understanding music means recreating its personality in the way it was envisioned by its author. Music can only be understood in the process of its sounding – we perceive sound as a certain objective music reality, even though it disappears as soon as it is manifested. This reality does not go beyond the sounds – it constitutes immanent unity and gives a definite meaning. The diversity of interpretations of a musical work and listeners' reactions to it do not diminish this integrity because “what makes it an organism” and constitutes its formal unity will always remain – “it will tell everyone the same thing: what it is”.⁴²

Analogous kind of synthesis between an interpreter and music is described by Giorgio Graziosi, who believed that the author is always there on

³⁹ In the sense that it has no meaning.

⁴⁰ Boris de Schloezer, “Comprendere la Musica”, in: Luigi Pestalozza (Ed.), *La Rassegna Musicale...*, op. cit., [1931]1966, 141–142.

“Se ad un pianista che ha eseguito una ballata di Chopin si chiede cosa essa significhi, tutto ciò che può fare è di eseguirla un'altra volta. Ma sarebbe falso concludere da ciò che la musica “non vuol dir niente” e che il suo contenuto è vago. Pur restando intraducibile, il senso musicale dell'opera può essere preciso quanto quello d'un'opera scientifica.”

⁴¹ *Ibid.*, 145.

“L'autore dell'op. 101 non esiste più, i pensieri, i desideri, le immagini di cui l'opera è il prodotto sono svaniti. Non restano più che questi segni neri sulla carta, specie di schema per l'esecutore, il quale è perfettamente libero di fare ciò che gli piace: uno estrarrà da queste pagine il sublime, altri il piacevole, altri il grottesco.”

⁴² *Ibid.*, 150–152.

the page, but it is up to the interpreter to find it, not create it.⁴³ Since the music page is incapable of meeting the needs of both the composer (who wants to fix his thoughts), and the interpreter (who wants to hear the music), it requires active participation of the performer. An interpreter is a ‘technician’ only when audibly transforms notational symbols into sounds. However, as a creator, every performer has a style of his own. What distinguishes performers one from another is taste, originality, personality, sensibility, cultural and historical context, etc. and this complex of characteristics is not summed up in what is called “genius”, but rather in what we might call “artistry”, “ingenuity”.⁴⁴ As Graziosi implied, there are three different levels of interpretation: the first being mostly technical (reading and translating notes into sound), the second – qualitatively different, focusing on intelligent and amorous studying of musical page (dialectics between the interpreter and composer), and the third being a synthesis between an interpreter and a composer. That is the reason why Graziosi disapproves Parente’s focus on exact performance of graphic signs and favours Gatti’s concept of indefinite number of interpretations as re-creations of a musical text.⁴⁵

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In the second half of the 20th century, the discussion on musical interpretation was mostly marked by Massimo Mila^{46a} and Fedele D’Amico^{46b}, who are

⁴³ Giorgio Graziosi, “Note sull’interpretazione”, op. cit., 339.

⁴⁴ Ibid., 358–359.

⁴⁵ Ibid., 341–343.

^{46a} Massimo Mila was a prominent historian, musicologist, critic and active antifascist. He studied with renown Augusto Monti at the prestigious *Massimo d’Azeglio* Lyceum in Turin, like numerous (later) celebrated intellectuals, including: Cesare Pavese, Leone Ginzburg, Norberto Bobbio, Guido Seborga, Giulio Einaudi, Vittorio Foa, Giulio Carlo Argan, Ludovico Geymonat, Franco Antonicelli and others. He graduated in 1931 at the University of Turin. Mila was also a writer, translator, founder of the publishing house *Einaudi* (together with Leone Ginzburg and Cesare Pavese), cultural organizer, political activist within the movement *Giustizia e Libertà* and a partisan in the Resistance movement, lecturer at the Conservatory and University in Turin. As a music critic, Mila published articles in *Maggio Musicale Fiorentino*, *La Cultura*, *Pegaso*, *Pan*, *L’Italia letteraria*, *Nuova Antologia*, *Scenario* and *La Rassegna Musicale*, *L’Unità*, *L’Espresso*, and *La Stampa*. For his antifascist activities, Mila was imprisoned twice – first in 1929, and for the second time in 1935, for the period of seven years, together with Einaudi, Foa, Ginzburg, Antonicelli, Bobbio, Pavese, Carlo Levi and Luigi Salvatorelli. He was a member of the Accademia Nazionale di Santa Cecilia since 1956.

among the most influential Italian musicologists and music critics. We may say that the intellectual liberty, the need to participate in social life, passion for politics, culture, and militancy of their personalities, represent the core of their public activity, since both were very active in cultural and antifascist political struggles of the time.

The trail of Mila's critical thought on the matter of musical interpretation can be followed in his numerous articles and critic reviews,⁴⁷ as well as in his influential books *Ispirazione e tecnica interpretativa* and *L'esperienza musicale e l'estetica*. In the latter, Mila developed his concept of "unconscious expression" (*espressione inconsapevole*) which consists of the matching of the inner life of the (composer's) spirit with the musical form, through the common element of time.⁴⁸ Similarly, the principle of individuality (Croceanly understood as the enactment of the Spirit), as well as understanding of cultural and historical context are seen as the guiding principles of his theory of musical

Influenced by three distinguished Italian intellectuals – liberal-socialist Piero Gobetti, idealist philosopher, historian and politician Benedetto Croce, and the liberal economist Luigi Einaudi, Massimo Mila advocated cultural action (*il gobettismo culturale*), as well as intellectual and political militancy as a direct resistance to every form of dictatorship and repression, with the aim of civil, political and economic reforms of the Italian society. Political activism within the movement *Giustizia e Libertà* had an important role in Mila's intellectual maturing, especially for the appropriation and development of Crocean aesthetics.

^{46b} Fedele D'Amico graduated law and studied music with composers Mario Labroca and Alfredo Casella. He was active in the field of music criticism even before graduating – in a daily *Il Tevere*. D'Amico wrote reviews and articles for numerous journals, to name some of them: *Cultura e Realtà*, *Contemporaneo*, *Vie Nuove*, *Cultura e Realtà* and *Contemporaneo*, *Musical Quarterly*, *L'Italia domani*, *Il Paese*, *L'Espresso*, *Opera News*, *Musical America* and *Opera Welt*. He was the editor of *La Rassegna Musicale* as well as in charge of the of Music and Dance section of the *Enciclopedia dello Spettacolo*, and the music section of the publishing house *Il Saggiatore*. He was also a professor of music history at the university *La Sapienza* in Rome. D'Amico was a member of the Management Committee of the *Nuova Rivista Musicale Italiana* from its foundation and he initiated the section entitled *I casi della musica*, reserved for reflections, opinions and comments of various authors. Openly declared as an antifascist, D'Amico actively participated in the political struggle of the time, as well as in the debate between communists and Catholics (within the movement *Cattolici Comunisti*).

⁴⁷ Massimo Mila (Ed.), *Cronache musicali 1955–1959*, Torino, Giulio Einaudi Editore, 1959; Massimo Mila (Ed.), *Massimo Mila alla Scala: Scritti 1955–1988*, Milano, Rizzoli, 1989.

⁴⁸ Massimo Mila, *L'esperienza musicale e l'estetica*, Torino, Piccola Biblioteca Einaudi, 1956, 145.

interpretation.⁴⁹ By joining the aforementioned discussion, Mila followed Gatti's principle of interpretation as a 're-creation,' pointing out that in any execution (even amateur) there is a personal contribution of a performer. Interpretation is not added to reading – it is created in the act of reading music.⁵⁰

In response to the question “how to listen to music?,” Mila favoured intuition over reason, contrary to Parente's view that the activity of an interpreter is 'non-artistic,' which he believed offended the spirit of the Crocean aesthetic, by ignoring the inner experience of music performers, and making music interpretation a non-free activity. As Mila pointed out, such an approach is in full contrast to the experience of an interpreter, who exposes their own artistic personality – because, even in the most faithful respect of the musical text, the divine sense of freedom never leaves great interpretations.⁵¹

The subsequent central question in Mila's aesthetic reflections on the given topic was “how to understand music?.” Mila offered a very simple, yet extremely complex answer – in music, there is nothing else to understand than the music itself.⁵² Understanding music is not a passive enjoyment; it implies the constant operation of the spirit and requires an active collaboration among a composer (through the process of creation), an interpreter (through the process of 're-creation') and a listener (through the process of active listening).⁵³ Musical meaning is created in the dialectical process and the synthesis of the pre-existing musical language and personalities of the composer, interpreter and listener, as well as the elements coming from their outside environments (historical, political and social conditions). Understanding music is, therefore, an active process.⁵⁴

Finally, Mila posed a comprehensive ontological question: “where is the reality of music (musical artwork) physically?” For him, it certainly cannot

⁴⁹ Carla Cuomo, *Massimo Mila, la musica come pensiero: dalla formazione intellettuale e politica alla prima maturità (1928–1950)*, dottorato di ricerca, Bologna, Università di Bologna, 2004, 11–13.

⁵⁰ Massimo Mila, *L'esperienza musicale e l'estetica*, op. cit., 162, 172.

⁵¹ *Ibid.*, 44–45.

⁵² Massimo Mila, *L'esperienza musicale e l'estetica*, op. cit., 50.

⁵³ Carla Cuomo, *Massimo Mila, la musica come pensiero...*, op. cit., 235.

⁵⁴ Furthermore, it is not necessary to know harmony in order to understand music (harmony is nothing more than an *a posteriori* codification of the spirit in the process of understanding music); on the contrary, it is necessary to understand music in order to know harmony. Massimo Mila, *L'esperienza musicale e l'estetica*, op. cit., 54, 59–60.

be found in the “black signs of the score”, because it was precisely the inability of the notation to convey all the composer’s intentions that caused the problem of musical interpretation. The performer has at their disposal hundreds, thousands of dynamic, agogic and articulatory solutions and finesse that determine the accuracy and success of the interpretation.⁵⁵ Therefore, Mila concludes that music exists only in the act of performance, with an interpreter acting as a mediator between the composer and the audience. The reality of musical work is, consequently, in the multitude of interpretations, with a certain freedom of the interpreter who must study musical work from a historical and aesthetical point of view.⁵⁶

Fedele D’Amico also recognized the importance of stimulating cultural debates and promoting new tendencies in music. That is exactly why he chose musical criticism as the main medium for raising thought-provoking questions, opening discussions, as well as sharing his own thoughts. Two collections of his articles stand out – *I casi della musica*⁵⁷ and *Tutte le cronache musicali: “L’Espresso” 1967–1989*.

Although convinced that music is a way of ‘communication’ that reveals the inner life of a man, D’Amico slightly moved away from Croce’s aesthetics, by researching the relationships between musical work itself and all the external factors contributing to its forming. According to him, an artwork is not a material product, but a process – it is realized over and over again in a dialectics among all the factors that determine it, especially in music which requires the active approach of both interpreters and listeners. The interpreter is not a machine that transforms a composer’s signs into sounds, but a living mediator. Interpretation is realized *hic et nunc*, as part of a musical event (in a certain historical context), intended for certain listeners.⁵⁸ The context seen this way includes both the process of original creation and reception.

Thus, a musical work is not defined in itself, but in relation to the experience that it causes. This experience requires communication between the interpreter and the public, therefore, a work of art must stimulate spiritual activity. Consistently with his Communist Catholic beliefs, D’Amico was

⁵⁵ Ibid., 177.

⁵⁶ Ibid., 173, 179.

⁵⁷ In the sense of a certain ‘problem’ as a case that needs to be ‘solved’.

⁵⁸ Fedele D’Amico, “Musica in piazza”, in: Fedele D’Amico (Ed.), op. cit., [1960]1962, 356.

convinced that people are social individuals, that without sociality there can be no culture. Music has a social nature because it is an expression of human relationship and musical interpretation is the most complex interactive communication and performer–public–environment relationship.⁵⁹

As the musicologist Carla Cuomo articulates, D'Amico intended to combine tradition and modernity with the light of the present – he studied the past in function of the present and the future”.⁶⁰ The essence of D'Amico's criticism is perhaps the most evident in his article dedicated to the fiftieth birthday of Massimo Mila, which confirms that the author contrasted his views with idealism and Croce's aesthetics to some extent:

I believe that the object of aesthetics is almost all those issues that Croce has declared non-existent, prohibiting us to discuss them. I believe in the limits of the arts, in genres, trends, ideologies. I believe that great individualities are such precisely to the extent that they give voice to collective historical forces, which therefore should be thoroughly investigated. The so-called “technique” interests me extremely; I love virtuosity and, as far as interpreters are concerned, I find more musical nourishment and more cultural stimuli in Maria Callas' *vocalizi* than in Anton Bruckner's *opera omnia*. A thread of logic, therefore, Mila's criticism must be a phenomenon of which, of course, I could not deny the high level or positive results; but a phenomenon, in the end, somewhat distant, not to say foreign, a thing to be respected, and nothing else.⁶¹

We can leave this brief confrontation of the arguments of key Italian intellectuals, musicologists and critics of the 20th century on the topic of musical interpretation with the words of the musicologist Maurizio Giani – with the death of Mila and D'Amico an entire epoch of Italian music criticism has

⁵⁹ Ibid., 357.

⁶⁰ Carla Cuomo, *Massimo Mila, la musica come pensiero...*, op. cit., 49, 60.

⁶¹ Fedele D'Amico, “Massimo Mila ha cinquant'anni”, in: Fedele D'Amico (Ed.), op. cit., [1960]1962, 394.

“Io credo che oggetto dell'estetica siano quasi tutti quei problemi che Croce ha dichiarato inesistenti, vietandocene la discussione. Credo nei limiti delle arti, nei generi, nelle tendenze, nelle ideologie. Credo che le grandi individualità siano tali appunto nella misura in cui danno voce a forze storiche collettive, le quali pertanto vanno indagate a fondo. La cosiddetta 'tecnica' mi interessa in modo supremo; adoro il virtuosismo, e quanto agli interpreti, trovo più nutrimento musicale e maggiori stimoli culturali nei vocalizzi di Maria Callas che nell' *opera omnia* di Anton Bruckner. A fil di logica dunque, la critica di Mila dovrebbe essere un fenomeno del quale, certo, non potrei negare l'alto livello, né la copia di risultati positivi; ma un fenomeno, in fondo, alquanto distante, per non dire estraneo, una cosa da rispettare, e basta.”

come to an end, at least in the form it was practiced up to the 1980s.⁶² As the discussion showed, the approaches to the concept of interpretation were numerous and different, referring not only to musical performance, but also to criticism and reception – often neglected segments in the process of musical interpretation.

As it seems – despite all the mentioned approaches – the phenomenon of the musical interpretation remained unfathomable. It seems to remain ‘elusive’ somewhere between the historically faithful reproduction of the score (Parente), re-creation (Gatti, Mila), the process completely distinct from composing (Casella), the score analysis and synthesis of interpreters and composers (Graciosi), the unity of the Universal Spirit different from the authorship (Cione), a critical, historical and aesthetical consideration (Ginzburg, Graziosi, Mila), something always original and new in relation to the work interpreted (Róssi-Dòria, D’Amico), extraction of meaning from the score and something that *disappears* as soon as it is manifested (Schloezer), and finally, the act of performance as the final form of a musical work and an objective musical reality that requires an active approach of both interpreters and listeners (Casella, Schloezer, Mila, and D’Amico).

However, what is obvious is that numerous aforementioned authors were ahead of their time. Rejecting the concept of *authentic* (historically informed) performance as dogmatic, utopian and unsustainable, moreover, redirecting the focus from a *product* to a *process* – from the score to the *music ‘as’ performance* – in Anglo-Saxon literature gained momentum only at the transition from the second to the third millennium.⁶³ This approach led to a veritable eruption of theoretical texts and scientific projects based on the idea that the meaning of music is not fixed in a (tangible) notation but is created again and again in the process of (ephemeral) musical performance and its reception by the listeners. It was only under the influence of performance

⁶² Maurizio Giani, “Music Criticism and Esthetics in 20th Century Italy...”, op. cit., 56.

⁶³ See: Richard Taruskin, *Text and Act: Essays on Music and Performance*, New York, Oxford, Oxford University Press, 1995; Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, Oxford – New York, Clarendon Press/Oxford University Press, 1992; Christopher Small, *Musicking: The Meanings of Performing and Listening*, op. cit.; Nicholas Cook; Mark Everist (Eds), *Rethinking Music*, Oxford, Oxford University Press, 1999; Nicholas Cook, *Music: A Very Short Introduction*, Oxford, Oxford University Press, 2000; Nicholas Cook, “Between Process and Product: Music and/as Performance”, *Music Theory Online* 7, 2, 2001 etc.

studies that the concept of a musical work – the foundation of traditional musicology – was shaken. Noting that this is not the topic of this paper, I conclude that – even after the famous discussion of the prominent Italian musicologists and critics came to an end – the question of musical interpretation remains open for further ‘interpretations’.

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Summary

The growing number of articles on the topic of musical interpretation in the last several decades was the impetus for researching a concrete case study – a very dynamic discussion of the distinguished Italian intellectuals of the 20th century. The subject of this research was not the positivist-formalist approach – dominant in Italy at the time, focusing exclusively on the score (traditionally perceived as the musical work) – but the somewhat different arguments of the authors giving the importance to the process of musical performance (interpretation). Gathered around the journal *La Rassegna Musicale* – and mainly under the influence of Benedetto Croce and his philosophy of the spirit – numerous musicologists, music critics and musicians stood out: Guido Gatti, Leone Ginzburg, Gastone Róssi-Dòria, Edmondo Cione, Ferdinando Ballo, Giorgio Graziosi, Boris de Schloezer, Alfredo Casella, Massimo Milla and Fedele D’Amico. Emphasizing that not all composers’ intentions can be penned down entirely and perfectly (including minute nuances and details), they defined musical text as a “mere starting point” (Parente) or an “imperfect communication of the composer’s thought” (Gatti), as quoted by Graziosi. So – despite the widespread positivism – in the period between the 1930s and 1980s, the aforementioned authors argued for attaching more importance to musical performance and interpretation, emphasizing the creative contribution of the interpreter in the creation of musical meaning. It is interesting to note that similar attitudes in Anglo-Saxon literature gained momentum only significantly later – at the transition between the 20th and 21st century.

Although the selected authors did not provide a unique definition of the phenomenon of the musical interpretation, we can say that its outlines enclose the historically faithful reproduction of the score (Parente), re-creation (Gatti, Milla), the process completely distinct from composing (Casella), the score analysis and synthesis of interpreters and composers (Graziosi), the unity of the Universal Spirit different from the authorship (Cione), a critical, historical and aesthetical consideration (Ginzburg, Graziosi, Milla), something always original and new in relation to the work interpreted (Róssi-Dòria, D’Amico), extraction of meaning from the score and something that disappears as soon as it is manifested (Schloezer) and, lastly, the act of performance as the final form of a musical work and an objective musical reality that requires an active approach of both interpreters and listeners (Casella, Schloezer, Milla, and D’Amico).

Finally, the aim of this paper was to provide an insight into the context of Italian non-positivist musicological and critical discourse on the topic of musical interpretation in the period from the 1930s to the 1980s – an insight undoubtedly unique in the Serbian musicological literature.

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FORMULATING A THEORETICAL BASIS FOR WORKING ON TRIADS SHARING THE SAME THIRD IN THE HIGHER EDUCATION CURRICULUM

Abstract: Relations between triads sharing the same third are rare within harmonic progressions and, due to their distinct sonority, they are fascinating to listen to and perform. They have received little attention in theoretical literature on music (partly due to their limited representation in the musical repertoire) and they are rarely mentioned in solfeggio literature. Regardless, they represent a significant element of musical expression that needs to be studied, theoretically established, and introduced into

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the teaching of solfeggio and harmony to a greater extent than is currently the case. Therefore, this paper focuses on triads sharing the same third (also known as *Terzgleicher*) employing analytical and descriptive methods. The analysis will encompass both Serbian and foreign textbook-theoretical literature in the field of solfeggio and solfeggio teaching, as well as in the field of harmony, in which the problem of these triads is discussed. This paper aims to establish a theoretical foundation for the future expansion of theoretical and analytical approaches and literature on solfeggio. This expansion would be dedicated to shared third relations, especially in the context of enhancing students' musical hearing.

Keywords: *Terzgleicher*, functionality, solfeggio, harmony, musical hearing

Introduction

In music theory, a relation between triads sharing the same third is formed between a major and a minor triad, and triads that enter into such a relation are called triads sharing the same third. Although they are not encountered as frequently as some other chord relations, these relations attract attention with their characteristic and specific sonority, either when they appear in artistic repertoire or when they are part of the solfeggio literature. However, a more detailed elaboration of this phenomenon seems deficient in the harmonic-theoretical literature, especially concerning solfeggio teaching methodology in Serbia. In foreign literature, one can sporadically come across chapters dedicated to triads sharing the same third. However, even in foreign literature, little is written about the aforementioned chords. More detailed theoretical explanations of triads sharing the same third can regularly be found in scientific articles dedicated to the work of a particular composer, while their complete and comprehensive theoretical presentation is almost always missing. Therefore, the intention of the authors of the present paper is to contribute to filling this theoretical as well as methodological 'gap', through a two-sided, interdisciplinary approach to the concept and phenomenon of triads sharing the same third – from the perspective of the science of harmony and solfeggio teaching methodology. Theoretical research on triads sharing the same third will thus be presented in two installments, i.e. two papers.¹ This paper will first examine the very concept of triads sharing the same third and present their fundamental features, with a proposal for a

¹ The plan is to publish the second paper in the next issue of this journal.

functional explanation of all possible relations between triads sharing the same third in a key. Furthermore, an overview and a critical review of the relevant teaching and theoretical literature for harmony and solfeggio which discusses the phenomenon of triads sharing the same third will be presented. The literature on harmony analyzed in this paper includes textbooks and articles on triads sharing the same third in German, American, Russian, and Serbian scientific literature on harmony. An overview of solfeggio and solfeggio teaching methodology includes Serbian and Russian literature. Two main goals will be set in the following paper. The first concerns suggestions for enriching solfeggio and harmony teaching by presenting methodological procedures for working on triads sharing the same third, with examples from artistic literature that contain these chord relations and various aspects of their analytical interpretation. The second goal is to develop the musical ear of students who are supposed to grow into professionals over time: composers, performers, and musicians in general.

The Concept and Basic Characteristics of Triad Sharing the Same Third Relations

The German term *Terzgleicher* was first introduced into theoretical discourse by the German theorist Sigfried Karg-Elert (1877–1933),² although there were authors who had also explored this harmonic phenomenon earlier, which we will discuss later in the paper. Seventh chords can also be included in triads sharing the same third relation, but only those derived from major or minor triads. Such addition of a seventh to a basic triad does not practically affect the basic inter-chord relation. However, it should be underscored that in practice this is still rare and composers are mostly preoccupied with the sonority of the “original” shared third relation – the one that is formed between the triads.

The fundamental sound characteristics of this relation is striking and peculiar. It consists of a double chromatic movement between the roots and fifths of these triads while maintaining a shared tone – the third. This particular tone movement is not found in any other type of harmonic progres-

² Sigfried Karg-Elert was a German composer and music theorist. He mainly composed for organ and harmonium, as well as piano miniatures. He was a student and later a professor at the Leipzig Conservatory. He wrote several significant studies in the field of music theory and harmony, including the book *Logic of Harmony* in which he discusses the question of the polarity of major and minor.

sion, thus garnering attention with its distinct auditory effect. Viewed as potential tonic triads of their respective keys, the two triads sharing the same third stand in either the fourth or the eighth position of distance in the circle of fifths (Example 1).³

Example 1. Third-sharing triads in the fourth (tonic triads of C major and C sharp minor) and eighth fifth relation (tonic triads of C minor and A major, with enharmonic replacement of the shared third)



In this regard, triads sharing the same third are quite distant from each other, yet at the same time they are very near – both because of the interval relation of their roots and because of the sharing third – a paradox that has been extensively discussed in the theoretical literature.⁴ If both triads are presented in the root position, it is implied that parallel perfect fifths motion (Example 2, a)) will appear in such a harmonic progression. This phenomenon may pose a challenge primarily within a strict choral texture, whereas its impact on instrumental and vocal-instrumental music is less pronounced. In the practice of composing, these parallel fifths are simply avoided by placing the fifth below the root note (Example 2, b)) or, alternatively, by using a sixth chord (less often a fifth-sixth chord) with the root note placed above the third of the sixth chord (Example 2, c)). In both cases (Example 2, b) and c)), instead of parallel fifths, parallel fourths will result, which are allowed. However, in the compositions from the late 19th century, and especially those from the 20th century, parallel fifths in relations with triads sharing the same third are noticeably more frequent. Irrespective of whether parallel fifths motion is avoided and parallel perfect fourths appear instead, the peculiar chord relation persists, exerting its effect.

³ Although some theorists speak of connections between the tonic chord and the triad that shares the same third with it (see later), it should be noted that in practice, triads with the same third relations occur fairly rarely in the context of the tonic.

⁴ Frank Lehman, “Schubert’s SLIDES: Tonal (Non-)Integration of a Paradoxical Transformation”, *Music Theory & Analysis – International Journal of the Dutch-Flemish Society for Music Theory*, 1 (1 & 2), 2014, 73, <http://dx.doi.org/10.11116/MTA.1.4>, accessed on 14/2/2023.

Example 2. Relation of third-sharing triads in a strict four-part harmonic position – a) connection of two triads with the appearance of parallel fifths; b) relation of two triads with avoided parallel fifths (parallel fourths appear), c) relation of two sixth chords with avoided parallel fifths (parallel fourths appear)

The image shows three musical examples (a, b, c) in a four-part setting. Example a shows two triads with parallel fifths. Example b shows two triads with avoided parallel fifths (parallel fourths). Example c shows two sixth chords with avoided parallel fifths (parallel fourths). Below the notation are labels: A: II, F, II, F, II⁶, N⁶, and a double-headed arrow labeled <T> spanning the first two triads.

In the *Terzgleicher* progression, in addition to this chromatic component, there is also an enharmonic component, embodied first in the enharmonic substitution of the third. In this respect, there is a rule: If the roots of two triads sharing the same third are distant by a chromatic half-step, the shared third is unchanged (C–E–G / C[♯]–E–G[♯]), and if their roots are a diatonic semitone apart, the shared third is spelled enharmonically (C–E–G / D^b–F^b–A^b). However, the enharmonic of the root and the fifth can also be included in the shared third relation. For example, for the triad C–E–G, the triads C[♯]–E–G[♯] and the enharmonic D^b–F^b–A^b represent triads sharing the same third, whereby in the second triad there is an enharmonic substitution of the root, and the fifth (and not only the third) comparing to the enharmonic minor triad. This, as Yuri Holopov (1932–2003)⁵ rightly warns, introduces us to “complex chromatic-enharmonic interval relationships” that will either “reorganize the internal structure of a key, depriving it of the stability of the strict functional organization of sounds and saturating it with now constant chromatic-enharmonic corrections” even more or they will move us so far away from the basic key that they become “comparable to the intensity

⁵ Yuri Nikolayevich Kholopov was a Soviet and Russian musicologist and music theorist. He published about 800 papers, including 10 monographs. Since 1960, he was engaged at the Department of Music Theory of the Moscow Conservatory. The main areas of Kholopov’s scientific research include the theory and history of harmony, the theory of musical form, and the history of musicology. His studies of harmony are particularly noteworthy, which have received wide public recognition which is why he is considered the creator of a new doctrine of harmony. Theoretical and practical harmony is now taught at Russian music universities according to his textbooks.

of foreign modulation”.⁶ This can justify the often theoretical and methodological identification of shared thirds between triads, on the one hand, and between keys, on the other. The more functionally foreign the triads are from each other, the more difficult it is to *hear* them within a single key, and therefore the more likely it is to perceive them as tonics of two distant keys. Somewhat more than it seems in Anglo-Saxon, Russian theoretical literature has paid attention to this shared third relation on a broader level, that is, between two keys.

The general harmonic context in which the connection of the triads sharing the same third can appear in art music repertoire is often simplified. Apart from the fact that the chords participating in this relation are triads, it happens that in the narrower, and often the wider harmonic environment, it is the triads that prevail – diatonic or from the basic circle of the most frequently altered, secondary function chords. Such an environment is the ideal place to perceive and achieve the best sound impression for a specific chord relation, resulting in the best artistic outcome. Therefore, it is quite clear that in a harmonic environment in which complex and dissonant chords predominate, such a chord relation would be ‘muffled’, insufficiently articulated, and without adequate effect.

In a strictly compositional sense, shared third relations in art music can be traced in a two-part connection: (1) a direct shared third relationship between two triads and/or two keys and (2) a shared third relationship between two triads and/or two keys that are established at a distance. When two triads sharing the same third are directly connected, it creates the strongest effect and can be displayed in two ways – within the key and as part of the modulation process. A distance connection is established between two triads sharing the same third with one or two chords inserted between them, but on the condition that the inserted chords do not last long. This manifestation is rare because, without direct attachment, the effect of the *Terzgleicher* relationship diminishes. These forms also apply to the relationship between two keys, where true triads sharing the same third relations between keys are best perceived when these two keys follow one another, especially if their boundary triads are tonics. However, in practice, this boils down to the already described triad sharing the same third progression in the modulation process.

⁶ Юрий Н. Холопов, *Гармония – теоретический курс. Учебник – издание второе, исправленное*, Санкт-Петербург – Москва – Краснодар, Лань – Планета музыки, 2003, 441.

It should be emphasized that in the tonal system and tonal harmony, there are no two diatonic chords that stand in a shared third relation, which means that one of the two chords must always be altered. Each diatonic triad theoretically has its equivalent, which is usually an altered triad (Examples 3 and 5). Likewise, a shared third relation can be formed between two altered triads in one key (Examples 4 and 6). In the latter case, the number of triads sharing the same third progressions is slightly smaller. In other words, each tone of the chromatic scale is a potential shared third of one major and one minor triad, and therefore there can be a total of 12 shared third relations in a single key. The following represents an overview of all possible equivalents of triad relations in major (C major) and minor (A minor), which include diatonic and altered consonant (major and minor) triads (Examples 3, 4, 5, and 6). As can be seen, all potential functions of altered chords that form triads sharing the same third relation with scale chords are presented, that is, all potential functions of two altered chords that form triads sharing the same third relation. For the most part, these are mediant chords, and then also secondary subdominants, for the simple reason that these chords appear almost exclusively as major and minor fifth chords, and not as seventh chords. Moreover, a certain number of triads sharing the same third also have the function of a secondary dominant, which is also given as a triad, and not as a seventh chord. However, this number of triads sharing the same third relations represents only a theoretical possibility, while in artistic practice a significantly smaller number of them are actually used.

Example 3. *Terzgleicher* relations between diatonic and altered triads in C major

C: T / smS/sms sVI_v II F / SMS S_v III / M/SMD IIV S p p sF

s / D_{vI} M/SMD D / sm/mS(ms) VI Sv_{Iv} S/MMS DF

Example 4. *Terzgleicher* relations between two altered triads in C major

Example 4 shows two staves of musical notation in C major. The first staff contains six measures of chords with figured bass labels: D_{II} ($\overline{S\dot{M}/\overline{M\dot{S}}$), sS/ss (mD), SS ($\overline{M\dot{D}}$), I , D_{III} ($\overline{M\dot{D}}$), and sD ((t)). The second staff contains six measures: DD ($\overline{S\dot{M}\dot{S}}$), m/smD , P (SF), P , s_{II} , and s_{II} .

Example 5. *Terzgleicher* relations between diatonic and altered triads in A minor

Example 5 shows three staves of musical notation in A minor. The first staff contains six measures: t , $\overline{M\dot{D}}$, II^{sc} (S_{VI}), F (S_{VI}), $^{\circ}III$, and $\overline{m'/s\dot{m}d}$ (III_v). The second staff contains six measures: s , $\overline{M/S\dot{M}\dot{D}}$, S , p , p (sF), and d (SF). The third staff contains six measures: D , $\overline{s^{\circ}III}$ ($\overline{s\dot{m}/m\dot{s}}$), VI , $\overline{s\dot{m}/m\dot{s}}$ (VI_v), $^{\circ}VII$, and $\overline{m\dot{D}}$ (I).

Example 6. *Terzgleicher* relations between two altered triads in A minor

Example 6 shows one staff of musical notation in A minor with six measures. The figured bass labels are: D_s ((T)), $\overline{s_{VI}}$ ($\overline{s\dot{m}\dot{s}}$), DD ($S\dot{M}\dot{s}$), $\overline{s^{\circ}VII}$ ($\overline{m'/s\dot{m}D}$), ss (mD), and $\overline{S\dot{M}/M\dot{s}}$.

Terzgleicher in the Harmonic-Analytical Literature

An overview and critical review of the harmonic-analytical literature devoted to triad sharing the same third and triad sharing the same third relations begins with German authors. The reason for this is not only the fact that this issue was historically first considered by German authors, but also that the scientific work of Hugo Riemann (1849–1919),⁷ witnessed primarily through the activities of members of the neo-Riemannian school, had a far-reaching influence on the creation of new approaches to the study of these chords. Since the neo-Riemannian school is largely composed of American theorists, the literature overview will continue with a review of the work of American scholars, members of the neo-Riemannian school, who investigated triads sharing the same third. This is followed by a review of the literature devoted to these chords by Russian music theorists, such as Leo Mazelj (1907–2000)⁸ and Yuri Kholopov. The chapter will conclude with a discussion of triads sharing the same third in Serbian university literature on harmony, dealt with to a significant extent only by Dejan Despić.

Interpretation of Terzgleicher in German literature

In German music theory, the question of triad sharing the same third is considered primarily from the perspective of transformational logic. According to transformational logic, the triad sharing the same third relation is not explained through a direct connection of two triads, but indirectly, by connecting several different chords with which the triad sharing the same third relation is ultimately reached. Hugo Riemann and theorists belonging to the neo-Riemannian school view this transformation of triads in the process of reaching triad sharing the same third through the “system of harmonic steps”

⁷ Hugo Riemann was a German composer, musicologist, and one of the most influential music theorists of the 19th and early 20th centuries. He wrote more than 60 books and over 200 individual studies. In them, he presented numerous details that permanently enriched the science of music, which are still in use today. Among them, the renewal of the interpretation of harmonic phenomena on the basis of functional theory is worth highlighting, as well as the understanding of secondary degrees as substitutes for the three main functions of tonality, and others. He built a systematic musical analysis and the science of composition, as well as new principles of phrasing and agogics.

⁸ Leo Mazel was a Soviet and Russian musicologist and music theorist. He is the author of numerous papers in the fields of musical styles, harmony, musical forms, musical syntax, melody, rhythm, musical aesthetics, as well as the methodology of musical analysis.

(*Harmonieschritte*),⁹ specific to Riemann's theory, which is based on major third motions.¹⁰ For example, from the initial major triad (C–E–G) the ascending motion in major thirds begins and two chromatic mediant relationship triads are reached (first E–G#–H and then G#–H#–D#). Finally, third motion is substituted with fourth motion and the last triad in the row represents the minor subdominant of the previous triad (C#–E–G#). In this way, triads sharing the same third relation (C–E–G and C#–E–G#) is formed between the first and last chords in the sequence.

In the works of two other German theorists, Karg-Elert and Arnold Schoenberg (1874–1951), the chromatic mediant relationships between the triads are central to the trajectory leading to the triad sharing the same third. In his book *Structural Functions of Harmony* (1969),¹¹ a globally influential harmony textbook, Schoenberg cites a “map of regions”. It is, more precisely, a map of tonal regions, which he used to interpret the general tonal system.¹² It is with the help of this “map” that a shared third relation occurs.

Interpretation of Terzgleicher in American literature (neo-Riemannian school)

Since mediant relationships appear in all these transformations or trajectories, Frank Lehman,¹³ a contemporary music theorist who has studied the

⁹ The theory of Hugo Riemann and the neo-Riemannian theory, which includes the works of David Lewin (1933–2003), Brian Hyer, Richard Cohn and others, is based on a “dualistic” system of triad connections (meaning the inverse correspondence of the two basic triads, the major and minor quintic chords, derived from the fact that the minor triad is understood as a major, but if read from above downwards). Riemann proposed the use of a system of transformations between triads, within which they are connected to each other directly, regardless of their relationship to the scale tonic.

¹⁰ Cf. Nora Engebretsen, “Neo-Riemannian Perspectives on the *Harmonieschritte*, with a Translation of Riemann's *Systematik der Harmonieschritte*”, in: Edward Gollin and Alexander Rehding (Eds.), *The Oxford Handbook of Neo-Riemannian Music Theories*, New York, Oxford University Press, 2011, 362, 368–370, 376. Frank Lehman, op. cit., 74–75.

¹¹ Apart from being a composer, Schoenberg is also remembered for his writings and works in the field of music theory and harmony. In addition to the aforementioned textbook, he also wrote books *Der Musikalische Gedanke und die Logik*, *Technik und Kunst seiner Darstellung* (1936), *Fundamentals of Musical Composition* (1948) and *Style and Idea* (1950).

¹² Arnold Schoenberg, *Structural Functions of Harmony*. Revised edition with corrections, edited by Leonard Stein, New York, W. W. Norton & Company, 1969, 20.

¹³ Frank Lehmann is an assistant professor of music at Tufts University in Massachusetts, United States. His research focuses on chromaticism and transformational, neo-Riemannian approaches to the analysis of 19th-century music and film music.

Terzgleicher very extensively, says that the triad sharing the same third, especially in the case of Karg-Elert and Schoenberg, “not only arises from the mediant but also expresses the mediant *function*”.¹⁴ Since the transformations equally apply to the keys whose tonics would be all the triads represented in successions, a specific “tonal multivalence” is formed, as Lehman points out, through which an understanding of the shared third relations is achieved, and which – more importantly – can serve as a construct for the interpretation of the different ways in which this relation can be *heard*.¹⁵

American theorist David Lewin¹⁶ names triad sharing the same third relation SLIDE operation.¹⁷ It is actually a descriptive term for the aforementioned characteristic chromatic movement of chord fifths a half step up or down, while simultaneously maintaining the shared third, which indeed sounds like a specific tonal “slide”. Taking it as a very convenient illustrative formulation for this phenomenon, Frank Lehmann elaborated the SLIDE relation in particular depth.¹⁸ In addition to an exhaustive and highly systematic overview of the theoretical literature on triad sharing the same third relations, Lehmann proposes a set of functional paradigms by which this relationship can be understood in the context of Romantic harmony as a whole. Lehmann formulates the SLIDE relationship in a very similar way to Luin: “SLIDE is defined as a unique relationship of consonant triads in which the third is preserved, while the fifth is shifted by a semi-step, with a change in tonal types in the process.”¹⁹ He points to a significant theoretical dialectic regarding triads sharing the same third, from which a dilemma arises that has remained almost unresolved to this day about the way in which this relation entered the life of a composition: are triads sharing the same third more the result of a “unique inner quality”, that is, some purely sonic event in itself (Ernst Kurth insisted on this), or do they arise from a predetermined tonal scheme within which they are given a very specific place?²⁰ In Schubert’s (F.

¹⁴ Frank Lehman, op. cit., 75.

¹⁵ *Ibid.*, 73.

¹⁶ Cf. David Lewin was an American music theorist, music critic, and composer. His fields of interest included formal or mathematically based music theory, interpretive analysis of the relationship between music and text, and discussions of the methodology and purpose of contemporary music theory.

¹⁷ See. David Lewin, *Generalized Musical Intervals and Transformations*, New Haven, Yale University Press, 1987. Repr. New York, Oxford University Press, 2007, 178, 227.

¹⁸ Cf. Frank Lehman, op. cit.

¹⁹ *Ibid.*, 63.

²⁰ *Ibid.*, 64.

Schubert, 1797–1828) tonal style, two of the most significant connections of triads sharing the same third can be found, which the author calls SLIDE axes: “the alternation of the major tonic and the minor Neapolitan chord or the major dominant and the low minor submediant” (see Example 3, t. 1–2 and 11–12, as well as Example 5, t. 13–14).²¹

Interpretation of Terzgleicher in Russian literature

The issue of triads sharing the same third is likewise discussed in the seminal papers of the Russian theoretical school, albeit not always receiving equal attention. A. N. Dolzhansky (1908–1966), Lev Mazel, and Yuri Kholopov are among the scholars who have addressed this issue. While their works also mention the occurrence of these chord progressions in the music of Ludwig van Beethoven (1770–1827) and the early Romantics, particularly Franz Schubert (1797–1828), it is evident that these authors base a significant portion of their discussions on the music of Russian composers, primarily Dmitry Shostakovich (1906–1975) (as in the case of Dolzhansky). They likewise deviate noticeably from the Riemannian and neo-Riemannian approaches to the interpretation of triads sharing the same third. Kholopov’s theoretical assertion of shared third relations can be viewed as more sophisticated than Mazel’s, as indicated by his critique of Mazel’s approach, which interprets shared third keys as eponymous or “same-height” (Mazel’s term).²² Kholopov contends that shared third-degree keys, precisely because they originate on different tones (whether notated as diatonic or chromatic semitones), cannot have the same name or pitch.²³ In most of his works, he discusses the triads sharing the same third in only a few sentences, but in his textbook *Гармония – теоретический курс* (engl. *Harmony – Theoretical Course*) (2003) he devoted a separate six-page subchapter to them, entitled “triads sharing the same third relation”.

According to Kholopov, the tonic was the first to acquire this harmonic relation historically: “In the 19th century, the development of a particular functional relation to tonic began – the shared third relation.”²⁴ Referring also

²¹ Ibid., 87.

²² Л. Мазель, *Статьи по теории и анализу музыки* (“Об однотерцовых тональностях”), Москва, Советский композитор, 1982. Cited in: Юрий Н. Холопов, *Гармония – теоретический курс...*, op. cit., 438.

²³ Cf. Юрий Н. Холопов, *ibid.*

²⁴ Ibid., 436.

to Schubert's compositions, Kholopov primarily sees Beethoven's oeuvre from the same period, at the beginning of the 19th century, as the place where the *Terzgleicher* was initiated: "The merit of the essential introduction of shared third relations to the tonic as a special harmonic agent belongs to Beethoven."²⁵ It is important to note that Kholopov perceives the functional relationship between the tonic and its triad sharing the same third in two basic ways. These two ways refer to either the existence or the non-existence of the possibility for these two triads to be united in the same tonic function. Thus, "within the framework of the Classical-Romantic harmony of Beethoven, Chopin, Liszt, Glinka, Mussorgsky, the unification of triads sharing the same third in a tonic function (...) is impossible"²⁶ In these situations, Kholopov interprets the triad that shares a shared third with tonic as a kind of substitute for the tonic triad itself. He refers to a whole series of symbolic and unusual names to describe the first occurrences of this chord in Beethoven's music. For example, he calls it *mnimotonic*, *the replacement of the tonic* or *the spirit of the tonic* and *the playful tonic doppelganger*.²⁷

In more recent music, that of the first half of the 20th century, however, the triad sharing the same third tonic can be considered its derivative. Consequently, it can be included in the same function in a broader sense, but, as Kholopov points out, "only if a sharp dissonance is allowed as the central chord of the system, according to the laws of the new harmony of the 20th century"²⁸. As examples, the author cites Sergey Prokofiev's (1891–1953) "Vision Fugitive" No. 4 and, in his earlier work, the theme of the Finale of Shostakovich's Piano Sonata No. 2 in B minor. In the latter, the triads B-D-F# and Bb-D-F are interpreted by Kholopov as "two diatonic tonics", with an emphasis on the "dark-gloomy coloring" conveyed by this harmonic progression.²⁹

Interpretation of Terzgleicher in Serbian university literature on harmony

In his book *Harmonic Analysis*, Dejan Despić defines the triads sharing the same third relation as one formed by "a major and minor triad sharing the

²⁵ Ibid., 439.

²⁶ Ibid., 438. See also Юрий Н. Холопов, *Гармония – практический курс. Часть II – Гармония XX века*. Второе издание, Москва, Издательский дом "Композитор", 2005, 23–24.

²⁷ Юрий Н. Холопов, *Гармония – теоретический курс...*, op. cit., 439.

²⁸ Ibid., 438.

²⁹ Юрий Холопов, *Очерки современной гармонии*, Москва, Музыка, 1974, 63.

same third". He adds that the existence of this shared third "is based on the possibility that they are relatively easy and logically connected".³⁰ The specificity of Despić's approach to explaining these triads is reflected in his interpretation of them as the result of various types of mode permeation, particularly through the permeation of harmonic types of relative keys (harmonic major and its relative harmonic minor). While this viewpoint exists in Russian theoretical literature, it is Despić who provided a determined definition of it. According to Dejan Despić, "(...) relative scales in their natural form contain an identical harmonic collection, so the impact of permeation between them can practically *only be felt when specific triads from the harmonic or melodic form of scales are compared* – primarily the minor subdominant of the major and the major dominant of the minor (emphasis in original)". Despić emphasizes an important aspect of their relationship – their distinct unrelatedness. He provides a practical explanation that deviates from his interpretations of shared third chord relations, primarily following the path of second dominants and subdominants: "Although they are quite unrelated to each other, they can stand side by side; from the point of view of major, such a progression is interpreted as iv–V/vi, and from the point of view of minor as iv/III–V".³¹ In this case, the shared third is enharmonically spelled. The key difference from the Anglo-Saxon theory, i.e., the Riemannian/neo-Riemannian, Schoenberg, and to a large extent the Karg-Elert theory, is that Despić prefers to use the secondary functions over the mediant logic of the altered chord in a shared third pair, which the others mentioned tend to use.³²

Serbian University Literature on Solfeggio and Solfeggio Teaching Methodology

In Serbia, *Terzgleicher* triads are primarily taught theoretically in the subject of Harmony with Harmonic Analysis at the undergraduate level (which, considering the complexity of the notions, seems like an appropriate time). How-

³⁰ Dejan Despić, *Harmonska analiza*, Beograd, Univerzitet umetnosti, 1987, 222.

³¹ *Ibid.*, 222.

³² In his later book *Harmony with Harmonic Analysis*, the author further emphasizes the specificity of this chord relationship, now pointing to the name of the chord connection, which was omitted in the previous book: "These two chords are in a very peculiar relationship of the minor and major triad with the (enharmonic) shared third, and hence they are called triads with a shared third (German: *Terzgleicher*)". (Dejan Despić, *Harmonija sa harmonskom analizom*, Beograd, Zavod za udžbenike i nastavna sredstva, 2002, 150–151)

ever, when it comes to the literature on solfeggio and the solfeggio teaching methods at the higher education level, triads sharing the same third are mentioned in one publication only related to solfeggio. Occasionally they can be seen in the scores and sensed, that is, experienced on an unconscious level, but there is no theoretical explanation that would be conducive to creating a complete, conscious representation of them within the cognitively organized musical hearing that we strive for throughout the entire process of music education.³³

The only book that explicitly mentions *Terzgleicher* is *Solfeggio Through the Styles of the 19th and 20th Centuries, Part I* by Ana Olujić and Vesna Kršić Sekulić. Harmonic analyses of all segments (mostly melodies) were performed by Mirjana Živković, professor of harmony at the Faculty of Music in Belgrade.³⁴ In analyzing an excerpt from the song *Mischief* for voice and piano by Modest Mussorgsky (1839–1881), Mirjana Živković detected several *Terzgleicher* relations. In the aforementioned Mussorgsky's song, there is a modulation from D minor to the third-sharing D flat major at the beginning. Later, the music from C major (with the lowered sixth scale degree) modulates into the key with a shared third – C sharp minor³⁵ (Example 7).

Additionally, in an excerpt from the opera *The Golden Cockerel* (Act I) by Nikolai Rimsky-Korsakov (1844–1908), a triad sharing the same third with dominant triad appears in the alto section. Mirjana Živković noted the following: “In the central part of the excerpt, the permeation of F minor and F major, expanded by the appearance of minor mediant; m. 7 and m. 11 the triad C#–E–G# is an enharmonically spelled submediant Db–Fb–Ab and can be interpreted as a triad sharing the same third with dominant chord.”³⁶ (Example 8)

³³ Cf. Имина Алиева, “Когнитивно организованный и интуитивно-эмпирический музыкальный слух”, *Введение понятий и диалектика связи. Международный музыкальный культурологический журнал*, 10, Баку, Harmony, 2011, <http://harmony.musigi-dunya.az/RUS/archivereader.asp?s=1&txid=486>, accessed on 9/2/2024.

³⁴ Ana Olujić i Vesna Kršić Sekulić, *Solfedžo kroz stilove 19. i 20. veka – I deo*, Beograd, Fakultet muzičke umetnosti, 1999. Mirjana Živković presented concise harmonic analyses of all selected passages intended for solfeggio in this publication, having previously considered, for the sake of precision, the complete scores and not just the melodies presented in the book. However, Živković was not listed as a co-author of the book.

³⁵ See Ana Olujić and Vesna Kršić Sekulić, *ibid.*, 109, 126.

³⁶ *Ibid.*, 141.

Example 7. Part from the song for voice and piano *Mischief*

Скоро (Allegro)
spokojno (calmo)

Стан ли твой ду-гой, под - пёр-той клю-кой, нож-ки кос-точ-ки, слов-но тро-сточ-ки.

Хо-дишь се-лез-нем, спо-ты - ка-ешь-ся. На чест-ной на-люд на-ты - ка-ешь-ся.

Ой под - жа - ра - я, ба - ба ста - ра - я, Ой, с гор-бом!

ff *торопливо (Più mosso)*

Ох, ба - уш - ка, ох, род - на - я, кра - са - вуш - ка, не сер-чай!

сдержанно (sostenuto)

По ле-сам бре-дешь зве-ри ме-чут-ся; по го-рам пол-зешь, дол-тря-сёт-ся весь;

ста-нешь печь го-пить, ан из-ба го-рит; ста-нешь хлеб ку-сать; ан зуб ло - мит-ся;

по гри-быль пой-дешь, сги-нут под зем-лю; аль по - я - го - ду, в трав-ку спря - чет-ся.

Example 8. Fragment from the opera *The Golden Cockerel* (Act I)

Moderato ♩ = 80

Амелфа
атт

В_ба-не гру-стен... царь си-дит, мьль-ной... пе-ной
 весь по-крыт. В_друг не-га-дан и не-ча-ян, вы-шел из пе-
 чи хо-зя-ин, шерсть на-ё-жа, до-мо-вой,
 гла-дит... бар-хат-ной ру-кой... И за-ра-до-ва-лось те-ло,
Animando pochissimo
 на-ли-лось, по-мо-ло-де-ло, слов-но... яб-лоч-ко в по-ре.

In the final year of learning solfeggio, it is possible to master some of the excerpts from this book, but before that, it is desirable to introduce students to the concept and sonority of third-sharing triads through less complex examples.³⁷

Vesna Kršić Sekulić's manual *Intonation – Functional Ambiguity of Tones*³⁸ stands out for the grouping of original instructive melodies according to a common initial. The initial tone in these melodies shows functional ambiguity by appearing as the first, the fifth, or the third degree of major or minor keys. For example, if we take exercise no. 11 from this manual where the initial C is the third degree in A minor (Example 9a), and then immediately move on to exercise no. 16 where the initial C is the third in A flat major (Example 9b), students will have the impression of a *Terzgleicher* relation between the two keys.

³⁷ Less complex examples will be presented in the aforementioned second paper, which is a continuation of this one.

³⁸ Весна Кршић Секулић, *Интонација – функционална многостраност тонова*, Београд, Факултет музичке уметности, 2003.

Example 9a. Example in A minor

Vivo (♩ = 66)

mp

mf

Example 9b. Example in A-flat major

Moderato

p

mp

p

This book does not discuss simultaneous chord progressions nor mentions the term “triads sharing the same third”. However, in the first footnote of the Preface, Kršić Sekulić emphasizes the importance of accurate intonation: “In the case of comparing the same tone as the third of different chords, the spacing of the major and minor thirds is very delicate in relation to the chromatically different fundamental tones of the major and minor keys.”³⁹

³⁹ Ibid., I-II.

In Dragana Jovanović's publication⁴⁰ which can be used both for teaching solfeggio and harmony, *Workbook in Harmony 1: Diatonics and Chromatics* (2009), various harmonic phenomena are discussed, but *Terzgleicher* is not mentioned. In the sequel, *Workbook in Harmony 2: Modulations*,⁴¹ in Exercise 67, within the chapter dedicated to modulations into keys a minor second ascending, there is a noticeable *Terzgleicher* relation between the tonics of G major and A flat minor. These exercises, aimed at high school and university students, focus on playing, perception, analysis, and writing down the perceived content. Parallel treatment through different sensory modalities influences the creation of multimodal representations, which is beneficial for developing musical hearing.⁴²

This was an overview of Serbian publications that can be used in solfeggio teaching. Nevertheless, when it comes to publications and articles related to solfeggio teaching methodology in Serbia, *Terzgleicher* have not been mentioned at all so far.

Russian Literature on Solfeggio and Solfeggio Teaching Methodology

Among the available foreign publications, some books in the Russian language offer melodies (excerpts) from classical pieces with *Terzgleicher* relations. Although the term *Terzgleicher* is not explicitly mentioned, Gleb Vinogradov's book contains the reproduction exercise of major and minor triads while retaining a common tone, which is the third.⁴³ Before the excerpt from Sergey Prokofiev's opera *Semyon Kotko* (Example 10b), Vinogradov provides two steps of preparation. Firstly, he offers non-rhythmic tonal sequences, including the juxtaposition of the two third-sharing triads: A–C–E and A \flat –C–E \flat (Example 10a). Subsequently, as a second preparatory step, he introduces an instructional exercise demonstrating – like the original passage from the opera, shown afterward – an alternation (at a small distance) of the latent triad of A flat major and A minor (Example 10a continued). The preparatory

⁴⁰ Dragana Jovanović, *Praktikum iz harmonije 1. Dijatonika i alteracije*, Beograd, Fakultet muzičke umetnosti, 2009.

⁴¹ Dragana Jovanović, *Praktikum iz harmonije 2. Modulacije*, Beograd, Fakultet muzičke umetnosti, 2009.

⁴² Jelena Beočanin, "Multimodalne predstave i multimodalni pristup u nastavi solfedža", *Muzika*, 2, 2017, 66.

⁴³ Cf. Глеб Серафимович Виноградов, *Интонационные трудности – пособие по курсу сольфеджио для высших муз. учебных заведений*, Киев, Музична Україна, 1977, 22.

exercise provides an outline of the melody of the excerpt. Vinogradov suggested that exercises (pertaining to all the contents of this book) should always begin with a careful and detailed analysis of the melody, during which its basic compositional features, degree of complexity and defined methods of thoughtful vocal reproduction must be clarified.

Example 10a. Preparatory exercises for a fragment from the opera *Semyon Kotko*



Example 10b. Fragment from the opera *Semyon Kotko*

Allegretto

The image shows a vocal fragment with three staves of musical notation and Russian lyrics. The tempo is marked 'Allegretto'. The first staff begins with a piano (*p*) dynamic. The lyrics are: "Ва - рю я ку - леш из каш - та - нов и гро - мад - ной лож - кой раз - ме - ши - ва - ю, шма - точ - ки са - ла в ка - стрю - лю бро - са - ю. К че - му та - ки - е сны, Ми - ю - ла, мне все пре - мя снят - ся?"

The difficulties are related to auditory inertia, and we can plan ways to overcome it, according to Vinogradov, using a *tonality scheme* that models the most significant intratonal relationships.⁴⁴ For the same purpose, preparatory melodic exercises are used to break auditory inertia and thereby create a new intonational foundation. “The exercise forms the necessary functional relationships, and auditory adaptation to the intonation complex of the example itself occurs.”⁴⁵

⁴⁴ Cf. *ibid.*, 4.

⁴⁵ *Ibid.*, 4.

The presented methodological procedure of Vinogradov seems fine. He facilitated the intonational analysis of the passage by highlighting the arpeggiated chords Ab-Db-F, E-A-C-E and Eb-Ab-C-Eb with whole notes, as a sound foundation, while the other tones were notated with quarter note heads as a kind of crossover. In the first stage of preparation for singing the instructional exercise, and then the fragment from the opera, it would be desirable to fully activate the intonational-auditory alertness of the students without harmonic support, and in the next stage (when the correct intonation is completely or mostly ensured), to add a full chord sound. Average groups in terms of capability would probably make mistakes in performing the whole and would need to work on phrases; highly capable groups would perform the entire progression precisely.

In one of his textbooks, Aaron Lvovich Ostrovsky included technical exercises of various types, among which there are those with *Terzgleicher* relations. He stated that these are groups of chord progressions from the contemporary harmony textbook by F. Reuter.⁴⁶ Example 11a shows the third-sharing triads lined up in the sequence of fifths, as presented by Ostrovsky. They can be sung in unison – alternating ascending and descending.

Example 11a. Third-sharing triads lined up in the sequence of fifths

The image displays two systems of musical notation for piano accompaniment. The first system is in G major (one sharp) and the second is in G minor (two flats). Each system shows two measures of chords in the right hand and single notes in the left hand, illustrating the sequence of fifths and third-sharing triads.

Ostrovsky pointed out that the simultaneous performance of *Terzgleicher* with their common thirds coming first is preferable to their arpeggiation (Example 11b).

⁴⁶ F. Reuter, *Praktische Harmonik des 20. Jahrhunderts*, Halle, 1952. Cf. Арон Львович Островский, *Учебник сольфеджио* – вып. III, Ленинград, Музыка, 1974, 182.

Example 11b. Simultaneous performance of third-sharing triads

Yuri Nikolaevich Bychkov published a book titled *Monophonic Dictations*,⁴⁷ which focuses on different aspects of scale-tonal organization. One of the chapters is entitled “Shared third relations”. This chapter includes eight monophonic dictations that showcase *Terzgleicher* relations between chords and *Terzgleicher* relations between keys. Bychkov suggested the following: “Students must develop a particular sense of functional congruence of multiple pitch elements, switching from one pitch to another must be accomplished through the rethinking of the function of the third”.⁴⁸ The easiest dictation for students in this chapter is the one shown in the following example (Example 12) in which the latent *Terzgleicher* relations are felt: F#–A–C#/ F–A–C (m. 2), G#–B–D#/ G–B–D (m. 3), and C–E–G/ C#–E–G# (mm. 3–4).

Example 12. Dictation no. 77 from the collection *Monophonic Dictations* by Y. Bychkov

When listening to these motifs written in the same positions on the staff, but with chromatic differences, a student should be able to distinguish the difference between a half-step and a whole-step movement in melodic motion (A–G# within the triad F#–A–C# vs. A–G within the third-sharing triad F–A–C; B–A# within the triad G#–B–D# vs. B–A within the third-sharing triad G–B–D; E–D within the triad C–E–G vs. E–D# within the third-sharing triad C#–E–G#). Bychkov interprets *Terzgleicher* as multiple pitch vari-

⁴⁷ Юрий Николаевич Бычков, *Одноголосные диктанты. Пособие по курсу сольфеджио для учащихся музыкальных училищ и вузов*, Москва, Изд. РАМ им. Гнесиных, 1996. <http://yuri317.narod.ru/d1/metod.htm>; accessed on 15/2/2024.

⁴⁸ Ibid.

ants of subdominant, dominant, and tonic.⁴⁹ In the introductory part of his manual, the author provided detailed instructions on working with different types of scale-tonal organization in contemporary music as a part of solfeggio teaching. Among other things, he indicated the following: “In order to master mediant and third-sharing relations, an important role is played by the use of a common tone, or a tone that shifts (...). This methodical technique, which relies on the phenomenon of functional variability, is essentially universal.”⁵⁰ He then stated that “mastering third-sharing relations enables the transition to a new stage in the development of tonal hearing – the study of leading tone harmonic relationships as a specific aspect of contemporary chromatic tonality (...).”⁵¹

Conclusion

Due to their specific sonority, *Terzgleicher*, or triads sharing the same third, constitute an exceptional harmonic phenomenon, and represent one of the elements of chords existing since the 19th century that should be mastered in order to enrich the musical hearing of students. This paper forms a theoretical basis for mastering *Terzgleicher* in higher education. This is the first part of an extensive interdisciplinary research into the concept and phenomenon of triad sharing the same third relations and the possibilities of their application in teaching – from the point of view of the science of harmony and solfeggio teaching methodology – in an effort to provide future music students, who are developing into music professionals of various profiles, with this unusual sound phenomenon. The paper contains an Introduction and the chapters “The Concept and Basic Characteristics of Triads Sharing the Same Third Relations”, “*Terzgleicher* in the Harmonic-Analytical Literature”, “Serbian University Literature on Solfeggio and Solfeggio Teaching Methods” and “Russian Literature on Solfeggio and Solfeggio Teaching Methods”.

⁴⁹ Earlier in the paper, it was mentioned that Yuri Nikolaevich Kholopov did not support the theory that triads sharing the same third can be treated as functional equivalents. “It is inadmissible to regard the shared third relation harmony as an ‘extension’ of the function of the tonic of C major, regardless of the apparently existing similarity of C and C sharp. In the key of C major, the root C sharp appears to be very unstable, yet extremely far from the tonal center. During the resolution to the tonic, the C sharp functions as the upper leading tone to ii (...)” (Hолопов, *Гармония – практический курс...*, 24).

⁵⁰ Юрий Николаевич Бычков, *Одноголосные диктанты...*, op. cit., 10.

⁵¹ Ibid.

Moreover, the chapter “*Terzgleicher* in Harmonic-Analytical Literature” contains the following subchapters: “Interpretation of triads sharing the same third in German literature”, “Interpretation of triads sharing the same third in American literature (neo-Riemannian school)”, “Interpretation of triads sharing the same third in Russian literature” and “Interpretation of triads sharing the same third in Serbian university literature on harmony”.

Judging by the appropriate analysis, it turned out that the literature in the field of harmony considered *Terzgleicher* in various ways, from neo-Riemannian transformational logic to a functional, mediant-secondary approach, relying on various instances of this chord relation in romantic and 20th and 21st century harmony. A contribution to these considerations is also given in this paper through an original proposal for a functional-analytical interpretation of all possible *Terzgleicher* relationships within a major and/or minor key. The essence of this proposal is in the review of all potential *Terzgleicher* relationships, presented within four musical examples, which does not exist in the available Serbian and foreign literature.

In both Serbian and Russian textbooks on solfeggio, the approach to *Terzgleicher* relies on artistic literature, with only lapidary methodological guidelines for mastering these chords. Namely, an analysis of Serbian literature on solfeggio and solfeggio teaching methodology has shown that *Terzgleicher*, as a theoretical concept and sound phenomenon, appear only in the book *Solfeggio Through the Styles of the 19th and 20th Centuries, Part I* by Ana Olujić and Vesna Kršić Sekulić, whose significant collaborator was the harmony professor Mirjana Živković. Even there, *Terzgleicher* are not explicitly presented – only two melodies are given – excerpts from the work of two Russian composers and a theoretical analysis of these melodies. Furthermore, a methodological approach to working on *Terzgleicher*, which follows the didactic principle from easier to more difficult, has not been presented in any Serbian publication. This emphasizes the need to fill the existing gap. From the presented overview of the available Russian literature, it can be determined that there are (again rare) publications on solfeggio and publications on solfeggio teaching methodology in which *Terzgleicher* appear, including a presentation of a possible methodological approach and theoretical interpretation, so that they can serve as a model to some extent when formulating our approach.

The summary overview of the approach to triad sharing the same third relations in solfeggio and harmonic literature presented in this paper has provided the fundamentals for the future correlation of solfeggio and har-

mony in the field of various forms of analysis, interpretation, and diverse applications of these chords in teaching practice. Thereby, a kind of interdisciplinary approach to the phenomenon of triads sharing the same third has been created, opening the possibility of forming a new methodological approach to mastering and adopting this material.

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Summary

A shared third relation is formed between major and minor triads sharing the same third. They are called third-sharing triads or *Terzgleicher*. Although these chord progressions attract attention with their specific sonority, no consistently elaborated and systematized material would deal with this issue in the textbook literature on solfeggio and music theory. This paper represents the first part of a comprehensive research project. It provides an overview and critical review of the seminal textbooks and theoretical literature on harmony and solfeggio. The focus is on shared third relations, intending to establish a comprehensive and systematic theory of triads sharing the same third in Serbian music science.

In Western music theory, *Terzgleicher* has been considered in various ways. This started with the transformational logic of chord connection. The shared third relation is established through the “system of harmonic steps”, which was represented by Hugo Riemann and then representatives of the neo-Riemannian followers in the music theory field, through chromatic mediant relationships between triads, by which a triad sharing the same third is reached. This concept is presented in the theoretical works of Sigfried Karg-Elert, Arnold Schoenberg, and Frank Lehman. Furthermore, it extends to the formation of a specific model of “SLIDE-relation” and “tonal multivalence”, which are proposed by David Lewin and Lehman as the most optimal approaches to understanding *Terzgleicher*. In the Russian theoretical school, a more significant review of triad sharing the same third was made by Yuri Kholopov, who spoke of triad sharing the same third as a specific phenomenon, but not as a chord that can have the function of a tonic. Among Serbian authors of harmony textbooks, only Dejan Despić has mentioned the theory of triads sharing the same third, emphasizing, unlike Western theoreticians, the extra tonal nature of these chord relationships.

In Serbian solfeggio literature, the concept of triads sharing the same third is covered even more scarcely. *Terzgleicher* is mentioned only in one book – *Solfeggio Through the Styles of the 19th and 20th centuries, Part I* by the authors Ana Olujić and Vesna Kršić Sekulić. The two melodies shown from (Russian) artistic literature are not accompanied by comprehensive methodical instructions or preparatory exercises.

Russian authors Gleb Vinogradov, Aron Ostrovsky, and Yuri Bychkov contributed to the treatment of triads sharing the same third. Yuri Bychkov devoted a whole chapter of his manual *Monophonic Dictations* to these triadic relations, understanding them as multiple pitch variants of the three main degree triads.

As one of the forms of systematization of knowledge about triads sharing the same third, this paper has presented and functionally explained all the relationships between altered and diatonic triad sharing the same third relation.

The correlation of solfeggio and harmony in the context of triads sharing the same third, explored in the present paper, establishes the foundation for various forms of analysis, interpretation, and solfeggio-specific interpretation of these triadic relations. This exploration has significant potential for enhancing harmonic hearing. Including triads sharing the same third relations as an essential element in the process of enriching the harmonic ear of music professionals will be the focus of the second part of this research, which will be presented in the next paper.

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WATER, AN AUDIOVISUAL WORK BY VLADIMIR KORAĆ – NOMEN EST OMEN

Abstract: The composer Vladimir Korać (b. 1986) creates works for solo instruments, various chamber ensembles, symphony orchestras, electronics, and electro-acoustic works, which constitute the main part of his oeuvre thus far. In this area, his works are recognizable in terms of his preferred tools, which include reduced textures, stemming from spectral sound analysis; using prepared electronic structures and controlled “live” processing, as well as working with the temporal dimension of the piece. The high point of Korać’s oeuvre so far is the audiovisual composition *Water*, which won the 2023 Stevan Mokranjac award for best work of Serbian art music. This paper addresses the main analytic aspects of the work and attempts to sketch an initial possible reading of the metaphor of water as it figures in the piece.

Keywords: Vladimir Korać, water, Mokranjac award, electroacoustic composition, “live” electronics, accordion

In recent production of Serbian contemporary music, works that are longer in duration and more ambitious are rare and getting rarer still, especially

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when it comes to instrumental music, in particular music written for larger ensembles. Nevertheless, in *Water*, a composition by Vladimir Korać, we find significant dimensions, artistic ambitions and accomplishments within the framework of a chamber genre, albeit with an electroacoustic direction. It presents 70 minutes of unbroken musical flow comprising two main layers of sound: electronic and acoustic, the latter performed on an accordion. In addition, it also features a video work,¹ which likewise stands in a dynamic relationship with the musical parts, since it is triggered by sound events themselves. In essence, *Water* is basically a multifaceted piece, while all of its elements simultaneously serve as initiators and receivers of impulses for further shaping of this intertwined and minutely shaped electroacoustic flow. Amid that all-pervasive coordination of its individual parts, this work metonymically “resembles” the fascinating nature of water itself, its simple molecular organization that enables not only its many aggregate states, but also its ubiquity in and around us.

Water combines all the experiences of Korać’s oeuvre thus far, but also deepens and expands his opus. The composition, namely, came to be as a kind of challenge. The accordionist Luka Lopičić had requested from the author a shorter work that might be performed in a concert of his, but then reformulated his request, asking for a score whose dimensions would fill an all-evening concert. Seizing this opportunity to write such a substantial piece, Vladimir Korać used it to exhibit all the multi-dimensionality of his poetic voice in and through it.

This poetics is chiefly predicated on sound itself, its quality and constructive potential. What makes Korać’s creative process unique is the profound interrelationship between its systematic and analytic character on the one hand and, on the other, the subtlety and poetic character of his works’ final sonic results. He succeeds – and in this regard *Water* is certainly no exception – in translating the inherent rationality of a creative act into a mystic quality, that is, in allowing the work’s pre-prepared components to be tested in time, in confronting their own multiplicities and the possibility of chance, albeit highly controlled.

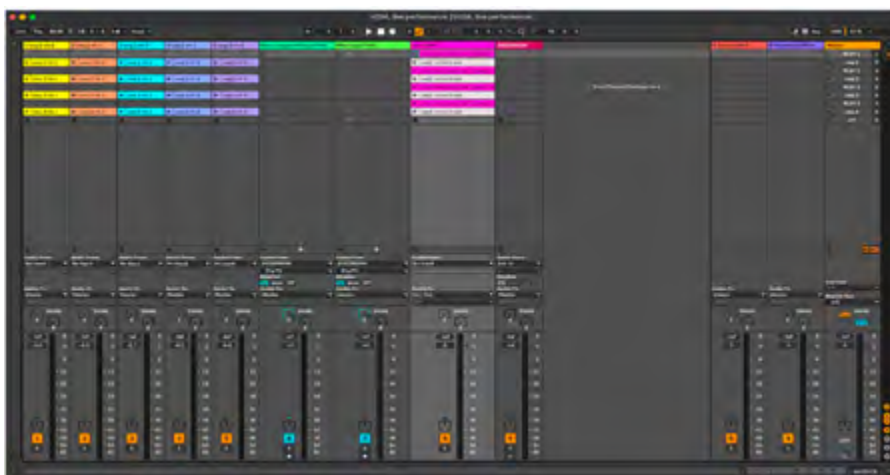
That is why it would not hurt us to describe, briefly and in broad terms, the compositional and musical components that Vladimir Korać employs in this piece and the ways he does it. As I already noted, the author begins with

¹ This text does not address the visual component of the work, because it is included in the score as optional.

concrete samples of Luka Lopičić's playing, that is, with precise sampling of sonic figures played by the accordionist and recorded by the composer. Then, the material is analysed by means of software technology, primarily by using spectral analysis, examining the aliquot potential of the material itself. Choosing what might find its place in the "sounding" of the work, the composer begins working on the piece itself, which ultimately emerges as a solid edifice, fully formed and written down, from beginning to end. The score of *Water* thus features not only the solo accordion part, but also all the entrances of the electronics,² as well as their interaction with video sequences.

Example 1. Software excerpts

WATER – Ableton project



All the materials appearing in the composition are interrelated and mutually derived, interacting within a rather precise sonic ecosystem, comprising the concrete part of the amplified instrument and electronics in two guises: prepared "patches" and live processing in real time. This sort of sonic "habitat" rests on re-examining electroacoustic interrelation as such and betraying our aural expectations and postulates, which is accomplished by suspending hierarchical relations. In other words, none of the sounds used in the piece enjoys primacy – they are all equal and co-exist in relation to one other. The accordion thus sometimes sounds like electronics and vice versa, which is further emphasized by amplifying the instrument, using directed sound

² The author used Ableton software to prepare the piece and enable its live performance.

varies, generating the effect of thickening or expansion in the listener's perception of time.

The opening scene is that of "genesis": it presents the work's primary sonic objects, which grow and emerge out of the electronic layer, while, in the accordion part, sound is slowly awakening – starting from its percussive potential (tapping and knocking on the instrument's body, bellows, and keys) and the aerophone sound of the bellows themselves. In other words, from breathing and tapping, from the domain of noise, the work arrives at sound and prepares the way for the appearance of figurations that are characteristic for this instrument in Scene 2a.

Example 3. Scene 2a (figurations)

The image shows a musical score for Scene 2a, consisting of two systems of music. The first system starts at measure 101 and ends at measure 103. It features a treble clef, a 3/4 time signature, and a tempo marking of $\text{♩} = 60$. The music begins with a series of eighth notes, followed by a rest, and then continues with eighth notes. Dynamics include *f* (forte), *fp* (fortissimo piano), and *f* (forte). The second system starts at measure 107 and ends at measure 109. It also features a treble clef and a 3/4 time signature. The music begins with a series of eighth notes, followed by a rest, and then continues with eighth notes. Dynamics include *p* (piano), *f* (forte), *fp* (fortissimo piano), and *f* (forte). Below the musical notation, there are two rows of empty boxes, likely for performance instructions or annotations.

At this juncture, we will turn our attention to an important dimension of understanding this sonic back-and-forth of *Water*. It concerns the timbral similarity between the electronic part and that of the accordion – which is for the most part employed in its high, descant register. In that way, the boundaries between the instrument and its electronic partner are rendered permeable and blurry, while their equality is absolute and formative. At the same time, it is clear that certain sounds may, viewed ontologically, belong only to “electronics”, just as others are “acoustic”, but Korać, intentionally, tries to amalgamate them as much as possible. The transitions between the scenes make use of that blending as well as economy of the selected and employed material, recalling an almost theatrical alternation of situations with the aid of movable stage panels.

Example 4. Transition between Scenes 2a and 3

The image displays a musical score for the transition between Scene 2a and Scene 3. The score is divided into two main sections. The first section, starting at measure 183, features a piano part with a tempo of 60 and dynamics ranging from *pp* to *mf* and back to *pp*. Below the piano part is a MIDI control track with a 4/4 time signature, containing instructions such as "(PitchLoop)", "fade in", and "maximum level: (in balance with the electronic part)". The second section, starting at measure 194, shows the piano part with dynamics *f* and *pppp*, and a MIDI control track with instructions like "fade in", "improvisation with PitchLoop (fade out at the end)", and "fig. 1". A thick horizontal bar separates this from the "Scene 3" section, which begins at measure 199. This section features a piano part with dynamics *ppp*, *mf*, *mp*, and *ppp*, and a MIDI control track with instructions like "v-seq. 2 start", "seq. 2 play", and "PitchLoop - inf. dB". The page number 21 is visible in the top right corner of the score area.

In that regard, the dramaturgy of *Water* consists of finely linked scenes, with each one of them being, as Vladimir Korać says, “a window into a microcosm”, which is independent and connected to the preceding one on a deep level, stemming from the interrelations between aliquot tones themselves and their fundamentals. However, those links originate not only from that “molecular” level of the piece, but also materialize in the prevailing atmosphere of individual scenes, which alternate and thereby provide the necessary contrast.

If Scene 2a, as noted above, presents a musical flow comprising figurations, flutterings set in motion, tremolos, then Scene 4 is constructed as lyrical, slightly also lamenting in mood. In it, the sound image opens up vertically and, moreover, rather formally, by introducing clear chordal structures for the first time in the piece. The electronic part itself also gains in breadth and begins to occupy a broad sonic spectrum. This fourth scene was pre-

pared with certain procedures, already in Scene 3, but is separated from it by the appearance of Interlude 1 and Scene 2b, with contracting contents.

Example 5. Scene 4

The image shows a musical score for Scene 4, Example 5. It consists of two systems of music. The first system begins at measure 246 with a tempo marking of quarter note = 60. It features a piano part with a 'Glide' annotation and a dynamic marking of 'mf'. The second system begins at measure 251 and includes dynamic markings 'p', 'mf', 'p', 'f', and 'p'. It also features a 'take a loop' annotation and a control panel at the bottom with parameters for 'delayPitchLoop', 'vol. level', and 'fade in'.

The vertical, we might also say “radiating organization of sound” mentioned above finds its counterpart in the closing, seventh scene, which likewise employs similar tools. Toward the end, the piece as a whole arrives at a decisive and well-lit major tenth (b-flat-d) in the accordion part, whereafter the musical flow slowly vanishes, leaving only fragmented electronic reflections in its wake, as the primary source of sound. The preceding scenes, no. 5 and 6, were, in turn, entirely contrasting in atmosphere, with a large number of sonic events, dramatic, cluster-oriented, intended to thicken the sound. Also, in those two scenes the musical flow is set an octave below the opening register of the piece. They feature an acceleration of one’s aural experience of the flow of time, which makes the relaxation brought about by the final scene entirely expected and dramaturgically justified, which one might classically interpret as a substantial coda, that is, a big fade out of the piece as a whole.

Example 6. Scene 7 and the ending of *Water*

The image displays two systems of musical notation for piano. The first system, measures 362-367, features a tempo of quarter note = 60. It consists of a grand staff with treble and bass clefs. Dynamics range from *f* to *p*. A performance instruction in a box at the bottom right of this system reads: "it is possible to take a loop and play delay/Pitch.bend until the end of the scene, in balance with the electronic part". The second system, measures 368-370, continues the grand staff notation with dynamics *p*, *mf*, and *pp*. A wavy line above the treble clef staff in measure 369 indicates a specific performance technique. The bottom of the second system shows time signatures: 5/4, 4/4, and 3/4.

The score itself, as well as the permanent recording of the piece, includes numerous details, inscriptions, an entirely specific relationship between the strictly controlled and improvised sections, and that which only sounds like “improvisation”, bringing forth additional layers and inputs for future analytical elaboration. In that regard, Vladimir Korać accomplished a highly complex work that upon every listening and analytical look yields something new, retaining at the same time a certain mysteriousness and even eeriness in its very atmosphere.³

Of course, all of these epithets relate to the problematic that has occupied the heart of highly diverse works and projects in experimental electronics over the last few decades. And that is the constitutive ambivalence of contemporary electroacoustic music in today’s era of highly individualized tools for

³ Incidentally, eeriness has been a trope in electroacoustic music over the last few decades. In that indecipherable as well as indiscernible embrace between the diverse natures of the sounds it employs – purely electronic, noise, concrete sounds, field recordings, and acoustic formations, a *surplus* emerges and that surplus often attracts interpretations that summon the notion of the “supernatural”. Of course, there are projects that mobilize this quality precisely for the sake of emanating the “otherworldly” in sound, like those of Robin Rimbaud, also known as Scanner.

digital sound design. Erasing at the very moment of performance the relationship between the acoustic and electronic parts, which in turn, by the recording, remain documented only as a “digital” input, opens the way for reflecting on the entire listening experience and process, as well as the metaphysical horizon of the “sonic sphere”. In other words, is the sound of an acoustic instrument, played by human hands, a sufficient signifier of “the other” in the tapestry of digitally processed electronic sound? In this concrete case, is the accordion part, originating from a digital analysis of its sonic grids, sufficiently independent, in ontological terms, to subsist “outside” of the electronic sound that surrounds, directs, and opposes it? And what is the role of the listener, both the one who attends a live performance and one who listens to the piece as a digital, fixed, sound recording, when everything in that recording is subordinated to the very concept of the piece – that differentiating between acoustic and electronic sound is, in essence, redundant?

Water addresses these questions on a deep level and allows us to think about them, in manifold and complex ways, even in a sort of “post-listening” fashion.

Namely, just as the very title, *Water*, appears only at the end of the composition, as a sort of simple conclusion, in the same way most of these questions, ideas, discursive and theoretical insights occur “afterwards”, because the very act of listening to this piece is extraordinarily demanding and obligating.

And that is why we shall now, if only briefly, touch upon that almost magical word, water. For, just as water is needed “daily”, so its semantic range is all-encompassing and potent, and yet clear, unequivocal, and elementary.

But *nomen est omen*, the name is a sign, meaning that water amid its mighty semantic frictions turns out to be a good frame of reference for thinking about Korać’s *Water*⁴ and its discursive ramifications, although there is nothing banally descriptive in the music itself. The aquatic world of this piece is a second-order world. It does not concern water as we encounter it in works from the Western musical canon, since the descriptive aspect, so prominent in all those plays involving water, fountains, waves, and reflections, is entirely absent here. But in a highly peculiar way, this composition is close to water in terms of its quality. In other words, its musical flow acts

⁴ *Water* is such a pregnant word and occupies such a complex and challenging relationship with Vladimir Korać’s piece that one might imagine many more texts that would address this topic.

like water, in a material, almost physical sense; it is liquid and flowing, generating a sort of “liquefied time” in sound. That time captures real time and turns it into something that flows and evolves, emerges and disappears, without comprising real minutes or seconds. That time, to the contrary, exists in the musical dimension, as a sort of parallel reality, the reality of *Water*, wherein the very act of listening and watching, like a sort of abrogation of the perennial acceleration of time and inevitable banality of the everyday, which we also call transience.

Amid this liquefaction of sound, *Water* by Vladimir Korać allows us to experience sound-time and come out of that encounter transformed and ready to reflect not only on the current nature of the electroacoustic medium itself, but also the site where our aural cognition takes place. And that place is today’s world, whose horizon no longer comprises the abstract dimensions of sound or any other art, but entire realistic and bleak days that will see us searching for clean, refreshing, and by no means metaphorical water.

Summary

This article analyzes *Water*, an audio-visual composition by Serbian electroacoustic composer Vladimir Korać. *Water* earned the 2023 “Stevan Mokranjac” award and is seen as a pinnacle of Korać’s work up till now, showcasing his innovative use of electroacoustic and digital techniques.

This 70-minute piece, with the duration that is rare for recent output of Serbian contemporary music, combines live accordion performance, electronic sounds, and video elements, embodying the transformative essence of water. Rather than depicting water literally, the composition, in a secondary glance, refers to its structural, almost primordial organization and fluid adaptability. Acoustic and electronic elements are interdependent, with Korać sampling the sounds and subjugating them to spectral analysis and further digital transformation. The work challenges traditional distinctions between roles of acoustic and electronic sounds, making them mutable and interchangeable.

Formally organized into “scenes”, each segment of the composition explores unique sonic textures, linked through carefully designed transitions and correspondences. There is a clear dramaturgical organization of the scenes that create a distinct sound world, contemplative and active and energetic at the same time.

Water transcends its technical achievements to become a profound artistic statement on our perception of the world through manipulation and transformation of time. In other words, this composition opens up, as an after-thought of the listening experience itself, a question what water means – in its musical emanations, but also more profoundly and more urgently, what does it mean to us in this world and time?

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THE EFFORTS OF SOCIALIST YUGOSLAVIA'S MUSIC ASSOCIATIONS IN THE AFFIRMATION OF (CONTEMPORARY) ART MUSIC AMONG CHILDREN AND YOUTH***

Abstract: After the end of the Second World War the large-scale project of cultural and educational emancipation of the Yugoslav population was initiated by several mass organizations that were affiliated with the Communist Party of Yugoslavia. The newly established republican, and later federal associations of composers, art music

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performer, concert and orchestral performers, and music pedagogues also contributed to this process. In this paper, we will examine in detail the specific undertakings of mass organizations and music associations oriented toward cultivation of music taste of children and youth and advancement of their knowledge of its history. Special emphasis will be given to the initiatives of the Yugoslav organization of Musical Youth (*Jeunesses musicales*, f. 1954) carried out between the mid-1950s and mid-1970s as they manifested various innovative dimensions. The aim is not only to give an overview of different approaches to art music popularization among young Yugoslavs after WWII, but also to critically assess their outcomes.

Keywords: socialist Yugoslavia, aesthetic education of children and youth, (contemporary) art music, mass organizations, music associations, Musical Youth of Yugoslavia

Introduction

In the months following the end of the WWII the most potent political organization at the time on the territory of the former Kingdom of Yugoslavia – the Communist Party of Yugoslavia (CPY) [*Komunistička partija Jugoslavije*], initiated a thorough shift of cultural policy whose aim was, among others, to obliterate illiteracy among the majority of population, to elevate educational level of its largest groups (workers and peasants) and to carry out a sort of cultural enlightenment of the broader masses that would bring them closer to the highest artistic achievements from the history of civilization, particularly the ones that were grounded on the so-called “progressive inclinations”.¹ The idea to systematically work with different parts of population on improving their knowledge of arts and arts’ history, on cultivating more sophisticated artistic taste and development of arts’ appreciation – that had a long history among Yugoslav Communists and their predecessors – gained prominent place on the agenda not only of different Party bodies, but of the various mass organizations closely affiliated to it since the early 1945.² As a result

¹ On the main tendencies in Yugoslav post-WWII cultural policy see Stevan Majstorović, *Cultural Policy in Yugoslavia*, Paris, UNESCO, 1972; Stevan Majstorović, *Kultura i demokratija*, Beograd, Prosveta, 1977; Ljubodrag Dimić, *Agitprop kultura: agitpropovska faza kulturne politike u Srbiji 1945–1952*, Beograd, Rad, 1988; Goran Miloradović, *Le-pota pod nadzorom: sovjetski kulturni uticaji u Jugoslaviji: 1945–1955*, Beograd, Institut za savremenu istoriju, 2012.

² The early post-WWII Yugoslav cultural policy was mainly built on models appropriated from the Soviet Union, but – as some of its creators often emphasized – experiences

the most popular newspapers and periodicals were filled with stories of the large-scale “cultural-educational” undertakings brought about by the organizations of the Peoples’ Front of Yugoslavia [Narodni front Jugoslavije], the United Association of Antifascist Youth of Yugoslavia / the Peoples’ Youth of Yugoslavia [Ujedinjeni savez antifašističke omladine Jugoslavije / Narodna omladina Jugoslavije], the United Trade Union of Workers and Employees of Yugoslavia [Jedinstveni sindikat radnika i nameštenika Jugoslavije] as well as the growing number of cultural and academic institutions from the countries’ central and peripheral areas.³ Among their greatest priorities was to initiate as many literacy courses as possible in all types of settings and to help the spread of art amateurism via the broad network of cultural-artistic societies from the most populated urban places to the outlying villages.⁴ Apart from establishing amateur choirs, orchestras, and folk dance ensembles within factories, agricultural cooperatives, universities’ faculties, or community cultural centers that drained a lot of energy of officials and members of various mass organizations, attention was also given to the carrying through of artistic events, particularly concerts of art music for the parts of population that did not belong to regular concertgoers – workers, schoolchildren, students, and the residents of provincial towns and rural places, but to a lesser extent. Circumstances began to change in this regard after 1946 as more and more professional music and artistic associations and organizations emerged in the Yugoslav public and cultural sphere. Consequently, a vast array of activities kept appearing in the musical and cultural life of Yugoslav republics and autonomous provinces whose main task was to introduce art music and art practices to different social groups and generations.

As we shall discuss in the following sections, the first post-war decade has brought to the fore diverse initiatives aiming at “bridging the gap” between the broader masses and art music. These initiatives, in a certain way,

from the cultural-educational work on the so-called liberated territories during the war had a significant impact as well as the activities of Yugoslav communists in amateur artistic societies during the interwar period. Cf. Ivo Tijardović, “Muzičari u narodnooslobodilačkoj borbi”, *Zvuk: jugoslovenska muzička revija*, 49–50, 1961, 449–458.

³ As a part of our research, we examined the digitized issues of several newspapers and periodicals that were published after WWII: *Borba*, *Mladi borac*, *Narodni student*, *Naša književnost*, and *Književne novine* available at the repository Searchable Digital Library [Pretraživa digitalna biblioteka] (<https://pretraziva.rs/pretraga>). We also used as a source some of the music periodicals such as *Muzika*, *Zvuk*, *Muzika i škola*, *Pro musica*, etc.

⁴ Cf. Stevan Majstorović, *Cultural Policy in Yugoslavia*, op. cit; Ljubodrag Dimić, op. cit.

prepared the ground for the more systematic approach to cultivating musical taste of the (young) Yugoslavs which was developed within the Society of Friends of Music (later Musical Youth) [Društvo prijatelja muzike] founded in Zagreb and Belgrade in the spring of 1954. The process of creating educational concert formats specifically designed for children and youth within these organizations from the mid-1950s to the mid-1970s⁵ will be analyzed in detail with an emphasis on the periodical shifts related to the selection of repertoire, types of ensembles and artists, and the shaping of introductory narrative parts. Aside from outlining the changing perspectives on aesthetic and music education of children and youth inside the Musical Youth of Yugoslavia [Muzička omladina Jugoslavije], its efforts to promote contemporary Yugoslav and international art music in the late 1960s and early 1970s will also be taken into consideration.

Bringing Art Music to the Masses: On the First Post-WWII Attempts at Popularization of Art Music

Leaving aside the most prominent youth working actions where cultural and educational endeavors took a structured form to a certain degree with regular performances of renowned professional and amateur music and dance ensembles from all parts of the country, cultural life in Yugoslav republican and provincial urban centers in the first post-WWII years were mostly lacking well planned and consistently implemented activities oriented towards cultivating music and art taste among broader population. The rare exception to that were two types of educational events that were continuously taking place since early 1946 in several Yugoslav republics under the auspices of their respective associations of writers and poets – the “group” literary read-

⁵ This time frame is chosen for several reasons. Firstly, most of the innovative educational formats of the Musical Youth appeared within the first two decades of its work. Secondly, after 1974, this organization was not only under greater influence of the central Yugoslav mass youth organization – The Association of Socialist Youth of Yugoslavia [Savez socijalističke omladine Jugoslavije] – but it was also affected by the growing commercialization of the Yugoslav cultural sphere and the spread of mass media (radio, television) with their own offer of educational content. Cf. Ivana Vesić, “Demokratizacija kulture u FNR / SFR Jugoslaviji u teoriji i praksi: slučaj Muzičke omladine Jugoslavije (1954–1991)”, in: Ivana Vesić (Ed.), *Umetnost za pionire, mlade radnike i brigadire. O aktivnostima Muzičke omladine Jugoslavije (1954–1991)*, Beograd – Ljubljana, Muzikološki institut SANU – University of Ljubljana Press, 2023, 39–57.

ings with several authors and the so-called “conferences of individual authors”. Both variants were based on the reading of excerpts from poems or literary works by authors themselves, the explaining of their poetical strivings and creative trajectories as well as the authors’ interaction with the audience mainly in the form of spontaneous dialogue. These events were meant to let the writers “closely follow the audience’s response to their work together with its critical insights and suggestions through more intimate type of communication”, but they also represented a means to “overcome the barrier between people and culture” and “spread the culture” among them.⁶

Apart from Slovenian writers who did not hesitate to discuss more thoroughly about the effects of their activities oriented to children and youth, other republican associations rarely informed the public on the outcomes of their “reading tours” and reading cycles. Aside from the sheer figures and very general data concerning the number of organized events, the lists of visited places and the names of participants, periodically published reports usually did not encompass the in-depth analysis of the results of process of cultivating literary taste of the broader masses of the country’s cultural centers and peripheries and its possible limits. Therefore, the assessment of immediate and longstanding impact of reading sessions on the Yugoslav audience such as the reception of work of certain writers, the development or reinforcement of reading habits, and the advancement of aesthetic criteria of

⁶ Anonymous, “Kulturna hronika. Književne priredbe u korist borbe protiv nepismenosti”, *Borba*, 9 February 1946, 2. In the beginning, literary readings were limited to the main Yugoslav urban centers, but as soon as certain republican associations became consolidated in organizational terms the readings were frequently being held in provincial towns and rural places based on long-term thoughtful planning. Association of Writers of the Peoples’ Republic of Serbia, for example, prepared an ambitious proposal of the several months-long tour of group of writers that encompassed visits to various towns, mining centers, factories, agricultural collectives and the sites of public works both in Serbia and its neighboring republics for the summer and autumn of 1949 (Anonymous, “Književnici Srbije prirediće književne večeri u mnogim gradovima, rudnicima, fabrikama, seljačkim radnim zadrugama i na većim radilištima”, *Borba*, 5 May 1949, 5). Regular reading sessions for the Yugoslavs living outside the capital cities were also organized at the time in Croatia, Bosnia and Herzegovina, and Slovenia and some events were specifically shaped for the secondary school students. The writers’ association of Slovenia was particularly giving emphasis to thorough and continuous work with schoolchildren, which culminated in the early 1950s owing to bringing into fruition of dozens of literary readings in numerous towns and villages across different Slovenian regions, mostly in local schools (France Bevk, “Po primorskim selima”, *Borba*, 30 June 1954, 4).

children, youth and part of general population was left out as were the insights on the popularity of these events and their average attendance.

Unlike the process of popularization of Yugoslav belles-lettres' production and, in general, the creation of affinity toward "quality books" which took a steady path early on, the work on enhancing the knowledge of art music – domestic or international – among the Yugoslav broader masses and, particularly, children and youth in the first post-WWII decade was, as the following discussion will highlight, inconsistent and marked with constant fluctuations. The first important steps concerning this type of work were taken already in early 1946 as a result of initiatives that were brought forward by the management of Belgrade's National Theatre and Music Academy as well as the branches of the Peoples' (Students') Youth [Narodna omladina] organizations. In March 1946 National Theatre drama and operatic ensembles commenced a cycle of performances dedicated exclusively to the Belgrade University's students that encompassed detailed introductory lectures on the performed works, their authors' biography, stylistic traits etc.⁷ Aside from Molière's *Tartuff*, and Tolstoy's *Zhivoi trup*, over the course of several months students were given a chance to see the stagings of Smetana's *Prodaná nevěsta*, Puccini's *La Bohème* and *Tosca*, as well as Alexander Ostrovsky's comedy (*На всякого мудреца довольно простоты*). Almost simultaneously, professors and students of the Music Academy, with the support of the aforementioned mass organization prepared six lectures on symphonic literature for all students at the Belgrade University using gramophone records to illustrate the sound. They also founded a debate club as a place to present selected topics from national music history.⁸

Following these preliminary attempts, various types of activities with educational purpose dedicated to youth and broader masses started to appear in Belgrade and other Yugoslav cultural centers. Among the most important were the cycles of concerts for the younger population created by the Agency for Cultural-Artistic Events of the Ministry of Education of the PR Serbia [Poslovnica za kulturno-umetničke priredbe Ministarstva prosvete NR Srbije], along with those of Association of Music Performers of Serbia

⁷ See Anonymous, "Narodno pozorište daje pretstave [sic!] za studente", *Narodni student*, 23 March 1946, 5.

⁸ The opening lecture titled "Music Circumstances in Stevan Mokranjac's Time" was delivered by the Academy's dean and composer Petar Konjović in April 1946. Anonymous, "Rad Muzičke akademije", *Narodni student*, 6 June 1946, 4.

[Udruženje reproduktivnih / muzičkih umetnika Srbije] and Kolarac Peoples' University [Kolarčev narodni univerzitet] during the season of 1947/48. The Concert Agency introduced popular symphonic concerts with short lectures and explanations for secondary school students, and for trade union members. Aside from getting to know talented Belgrade music performers, the young audience was able to hear selected orchestral pieces of composers from different music epochs and parts of the world.⁹ Unlike other cultural and music institutions at the time, Serbian agency was trying to spread its activities, including educational concerts, outside Yugoslav capital city and to reach the inhabitants of provincial towns despite diverse difficulties it faced in this process.¹⁰ The cycle of educational concerts prepared by Music Performers Association of Serbia and Kolarac University in 1947/48 was characterized by much more clearly defined "musical-educational tasks" and a "stricter plan" in comparison to other similar undertakings.¹¹ At the core of this cycle were concert portrayals of the opus of individual composers from 18th to 20th century with explanatory narrative in the opening part.¹² The musicians' Association continued to organize educational concerts in the following seasons, but it was not until the late 1950 and early 1951 that their efforts took a more ambitious display. Owing to procuring the concert hall for its own purposes, the Association initiated a cycle of chamber music concerts that were devoted either to music "masters", or to a certain music style, genre or form and were being held twice a month.¹³ The cycle encompassed, among others, concerts that depicted Bach's, Mozart's, and Schubert's creative achievements, French impressionism, and a ballad form each of which was

⁹ For instance, on one of those symphonic concerts that took place at Kolarac Hall on 14 March 1948, high school pupils could hear the work of Rameau, Ippolitov-Ivanov, Johan Svendsen, and Jakov Gotovac. See Anonymous, "Koncerti. Simfonijski koncert za srednjoškolsku omladinu", *Borba*, 6 March 1948, 8.

¹⁰ See M., "Godina dana rada Poslovnice za kulturno-umetničke priredbe Ministarstva prosvete NR Srbije", *Muzika*, 2, 1949, 115–120.

¹¹ Stana Đurić Klajn, "Muzički pregled. Presek kroz muzičku delatnost", *Naša književnost*, 1 March 1948, 244.

¹² During that season there were concerts dedicated to the work of Grieg, Mozart, Mendelssohn, and certain "Polish and Soviet composers", but also concerts which served to present less popular music instruments (harp, clarinet, flute, and bassoon) and music literature written for them. *Ibid.*

¹³ Stana Đurić Klajn, "Muzički pregled. Šubertovo veče", *Naša književnost*, 1 March 1951, 301.

opened by an informative lecture.¹⁴ The lectures typically contained basic facts concerning composers' biography and historical and cultural context and, according to some critics, they resembled the narratives used in radio shows on art music during this period.¹⁵

In the beginning of the 1950s there was a noticeable rise in the number of activities oriented towards cultivating the music taste particularly of Yugoslav youth and broadening of their knowledge of music history. From the series of lectures focused on topics from the history of art music titled "Musical lectorium" [Muzički lektorij] organized by the Croatian Music Institute [Hrvatski glazbeni zavod] in 1950¹⁶ to the regular concerts for youth of the leading philharmonic orchestras in the country,¹⁷ or the collective attending of performances of the National Theatre in Ljubljana's ensembles via special train lines meant for the population at the town's outskirts and peripheral settlements in 1954¹⁸ what could not be disregarded was the not only the diversity of cultural actors that started to contribute to the process of music and cultural emancipation of youth and broader population, but the "methodology" and overall approach they were applying as well. Of particular significance in this respect were the activities of the newly founded students' organization at the time, the Association of Students [Savez studenata] (1951), particularly its Belgrade University's division, which displayed a great diligence in tackling the issue of art music appreciation among both its members and the whole population of students. Patiently working on fostering students' affinity to high culture and art music, activists of various branches of this association were keen on finding new forms of communication and interaction with their peers. Based on such strivings, the idea of establishing social clubs at universities' faculties with colorful cultural programs which included live concerts or art music and folk-dance ensembles, concerts on gramophone records, lectures on music and scientific topics and art exhibitions came to the fore between 1951 and 1952.¹⁹ The clubs' programming at Belgrade University became more divergent and meticulously prepared year

¹⁴ Ibid., 301–302.

¹⁵ Cf. *ibid.*, 304.

¹⁶ See Anonymous, "Kratke vesti. Zagreb", *Borba*, 8 February 1950, 4.

¹⁷ See Mihailo Vukdragović, "Muzički život. Muzička sezona 1953–4 u Beogradu", *Borba*, 15 July 1954, 4.

¹⁸ K. M., "Kulturna hronika. Specijalni vozovi za posećivanje kulturnih priredbi u Ljubljani", *Borba*, 8 February 1954, 4.

¹⁹ Sima Begović, "Društveni klub Univerziteta", *Narodni student*, 14 February 1951, 1, 5.

by year, and activists were working hard to better understand students' cultural needs and habits along with factors that were interfering with their self-actualization in terms of aesthetic education and cultivation of taste for music and art.²⁰ Apart from the tight schedules and lack of time and energy for cultural enlightenment, what seemed more challenging regarding students' interest in art music was its abstract and obscure nature unlike literary works or objects of visual arts.²¹ The complexity of appropriation of art music, and consequently its appreciation was brought to the surface through the special series of concerts of the students of Belgrade Music Academy (1952) that was meant to present different music styles to the listeners.²² Despite the great educational potentials of such style-oriented concerts, their "well-thought-out" form and repertoire that could be easily followed "without any previous knowledge on music literature", the response of attending students was according to the correspondent of the periodical *Narodni student* "flippant" and "not serious".²³ In order to prevent such response in the future, the more thorough use of debate clubs was suggested which was – as it was believed – an only way to adequately prepare the concert listeners and give them at least a basic insight into the aesthetical, theoretical and historical aspects of the specific music styles.

The fact that initiatives focused on popularization of art music in this period were often not meeting the expectations of music professionals and cultural policy mediators when it comes to the quantity of participating subjects along with their motivation for advancing the knowledge on this type of music was becoming openly addressed not only in students' press, but also in the mostly read newspapers and various journals. In 1952 the issue of the Yugoslav youth's problematic taste concerning music, literary and film production was given a lot of attention in the dozens of published articles, reports, and letters²⁴ and it was paralleled with all but encouraging statistics

²⁰ D. Mak., "Da li je pravilno postaviti pitanje: smeta li stručni rad vašem kulturnom razvijanju", *Narodni student*, 15 April 1953, 4.

²¹ S. I., "Zašto nije ostvarena ideja o 'stilskim koncertima' Muzičke akademije?", *Narodni student*, 8 April 1952, 4.

²² *Ibid.*

²³ *Ibid.*

²⁴ For instance, only in the daily *Borba* almost a dozen of texts was published between February and May 1952 that have warned about the flood of "bad", "cheap", and "commercial" music and other cultural products in Yugoslav cultural sphere and the negative effects it had on younger generations, their taste, cultural habits, behavior, etc. Other

and observations on art music consumption among this part of population and in general. One of the very few analytical overviews of the phenomenon of “empty concert halls” and the prevailing disinterest towards art music in the biggest urban centers and beyond written by the influential composer and “cultural worker” – Mihailo Vukdragović, appeared on the pages of the journal *Književne novine*.²⁵ Vukdragović pointed to the widespread and openly expressed indifference for art music concerts – especially those of Yugoslav music performers and ensembles – among the inhabitants of Belgrade that threatened to “slow down, atrophy and make stunted” the “complex process of development of our music culture”.²⁶ He believed that there was a large pool of potentials concertgoers and that their participation in music events required much more than a half-hearted engagement on music and aesthetic education of different parts of population by various institutions and organizations which was shown in Belgrade’s (and Yugoslav) musical life after WWII. Moreover, Vukdragović proposed several steps that could, in his opinion, create a sharp turn in this process. Among others, it was necessary to work systematically and continuously on the “development of new concert audience” and to gather all the concerned organizations and institutions for this purpose.²⁷ But, most importantly, the focus should be put on the youth population – high school students, university students and young workers. Claiming that “almost nothing has been done in this domain”, and that it represented “one of the biggest failures in our post-war music culture”, Vukdragović thought it fundamental to turn to elementary schools in this process but in a different way than before.²⁸ Above all, art music ought not be presented to children and youth in a “dry and abstract” manner, but only through a direct contact with sound which was made possible owing to technological progress (radio broadcasts and gramophone records).²⁹ Besides, special concert symphonic cycles designed and shaped in accordance with youths’ needs and knowledge and organized at least once a month could con-

newspapers and periodicals also contributed to a kind of campaigning against “corruption of youth”. Cf. Z. K., “Pisma uredništvu. Jednostrana kritika”, *Borba*, 27 April 1952, 2.

²⁵ Mihailo Vukdragović, “Naši koncertni problemi”, *Književne novine*, 2 August 1952, 6–7.

²⁶ *Ibid.*, 6.

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ *Ibid.* It should be noted that Vukdragović advocated for the radical and thorough reforming of the elementary schools’ music curricula.

tribute a lot to bring this part of population closer to art music. A prerequisite for adequate results in this field was the careful selection of repertoire on the ground of step-by-step introduction of more complex forms and avoidance of too long narrative explanation – instead, youth should be let enjoy the art music and “become mesmerized by the power of its expressive tools”.³⁰

Many segments of Vukdragović's proposal found strong echo in the aims and milestones of the societies of friends of music established in Zagreb in Belgrade in the early 1954.³¹ As these societies started to expand across Yugoslavia, renamed by the end of the 1950s and the beginning of the 1960s as organizations of Musical Youth (*Jeunesses musicales*)³² the idea of systematic and multidirectional work with children and youth on appreciation of art music slowly, but steadily came to realization. As we shall discuss in the following chapter, the shaping of specific approach to cultivating the music taste of children and youth and to enhancing their aesthetic education took many shifts from the mid-1950s to the mid-1970s within aforementioned societies and Musical Youth organizations which was reflected primarily in the change of form and content of activities aimed at the youngest Yugoslavs and in the introduction of novel types of activities. The characteristics of specific activities developed or incorporated into the programs for children and youth within societies of friends of music and Musical Youth will be given lot of attention along with the results of undertakings of these organizations mostly as they were reported by their officials and activists.

Towards Innovative Approach to Art Music Appropriation Among Children and Youth: The Initiatives of Societies of Friends of Music and Musical Youth of Yugoslavia (1954–1974)

Parallel to strengthening their organizational structure and broadening of network of local branches, societies of friends of music of Zagreb and Bel-

³⁰ *Ibid.*, 7.

³¹ See Ivana Vesić, *op. cit.*, 15–23.

³² Federal organization of Musical Youth under the name of Coordination Board of the Musical Youth of Yugoslavia [Koordinacioni odbor Muzičke omladine Jugoslavije] was established in October 1959 owing to efforts of three republican organizations – those of Croatia, Serbia and Bosnia and Herzegovina. Other Yugoslav republics and autonomous provinces founded their own divisions of Musical Youth during the 1960s and early 1970s. The first congress of this organization took place in Zagreb, in May 1964 and it gathered four republican branches including the newly founded Musical Youth of Macedonia. Cf. *ibid.*, 22–23.

grade and later Musical Youth of Yugoslavia sought to develop and improve the forms of presentation of art music in order to align them more closely with the specific dispositions and knowledge of different generational sub-groups of children and youth. In the early days of their history, the approach to this part of the population corresponded largely to the one that was cultivated among other professional music organizations or associations. Therefore, from 1954 to the late 1950s primacy was given to the preparation of concert cycles – with or without subscription – that were held in the most renowned concert venues at the time and in cooperation with distinguished orchestral or chamber ensembles and instrumental and vocal soloists. The first subscription cycles were initiated by the Society of Friends of Music [Društvo prijatelja muzike] in Zagreb in the autumn of 1954³³ and the same model was applied in Belgrade two years later. The cycle that was created by the Belgrade society for the season of 1956/57, titled “From Bach to Gershwin” had lot of similarities with educational concert cycles carried out by diverse organizations and institutions particularly in the capital of Yugoslavia in the first post-WWII decade. It encompassed several “stylistic concerts” whose task was to depict in sound the most important periods in the art music history – baroque, classicist, romantic era and certain 20th-century currents with their leading orchestral composers and their masterpieces.³⁴ What was missing in this cycle were the short narrative or written comments on the selected composers and works,³⁵ but this error has been corrected in the later seasons. In addition, contrary to the claims of the officials of Belgrade society that the subscription cycles – primarily oriented to high school students, university

³³ Two separate cycles were planned – one for the pioneers (children between 10 and 15 years of age) titled “Let’s become acquainted with the instruments of the symphonic orchestra” [Upoznajmo instrumente simfonijskog orkestra] (6 concerts /the shorter works of Britten, Beethoven, Mozart, Chopin, Haydn, Jakov Gotovac, Stevan Mokranjac, Bruno Bjelinski, etc./ and performances of Smetana’s *The Bartered Bride*, Lisinski’s *Porin*, and Krešimir Baranović’s ballet *Licitarsko srce*), and the other for the youth (monumental pieces of Haydn, Beethoven, Schubert, Mendelssohn, as well as the Bizet’s opera *Carmen*, and Fran Lhotka’s ballet *Đavo u selu*, etc). See N. F., “Muzički život. Redovni koncerti i pozorišne priredbe za omladinu”, *Borba*, 8 November 1954, 4; Nenad Turkalj, “Unatrag trideset godišta. Sjećanja jednog aktiviste”, in: *Muzička omladina 1954–1984*, Zagreb, MO Zagreba i Hrvatske, 1984, 21.

³⁴ See D.[ragutin] Čolić, “Muzika. Prvi abonentni koncert Društva prijatelja muzike”, *Borba*, 28 November 1956, 5.

³⁵ Ibid. It should be noted that subscription cycles of Zagreb’s society contained a large narrative introduction since their establishment. See Nenad Turkalj, op. cit., 18.

students and young workers – were, in general, grounded on “pedagogical principles”,³⁶ the repertoire of some of the concerts from 1956/57 cycle seemed “too complex and tiring” with selection of monumental pieces that were not easy “to appreciate and understand” by the complete beginners.³⁷

Aside from the concert cycles, there were several other much more interesting and innovative types of concert events that emerged within Zagreb and Belgrade societies by the end of the 1950s. Of particular importance was a concert (Zagreb, April 1958) dedicated to historical development of the genre of dance suite from 17th to 18th century titled “Suite through music and dance” [Svita kroz muziku i ples] which – beside narrative introduction and music performance on a historic instrument (harpsicord) – enabled the audience a “visual pleasure” owing to ballet re-enactment of several dances in costumes.³⁸ This type of event based on a synthesis of different arts started to evolve in Zagreb’s society in 1958 and – by the mid-1960s – became “a norm” in the republican and local community’s branches of Musical Youth. Except for joining together various art disciplines and performance artists, these synthetical “thematic concerts”³⁹ gradually created a space for experimenting

³⁶ Cf. The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 3, “Uloga i zadaci Muzičke omladine u muzičkom prosvjećivanju mladih generacija i značaj stvaranja Koordinacionog odbora Muzičke omladine na saveznom planu (Slobodan Petrović)”, Belgrade, October 1959, 2.

³⁷ D.[ragutin] Čolić, “Četvrti simfoniski [sic!] koncert u pretplati Društva prijatelja muzike. Solista Slobodan Petrović”, *Borba*, 3 March 1957, 6.

³⁸ Performances of dances by ballet school students (with a choreography of Vera Maletić, professor at the School of Rhythmics and Dance in Zagreb) and a harpsichord player Margita Matz were preceded by an explanatory narrative introduction of the music critic Nenad Turkalj and professor Maletić. T.[ruda] R.[eich], “Iz muzičkog života. Kako treba učiti povijest kulture”, *Muzika i škola* 1–2, 1958, 23–24.

³⁹ Parallel to synthetical “thematic concerts”, another version of them was also cultivated on the programs of Musical Youth – the one exclusively based on performing of music pieces. These concerts were mostly built on the repertoire of program music created between 18th and 20th century. Among the first successful examples was the thematic concert titled “Animals in music” [Životinje u muzici] which was performed in schools across Zagreb’s center and periphery in 1960. It encompassed programmatic works of Louis-Claude Daquin, Schumann, Schubert, Mussorgsky, Rimsky-Korsakov, Saint-Saëns, Vatroslav Lisinski and Bruno Bjelinski. As reported by Branka Lalić, member of the Musical Youth of Zagreb, children who attended this concert were “having wonderful time, they were applauding, recognizing the animals depicted by music means, laughing to their adventures and were enchanted with their faith” (see Branka Lalić, “Tribina Muzičke omladine Jugoslavije. Najmlađi ljubitelji muzike”, *Zvuk: jugoslovenska muzička*

with selected subjects and repertoires while taking care of audience's age and level of music education. Because of their vast potential for further elaborations and adapting to the needs and dispositions of young Yugoslavs, and – not less importantly – due to reforming of music curricula particularly in Yugoslav elementary schools in the late 1950s⁴⁰ that favored direct contact of children and youth with music performing these concerts held a central place in the activities of Musical Youth throughout 1960s and 1970s. Based on a handful of reviews of such events in the first years after they were introduced, the youngest schoolchildren responded to them positively, with lot of excitement and joy.⁴¹ One of the very popular “thematic concerts” in this period among Belgrade's schoolchildren was the one titled “Musical program for the youth” which was grounded on compositions of Mozart, Schubert, and Schumann, popular songs for children from the competition “Children are singing” [Deca pevaju] as well as poems for children of Milovan Mića Danojlić which were performed by the soloists of Belgrade Opera, actors of the theatre “Atelje 212” and Radio Belgrade's music professionals.⁴²

It should be emphasized that this type of concert format was usually implemented in the school halls, dormitories, special youth and children's

revija, 35–36, 1960, 313). Other “thematic concerts” that attracted a lot of attention of schoolchildren primarily of Zagreb and Belgrade, but also of urban places around People's Republic of Croatia and Serbia by the mid-1960s were the following: “Operatic music of Bedřich Smetana and Jakov Gotovac” [Operaska muzika Bedžiha Smetane i Jakova Gotovca] (introduced in the early 1960s with participation of the soloists of Zagreb Opera), “Your first concert” [Vaš prvi koncert] (for children between 8 and 12 years; selected pieces of Chopin, Dussek, Schumann, Wieniawski, Gossec, Mozart, Dvořák, Brahms, and Srđan Barić), “What is music?: I. The tools of music expression, II. Programmatic music” [Šta je to muzika?: I. Sredstva muzičkog izraza, II. Programska muzika] (excerpts from Mussorgsky's *Pictures from the exhibition*, and fragments from Wagner's *Tristan und Isold*). See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 3, “Šta je Muzička omladina?” (undated, probably from 1963), 4; The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 26, November 1969, *Simpozijum Muzika i mladi* (Branka Lalić, “Školski / klupski/ koncert”), 10–13.

⁴⁰ On the reforming process see Ivana Vesić, Lada Duraković, Leon Stefanija, “Muzička omladina Jugoslavije u procepu između planiranja / realizacije reformi vaspitno-obrazovnog sistema i nastave muzike u socijalističkoj Jugoslaviji”, in: Ivana Vesić (Ed.), op. cit., 71–75.

⁴¹ See the footnote no. 33.

⁴² See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 3, “Šta je Muzička omladina?”, 4.

clubs, in a word – “in places where young people were spending most of their free time”.⁴³ The familiarity of space in which such concerts were taking place, their less “formal” framework with more intimate contact between artists and young audience was meant to create inspiring and stimulative environment for appropriation of art music and to pave a way for the regular participation of youth in the local musical and cultural life. This was also an opportunity to cut across sociocultural distinctions and inequalities among children and youth, letting those from a disadvantaged background come into contact with a content absent from their everyday life and, accordingly, foreign to them.

While the variety and quantity of the synthetical, primarily musical-poetical “thematic concerts” was in the constant rise in the republican branches of Musical Youth especially in the late 1960s and early 1970s, the following tasks were given a great significance: 1 to diversify the offerings of these concerts and concert cycles as much as possible, while respecting the distinctions between subgroups of children and youth (age, maturity, sociocultural background, etc.), 2. to broaden the music repertoire by including more works of Yugoslav and contemporary composers 3. to work on educating the concert’s conferenciers / animators through special seminars. After mid-1960s there was a tendency to create more “thematic concerts” per each season or per subsequent seasons especially for the youngest generations of schoolchildren (8 to 12 years) in the republican framework, and by the mid-1970s the increased interest was shown in a systematic work with preschoolers.⁴⁴ For example, there were at least nine different “thematic concerts” – musical-poetical or only musical – for children in elementary schools on the programs of Musical Youth of Belgrade and Serbia for several seasons at the turn of the 1970s.⁴⁵ Not only it was important to periodically broaden the selection of

⁴³ Ibid., 3.

⁴⁴ See Ivana Vesić, Lada Duraković, Leon Stefanija, op cit., 82–84.

⁴⁵ Some of the most popular “thematic concerts” on the programs of the Serbian Musical Youth organizations at the time were the following: “Children, birds and beasts” [Deca, ptice i zverčice] (musical-poetical recital; traditional folk songs and children’s songs from Argentina, Austria, Czechoslovakia, Germany, Poland, US, Serbia), “Music from Disney’s movies” [Muzika iz Diznijevih filmova] (performing of 8 music excerpts from the movies), “One day of a pupil” [Jedan dan jednog đaka] (musical-poetical recital; poetry for children by Yugoslav authors with solo songs of Dejan Despić and Srđan Barić, and piano pieces of Schumann, Rudolf Matz, etc.), “Musical miniatures” [Muzičke minijature] (short and popular composition of Boccherini, Mozart, Schumann, Saint-Saëns,

such concerts to evade the risk of making programs monotonous and – in a certain way – outdated, but it was also fundamental to complement them with other types of events and performances. The combining of “thematic concerts” with other concert or educational forms was a longstanding practice within this organization⁴⁶ which gradually evolved into carefully planned cycles for schools (elementary and secondary) and members of Musical Youth in urban centers across Yugoslav republics and autonomous provinces. As a result of efforts of the Chief Committee of the Musical Youth of Yugoslavia [Glavni odbor Muzičke omladine Jugoslavije], a cycle of concerts with many variants was prepared for various Yugoslav towns in the season of 1966/67.⁴⁷ It was based mainly on the interrepublican and international cultural exchange and – depending on the capacities of central National Theatres – was meant to be supplemented with performances of operatic, dramatic or ballet pieces.⁴⁸ This model was implemented by organization’s republican branches by the end of the 1960s and it contributed to its further elaboration and advancement. For instance, Serbian branch organized subscription cycles (cycles for children /7–10 years/, pioneers /11–14/ and youth /above 14 years of age/) in 8 urban centers including Belgrade each of which contained 3 to 8 music or other events. Musical Youth of Niš prepared three cycles exclusively for children (red, green and white cycle) with the following program: (musical stories or musical-poetical recitals) “One day of a pupil”, “Children, birds and beasts”, “Music from Disney’s movies” (with participation of the actors of the Contemporary Theater [Savremeni teatar] from Bel-

Nikola Hercigonja, etc.). and “The Little Prince” [Mali princ] (musical-poetical recital based on motives from Saint-Exupéry’s tale *Le petit prince*, with music accompaniment and visual material). According to *ibid.*, 102–103.

⁴⁶ See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 3, “Uloga i zadaci Muzičke omladine...”, *op. cit.*, 8–9.

⁴⁷ In the case of Federal Republic of Serbia, the cycle consisted of 5 to 16 concerts depending on the specific urban places (on average 6 to 7 concerts per each town) with 28 separate programs prepared by soloists and ensembles. In total 18 Serbian town were covered. See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 48, “Program sezone 1966/67”.

⁴⁸ These performances were planned for provincial towns and were meant to be realized via collective visits of children and youth to republican centers and their elite institutions within actions popularly called “With train to opera / theater / museum”. See Vanja Grbović, “Popularizacija opere među decom i omladinom: zajedničke aktivnosti MO Beograda i Srbije i Opere Narodnog pozorišta u Beogradu (1959–1991)”, in: Ivana Vesić (Ed.), *op. cit.*, 259–276.

grade), “Composed for children” [Komponovano za decu] (concert of the Niš Symphonic Orchestra), “Let’s become acquainted with the art of ballet dancing” [Upoznajmo baletsku umetnost] (prepared and performed by Jovanka Bjeogojević, ballet dancer). Similar conception was typical for cycles that were planned to take place in Valjevo, Mladenovac, and Arandjelovac differing from Belgrade, which had a very specific program (see Table 1).⁴⁹

Table 1. Program of cycles for children in various Musical Youth organizations in Serbia for the season 1969/70

Location	Number of cycles for children	Program of cycles for children
Valjevo	2	“Children, birds and beasts”, “One day of a pupil”, “The Little Prince”, “Let’s become acquainted with the art of ballet dancing”, “Music from Disney’s movies”
Mladenovac	1	“Children, birds and beasts”, “One day of a pupil”, “Music from Disney’s movies”, “Musical cartoons” [Muzički crtani filmovi]
Arandjelovac	1	“Children, birds and beasts”, “One day of a pupil”, “Popular instruments” [Popularni instrumenti], “Let’s become acquainted with the art of ballet dancing”
Belgrade	4	“Snow White” [Snežana] (Theatre Boško Buha), “Cecilia of Semberija” [Secilija of Semberije] (Theatre Boško Buha), “Thomas Soyer” [Tom Sojer] (Theatre Boško Buha), “On letter, on letter” [Na slovo na slovo] (Theatre Malo pozorište), “Peter Pan” [Petar Pan] (ballet of the Belgrade National Theatre), “Peter and the wolf” [Peća i vuk] (concert of the Dom JNA)

Cycles oriented to older groups of youth (secondary school students and university students) were in many cases enriched with guest-performances of foreign soloists and ensembles (see Table 2).⁵⁰ These occasions usually served to present to the audience either less conventional types of ensembles or a selection of music that was rarely performed in Yugoslav concert venues.⁵¹

⁴⁹ According to Miodrag Pavlović, “Abonmani Muzičke omladine”, *Pro musica*, 44, 1969, 33–35.

⁵⁰ Ibid.

⁵¹ Sonja Cvetković, “Delatnost Muzičke omladine na području juga Srbije (od sredine 60-ih do početka 90-ih godina 20. veka)”, in: Ivana Vesić (Ed.), op. cit., 203–205.

Table 2. Program of cycles for youth in various Musical Youth organizations in Serbia for the season 1969/70

Location	Number of cycles for youth (over 14 years of age)	Program of cycles for youth
Niš	2	“Concert of John Gittings” (guitarist and baritone from the US; international exchange), “Concert of chamber choir ‘I musici cantanti’” (Warsaw, Poland; international exchange), “Concert of Trio Fontanarosa” (Paris, France; international exchange), “Concert of Miroslav Čangalović and Dušan Trbojević”, “Concert for piano and 52 percussions of the ensemble of François Glorieux” (Antwerpen, Belgium; international exchange), “The smell of a homeland” [Miris zemlje] (musical-poetical recital), “From 7 to 77” [Od 7 do 77] (musical-poetical recital), “Concert of Niš Symphonic Orchestra with soloists”
Valjevo	2	“Concert of Trio Fontanarosa” (Paris, France; international exchange), “Concert of Orpheus Ensemble (Brussels, Belgium; international exchange), “La serva padrona” [The Maid Turned Mistress] (Pergolesi’s opera performed with scenery and costumes), “Music for flute, harp and oboe”, “Beethoven’s night” [Betovenovo veče] (on the occasion of bicentenary of composer’s birth; pianists Dušan Trbojević and Vladimir Marković)
Mladenovac	1	“Concert of John Gittings” (guitarist and baritone from the US; international exchange), “Concert of Jazz Quintet” (Belgrade-based artists), “What is chamber music?” (concert of Belgrade Trio), “La serva padrona” [The Maid Turned Mistress] (Pergolesi’s opera performed with scenery and costumes)
Belgrade	3	“Kiss me Kate” (Cole Porter’s musical), “Rigoletto” (Verdi’s opera), “Concert of the Branko Krsmanović Choir with Belgrade Philharmonic Orchestra”, “Faust” (Gounod’s opera), “Belgrade in past and present” [Beograd nekad i sad] (drama), “Ballet night”, “Ivko’s slava” [Ivkova slava] (Stevan Sremac’s theatrical piece with sung parts), “The Swan’s Lake” (Tchaikovsky’s ballet), “The Winter’s Tale” (Shakespeare’s drama)

What was evident from the programs and events prepared within Musical Youth organizations in Yugoslavia, particularly those intended for children in elementary schools and carried out in school halls, was the predominance of works of composers from Baroque, Classicist and early Romantic era. To

them should be added a small group of Yugoslav post-WWII authors with pieces written for children. When it comes to concerts that took place outside of school settings – in elite cultural institutions, and in cooperation with leading drama, opera, and ballet ensembles, symphonic orchestras, chamber ensembles and children's theaters – the works from Classical and Romantic period represented the core of the repertoire. Rare departures from this framework occurred owing to performances of foreign soloists and ensembles which became more frequent after 1962. Polish Academic Polytechnical Choir from Szczecin [Akademski politehnički hor iz Šćećina], for example, planned to present to Yugoslav audience in 1966 certain Renaissance masters (Jacob Gallus-Petelin) and contemporary Polish and German authors such as Andrzej Koszewski, Carl Orff, and Tadeusz Szeligowski. Furthermore, Hungarian Musical Youth's Juventus Choir [Hor Muzičke omladine Mađarske "Juventus"] (1967) had a broad repertoire based on works of Renaissance composers (Palestrina, Thomas Morley), the arrangements of folk songs and choral pieces of Hungarian authors from the interwar and post-WWII period (Bartók, Kodaly, Sándor Szokolay, Miklós Pászti, and Árpád Balász).⁵² Guest-performances of many ensembles in the late 1960s and early 1970s were showing similar strivings regarding the selection of music with the inclusion of less-known pieces or authors.⁵³

The problem of shaping of repertoire, particularly of the possibility to include more works of contemporary foreign and Yugoslav composers was periodically debated and considered after the First Conference of Musical Youth of Yugoslavia in November 1966.⁵⁴ The important step concerning broadening of representation of contemporary Yugoslav authors was made in 1969 when leaders of this organization suggested a closer collaboration with the Yugoslav Music Tribune [Jugoslovenska muzička tribina].⁵⁵ The idea was

⁵² See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 47, "Akademski politehnički hor iz Šćećina Poljska"; The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 48, "Program hora Muzičke omladine Mađarske Juventus".

⁵³ Sonja Cvetković, op. cit., 203–205.

⁵⁴ Making more space for Yugoslav and contemporary music and art on the programs was underlined as one of the important future tasks of Musical Youth of Yugoslavia at the meeting of its activists in Belgrade (February 1968). See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 15, 1968, 3.

⁵⁵ The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 50, "Dopis Miodraga Pavlovića Jugoslovenskoj muzičkoj tribini", no. 213/69, 15 July 1969;

to let Musical Youth's program selectors⁵⁶ and members of the Chief Committee and Secretariat be better acquainted with the overview of contemporary Yugoslav art music enabled through Tribune's concerts and side events. Although it is not possible to assess the results of this collaboration due to the scarcity of data, several other initiatives that came to life at the time gave impetus to advancing the position of repertoire of contemporary Yugoslav art music in the programs of Musical Youth. Apart from establishment of the international competition for young art music performers in 1971⁵⁷ that included the interpreting of obligatory pieces composed by (contemporary) Yugoslav authors,⁵⁸ the opening of the International (Cultural) Centre of the FIJM⁵⁹ [Međunarodni (kulturni) centar Međunarodne federacije Muzičke omladine] in Grožnjan (1969, Istria, Croatia) with large number of seminars and courses on interpretation of art and jazz music gave Yugoslav music professionals a chance to – among other thing – approach contemporary art music from different angles.⁶⁰ In addition to that, some republican branches

The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 50, "Dopis", no. 244/69, 22 October 1969.

⁵⁶ The program selectors were becoming part of republican organizations and their special program commissions since February 1968 which was further formalized and defined in the following years. See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 15, 1968, 2.

⁵⁷ International Competition of Musical Youth. The first competition took place in 1971 two years after the idea and plan for its establishment was conceived. See Anonymous, "Prvo međunarodno takmičenje mladih u Jugoslaviji", *Bilten Saveza kompozitora Jugoslavije*, March 1971, 3.

⁵⁸ Since the 3rd International Competition, the obligatory pieces were chosen via internal process of selection of the Association of Composers of Yugoslavia. See Anonymous, "III Međunarodno takmičenje muzičke omladine u Jugoslaviji", *Bilten Saveza kompozitora Jugoslavije*, November 1972, 4.

⁵⁹ Fédération internationale des Jeunesses musicales.

⁶⁰ One of the courses that was planned to take place in Grožnjan from 28 August to 10 September 1973, was the course on contemporary music led by Croatian composer Igor Kuljerić with assistance of Vladan Radovanović and Paul Pignol from the Electronic studio of the Radio-Television Belgrade. It was intended for young music professionals, primarily composers, conductors and instrumentalists. One of its main goals was to make them familiar with the development of contemporary art music in a less formal manner in comparison with traditional schools / universities. Aside from giving important information on contemporary art music to the course's participants, the idea was to let broader audience better understand and appreciate this type of music. For that purpose, a collaboration with young musicologists was planned as well as preparation of

of Musical Youth decided to revive the practice of staging (and commissioning) of children's operas (and ballets) which was introduced in 1960 by Zagreb's organization.⁶¹ This included putting on a repertoire of subscription cycles several post-WWII operas by foreign composers (Benjamin Britten, Cornel Trăilescu) as well as commissioning of such works by Yugoslav authors.⁶² Finally, based on conclusions of the Second Congress (1971), Musical Youth officials agreed to organize a conference that would gather music professionals and experts from all parts of the country (with guests from European organizations of Musical Youth) aiming at thoroughly examining the opportunities to propagate and popularize contemporary art music among children and youth. After a several-months-long postponement, conference titled "The Contemporary Music and its place in the Programs of Musical Youth" [Savremena muzika i njeno mesto u programima Muzičke omladine] with several important illustrative concerts based on works of authors from Yugoslav republics and some of the latest currents⁶³ was held in Ljubljana in March 1973. Given the reports that were presented at the conference, particularly those of Dušan Skovran and Nenad Turkalj – the longstanding activists and officials of Serbian and Croatian branches – there were several motives for redefining the position of contemporary art music in the programs of Musical Youth of Yugoslavia.⁶⁴ Both music professionals agreed on the phenomenon of marginalization of 20th-century modernist and avant-garde works on the repertoires of professional musicians, ensembles, and elite theatres and orchestras together with curricula of elementary and secondary schools, as well as music schools in Yugoslavia.⁶⁵ Instead of glorifica-

educational events with sound illustrations. See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 48, May 1973, "Program Međunarodnog centra Muzičke omladine – Grožnjan-73", 9–10.

⁶¹ In the autumn of 1960 Opera of the Croatian National Theatre in Zagreb included on its repertoire Benjamin Britten's operatic piece for children *Let's Make an Opera / The Little Sweep* as a result of collaboration with Zagreb's Musical Youth organization. See Nenad Turkalj, op. cit., 30–31.

⁶² See Vanja Grbović, op. cit., 267–268.

⁶³ See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 53, "Zapinik s seje Komisije za pripremu tematske konferencije (Metka Župančić)", no. 156, 19 September 1972.

⁶⁴ See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 45, February 1973, Dušan Skovran, "Doživljaji savremene muzike kod mladih", 7–11, Nenad Turkalj, "Teze za razgovor o jednoj diskriminaciji", 12–18.

⁶⁵ *Ibid.*

tion of music from the past accompanied with a deeply institutionalized resistance to the post-WWI art music practices and their large and divergent heritage, Skovran and Turkalj advocated for the systematic dissemination of “New Music” via programs of Musical Youth. Firmly believing in the lack of prejudice towards contemporary art music among children and youth, and their general openness to non-traditional compositional techniques and musical language, these professionals proposed to other officials of the Musical Youth more regular introducing of such music on the concert repertoires, preparation of special stylistic concerts devoted to certain “New Music” schools, the revival of “concert-interview format” with composers,⁶⁶ etc.

The fact that this conference took place one year before Musical Youth of Yugoslavia became a collective member of the restructured Socialist Association of Youth of Yugoslavia (November 1974) which, among other things, resulted in putting a constant pressure on its officials to redefine the stance towards “valuable music” in order to include more jazz, traditional folk music, and also rock and pop music on the programs undoubtedly limited its overall impact.⁶⁷ Still, some republican branches (e.g. Slovenian Musical Youth) took efforts to consistently include contemporary art music along with other music genres (jazz, rock, “progressive pop music”) on their repertoire and to present it in various forms to younger population.⁶⁸

One of the important contributions of Musical Youth of Yugoslavia to the spread of art music among children and youth after WWII was the work on improvement of narrative, explanatory parts of concert and theatrical performances through carefully prepared seminars for the so-called “music animators” since 1966. One of the first three-days-long seminar was held as a

⁶⁶ This format was introduced in the late 1950s, and it was intended primarily for the students of gymnasiums. It was usually opened by the conferencier / animator whose task was to present the most important facts from the biography of interviewed composer and to illustrate them with excerpts from his works. This was followed with a dialogue between composer and audience members. Although the format itself was taken over from the European Musical Youth organizations, it resembled in many aspects the “literary conferences” introduced by republican associations of writers in Yugoslavia in the aftermath of WWII. See more in *The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia*, 476, register 3, “Uloga i zadaci Muzičke omladine...”, op. cit., 8.

⁶⁷ Cf. Ivana Vesić, op. cit., 39–57.

⁶⁸ This can be concluded from the organization’s bulletin that was established in 1970. See Digital Library of Slovenia [Digitalna knjižnica Slovenije], Dlib.si: <https://www.dlib.si/results/?euapi=1&query=%27keywords%3dgm.+glasbena+mladina%27&sortDir=ASC&sort=date&pageSize=25&fyear=1973>.

part of the organization's Conference in November 1966.⁶⁹ It was prepared by Dušan Skovran and included both theoretical and practical parts and participants were expected to articulate their own narrative examples on assigned subjects. After the establishment of International (Cultural) Centre of the FIJM in Grožnjan, seminars and courses for music animators were regularly taking place and – aside from Musical Youth of Yugoslavia's activists – they were also oriented to music professionals from various cultural institutions and organizations, and later from the mass media. For example, the Grožnjan's 1973 course for music animators that was led by Koraljka Kos (Zagreb) and Vlado Karlić (Belgrade) with assistance of Veseljko Velčić and Eugen Franković was meant to give to the attendants the insight into, among others, the following topics: "The methods of spread of music culture as a specific problem of music education" [Metode širenja muzičke kulture kao specifičan problem muzičke edukacije] and "The forms and techniques of organizing musical life of youth – practical approach" [Oblici i tehnike organiziranja muzičkog života mladih – praktična instuktaža].⁷⁰ Parallel to these courses, republican branches of the Musical Youth were organizing their own educational programs for animators being aware of the immense impact of the quality of enactment of narrative parts on the success of individual music events.⁷¹

Concluding remarks

In the aftermath of WWII some mass organizations and professional music associations in Yugoslavia showed interest in developing educational programs for different parts of population aspiring to improve the knowledge and understanding of art music among broader masses. These programs did not represent a novelty in Yugoslav settings since they displayed many similarities with strivings of interwar music professionals that were embodied, for example, in the work of the Collegium musicum ensemble⁷² or Kolarac Peoples' University cycle of concerts titled "Musical Lessons" [Muzički časovi].

⁶⁹ See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 6, October 1966, 2.

⁷⁰ See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 48, op. cit., 10–11.

⁷¹ See Radovan Kozmos, "Sestanek animatorjev GMS", *Glasbena mladina*, 20 March 1973, 6–7.

⁷² See Slobodan Turlakov, "Collegium musicum i Miloje Milojević", *Godišnjak grada Beograda*, XXXIII, 1986, 93–132

Nevertheless, there was an important point of departure between the pre- and post-WWII initiatives of this kind which was related to (not) taking into consideration numerous distinctions of various social groups. This dimension was given more emphasis after the war which gradually led to diversification of educational formats depending on the characteristics of “targeted groups”. As our analysis has unveiled, there were many attempts to work in continuation on the cultivation of music taste of Yugoslav broader masses, particularly the youth, in the first post-war decade many of which could not “survive” one whole season. Yugoslav youth and students’ organizations together with republican associations of art music performers were among the most agile cultural actors regarding the aesthetic and music education at the time. In addition, certain republican concert agencies and philharmonic orchestras were also trying to create special educational programs for youth.

Still, it was not until the establishment of societies of friends of music in Zagreb in Belgrade, and the Musical Youth of Yugoslavia that the process of popularization of art music among children and youth was given firmer grounding. Moreover, as these organizations gained professional recognition, other actors in this domain – the music associations and mass organizations – not only started to support them financially and in other ways,⁷³ but they also handed them over the care for children and youth’s aesthetic and music education. With strong public approval concerning their mission in Yugoslav musical and cultural life, officials of Musical Youth made every effort to justify the trust bestowed upon them. Trying to create a lasting impact on Yugoslav children and youth and turn them into genuine admirers of “valuable music and art”, leaders and activists of this organization struggled to overcome various structural barriers in Yugoslav cultural sphere and the sphere of education. Owing to their work school halls were transformed into concert venues, and the young population from the urban outskirts, rural areas and provincial regions had a chance to become acquainted with the unfamiliar sound of art music.

In the first two decades of their functioning, Musical Youth organizations introduced a series of novel educational formats primarily for school-children which were – as their officials were claiming – grounded on certain pedagogical premises which were, unfortunately, not discussed nor given any insight in the available sources. Our assumption is that Musical Youth’s pro-

⁷³ See Marija Golubović, “Saradnja Muzičke omladine Jugoslavije s jugoslovenskim muzičkim udruženjima i savezima”, in: Ivana Vesić (Ed.), *op. cit.*, 107–122.

grams, especially those that were created for elementary and secondary schools, were not stemming from any specific scientific data or research but were the result of broad experience of music professionals among its ranks. This assumption is supported by the mode of functioning of Musical Youth's program commissions (federal and republican) whose members were activists and officials of this organization – mainly art music performers by their education. Aside from that, throughout the aforementioned period there was no data on contacts with experts from the fields of pedagogy, developmental psychology, educational psychology, etc. The lack of interest for more scientifically supported approach to shaping of program among Musical Youth officials does not call into question its innovative dimensions, but it testifies of a strong leaning on knowledge, methods, dominant values and perspectives inside the sphere of art music at the time.

The establishment of Musical Youth undoubtedly brought into Yugoslav musical and cultural life a more systematic work with children and youth in the domain of aesthetic and music education and revolutionized it in many aspects. It is owing to this organization that cultural institutions, schools and music professionals were brought together for the first time and that promotion of collaboration between different mediators of cultural, artistic and educational policies was given priority. Also, worth mentioning was a dedicated work of Musical Youth officials on cultural decentralization as well as their efforts to counter conservative approach to repertoire policies of Yugoslav cultural and music institutions. Even though Musical Youth had an impact on a modest number of children and youth, those segments of young Yugoslav that were encompassed through its activities had an opportunity to enjoy a continuous contact with music artworld, to develop new habits and interests, and broaden their cultural horizons.⁷⁴

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⁷⁴ Cf. Ivana Vesić, Lada Duraković, Leon Stefanija, 93–98.

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Summary

Aside from struggling versus illiteracy and trying to raise the educational level of broader masses, one of the priorities of the post-WWII established Communist government in Yugoslavia was to work on their cultural enlightenment as well. Soon after the war ended, various mass organizations began creating educational programs for various parts of Yugoslav population, some of which were focused on development of musical amateurism and popularization of art music among them. Parallel to them, newly established associations of professional musicians (art music performers, orchestral musicians, composers, etc.) also dedicated part of their activities to breaking the barrier between art music and mass audience. In the first post-WWII decade numerous initiatives in this domain were largely oriented toward Yugoslav youth. Beside very active involvement of mass youth and students' organizations with the cultivation of music taste among the young population which reached a climax in the early 1950s through the foundation and functioning of university social clubs, republican associations of art music performers also stood out with their work on special

educational concert cycles. Still, it was not until the appearance of societies of friends of music (later organizations of Musical Youth) in 1954 and their numerous initiatives that the process of advancement of knowledge on art music and its appreciation among children and youth was given a systematic approach. During its first two decades Musical Youth introduced many new educational formats into musical and cultural life in Yugoslavia. One of its most significant contributions in this regard was the organization of “thematic concerts” in school halls or other places where children and youth were doing their everyday activities. With their flexible form and content, these concerts gave an opportunity to officials of Musical Youth to adapt to the dispositions and knowledge of different subgroups of children and youth. Along with school concerts, young Yugoslavs from many urban areas across the country were given a chance to take part in carefully planned cycles of performances in concerts and theatrical venues to broaden their horizons when it comes to art music. The programs of Musical Youth were, by the late 1960s and early 1970s becoming more diverse and were in many ways enriched owing to the organization’s international exchange. In the course of time narrative, explanatory parts which were one of the emblems of Musical Youth’s concerts also underwent “polishing” and the focus was also put on systematic training of conferenciers / music animators. Musical Youth not only offered an innovative approach to popularization of (contemporary) art music and cultivation of music and art taste among the youngest parts of Yugoslav population, but it also contributed to overcoming the barriers between different segments of cultural and educational spheres by interconnecting schools, cultural institutions, and art music performers as well as the country’s centers and peripheries.

REVIEWS

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The collective monograph *MIRRORS: THE MUSICAL WORLD OF SRĐAN HOFMAN. On the 80th Anniversary of the Composer's Birth* was made during mid 2024, at the initiative of the Department of Musicology and the editors, to mark 80 years since the birth of the composer, Prof. Emeritus Srđan Hofman (1944–2021). Alongside four studies that were selected as reference works from Serbian and foreign musicology periodicals, published over the past few decades, the monograph includes 25 new, hitherto unpublished studies, memoir pieces, and interviews, divided in four thematic

blocks: “Mirrors – Poetics/Aesthetics, Analytics” (10 scholarly texts); “In the Mirrors of Academic and Social Contexts and Communications” (five scholarly and memoir pieces); “Sound Recordings and Written Word” (two scholarly articles), and “From the Mirrors of Memory” (eight memoir pieces). The collection opens with an exhaustive foreword by one of the editors (I.M.P. – Ivana Miladinović Prica) and concludes with an extensive biography of the composer, including a list of works, followed by short biographies of the contributors.

The focus of the opening and most substantive chapter, dedicated to Hofman's musical oeuvre, is certainly on the concept of mirror, the “poetic and aes-

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thetic principle” that, according to many authors, pervaded his music as one of its *modi operandi*. In that sense, the most significant and impressive contribution is “Poetics and Aesthetics of Mirror in Three Compositions of Srđan Hofman” by Nemanja Sovtić, which surveys the development of the composer’s entire oeuvre by focusing on three of his works from different creative periods, all of which feature the “mirror” in their titles and openly refer to the principle of reflection (*Moving Mirrors, Looking at “Mirrors” by Anish Kapoor, and Mirror*) not only in the poetic and aesthetic universe of their author, but also in the sphere of compositional technique. Ana Stefanović analysed the interrelationship between Hofman’s *No Waking...* and Schoenberg’s *Pierrot lunaire* and deduced a hermeneutic proof of the author’s reflective relation of “multiple mediation” not only with regard to Schoenberg’s work, but also to verses by A. Giraud and V. P. Dis (“The Hermeneutics of Srđan Hofman in the Work *Without Wakefulness, in searching for Pierrot lunaire by Arnold Schoenberg*”). Miško Šuvaković reiterated his theses about the “mimesis of mimesis” in postmodern music, re-applied to Hofman’s work *Makamba Ritual* and the concept of ritual itself (“Music Between the Real and Fictional Impact of Recoding a Significant Challenge of Musical Creation and the Work of Composer Srđan Hofman”), an idea that was close to Mina Božanić as well, who mobilised the key concept of “mirror” to provide an exhaustive analytical presentation and comparison of two works by Hofman whose

titles include the word “ritual” (“Imaginary Space and the Time which Silently Flows by in the Mirror of the Poetics and Aesthetics of Srđan Hofman (on the examples of the works *Makamba* and *Ritual*”). Petar Osgian’s discussion of “*The Legal Code of Succession* by Srdjan Hofman”, one of the pieces that the editors deemed significant and included in this collection, was broadcast on Radio Belgrade 3 almost 50 years ago, while Milena Medić looked at the relationship between music and text as well as the genre and stylistic features of Hofman’s early work *Cantus de morte* (“Lyrical Circles of Death: the Poetics of the Lyrical Cycle in *Cantus de morte* by Srđan Hofman”). In an exhaustive way, focused on his own methodology of processual theory and its accomplishments, Miloš Zatkalik wrote about the composer’s work *Hadedas* (“Srđan Hofman: *Hadedas* – Analysis, Teleology, Ontology”), while Ksenija Stevanović’s essay offers an inspired presentation of his final oeuvre (“One Final Thought: *Ellipses* – Srđan Hofman’s *Concerto grosso* for Viola, Cello, and Chamber String Orchestra”). This is followed by two studies focused on Hofman’s oeuvre in the domain of electronics and computer technology. One of the most impressive studies was written by Milan Milojković (“*Rebusi* (Puzzles) by Srđan Hofman in Mastering/Adopting the Computer in Composing at the End of the 1980s”), who approached analysis in his piece “from the position of media”, with the aid of an acousmographie, whereas Radoš Mitrović explored the metaphor of silence in the ambiance of

live electronics and conventional ensembles (“‘Deafening Silence’: *Nocturno of Belgrade Spring 1999*. A Possible Interpretation of Layers of Meaning of the Audio Tape”). This is followed by two reprinted scholarly articles: “The *Duel* as the Answer” by Vesna Mikić and “*Signs* by Srđan Hofman as a Glossary of the Use of Live Electronics in the Process of Creating Real Musical Time” by Zoran Erić, with the latter study offering an invaluable insight into the technological laboratory that the composer used to make his computer music. A comprehensive work by Ivan Brkljačić, “Adulthood with Professor Hofman”, offers a mosaic of its author’s many memories of their collaboration, filled with respect, along with an analysis of Hofman’s works *Musica concertante*, *Signs*, and *Mirror*.

The collection’s second thematic block is dedicated to Prof. Hofman’s academic and social activities. It opens with a text jointly written by Anica Sabo and Sonja Marinković, (“The Pedagogical Contribution of Srđan Hofman to the Development of Music in Serbia”), presenting his accomplishments in the domain of teaching composition and orchestration in higher education (with a list of his former students whose final undergraduate, master’s, and doctoral works he supervised), preceded by a historical overview of the teaching of that discipline at the Faculty/Academy of Music in Belgrade. This is followed by an exciting testimony from Svetlana Savić, a former student of Hofman’s – and later his teaching assistant and doctoral student, who has continued his pedagogical

and ethical tradition – “Memories of Room 33”, while Ana Kotevska provided an exhaustive and thoroughly documented review of Hofman’s social, cultural, and organisational activities, not only by listing and describing the dynamics of his rich activities, but also by analysing his strategy and worldview, in “Looking (Through) the Mirrors of Srđan Hofman”. Her contribution is followed by two memoirs written by Hofman’s colleagues and collaborators, the composer Ivo Josipović (“Srđan Hofman, a Gentleman, a Great Artist, and a Humane Human Being”) and Žarko Mitrović (“The Echo of Friendship”).

The third part of the collection is dedicated to Hofman’s tangible legacy in music and theory. In her “Boxes of Sound”, Ivana Neimarević explored the recordings of his pieces that are kept in the Archive of Radio Belgrade, while in her contribution, “Reflecting on the Writings of Srđan Hofman”, Ivana Miladinović Prica offered an overview of Hofman’s writings in general – “About Others”, “For Others”, as well as “Interpreting his own Work”, discussing not only published texts, but also his book about electronic music, and manuscripts that were left unpublished.

The concluding, fourth part of the collection comprises personal recollections of the composer as a collaborator, colleague, friend... penned by Nenad Ostojić, Nikola Rackov, Čedomir Vasić, Ljubiša Jovanović, Slobodan Gerić, Maja Mihić, Milena Stanišić, and Milan Mihajlović. The collection ends with an interview that musicologist Chris Walton con-

ducted with Srđan Hofman in 2004 for the journal *Muziki: Journal of Music Research in Africa*. This interview occupies the end of the book because it is sort of concluding in character, since the composer addressed in it some key considerations in his overall professional and social activities, which are elaborated on in the contributions that precede it.

The collective monograph *Mirrors: The Musical World of Srđan Hofman* offers a broad, well thought out, and so far

the most comprehensive view of this giant of our musical creativity and pedagogy, along with valuable documentary materials. Alongside expert and scholarly insights into his oeuvre and activities in the domains of pedagogy, social activities, and culture, it provides a survey of almost 50 years of our recent music history, during which Hofman's versatile, talented, and humane personality developed into that of a leading author, source of inspiration, mover, and organiser...

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Review of the 33rd International Review of Composers in Belgrade (October 3–8, 2024)

Despite the less than ideal conditions in which the largest festival of contemporary music in our country is held, primarily in terms of finances and the absence of significant assistance and support from the state or city, The International Review of Composers manages to survive and offer listeners respectable program content every year.

The International Review of Composers opened with a performance by the RTS Symphony Orchestra, conducted by Olivera Sekulić-Barac, showcasing works by domestic composers.¹ The program included *Fanuil (Rvanje Jakovljevo) (Fanuil [Jacob's Struggle])* by Bratislav Petković, with a characteristic programmatic foundation, accessible language, and easy harmonious progressions. This was followed by Rajko Maksimović's *Diptych*, based on his earlier compositions

Not to Be or to Be? (1969) and *Eppur si Muove* (1970). The ensemble delivered an expressive and detailed interpretation of this vivid sonic imagery. Next was *Mimikrija (Mimicry)* by Milana Stojadinović-Milić – originally her 1987 graduation piece – built on carefully selected thematic material developed with virtuosity, showcasing the composer's nuanced approach to orchestration. Following this was *Lirska poema (Lyric Poem)* by Vasilije Mokranjac, a piece of idiosyncratic musical language, which employs a kind of “prolonged” sense of time through sustained chords and a dynamic interplay of texture expansions and contractions in a wave-like manner. The orchestra achieved a powerful, cohesive sound in the fortissimo passages, with the brass section playing a particularly prominent and flawless role.

The performance concluded with Srđan Hofman's *Koncertantne epizode (Episodi concertanti)* for violin and orchestra – an extraordinary and authentic piece. First performed in 1974, it consists of 14 contrasting episodes, featuring a highly virtuosic solo violin part. Marija

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¹ Certain segments of this text, in a slightly modified form, were published in the program of Radio Belgrade 2: Ars Sonora (broadcast on 7.10.2024) and Cultural Circles (broadcast on 9.10.2024).

Špengler Marković masterfully delivered the solo cadenzas with exceptional precision and artistry.

On the second day the Gradilište / Construction Site New Music Ensemble performed a number of works dedicated to Srđan Hofman. The evening was titled *Mirrors: Music World of Srđan Hofman*, and it marked the 80th anniversary of the composer's birth, featuring works by his former students, honoring the recently deceased artist.

The program included *Secret Serenity* for string quartet by Milica Paranosić, a contemplative piece of refined lyricism and pronounced melodicism. The ending suggests a sense of incompleteness or unresolved tension, allowing the music to linger and evolve in the listener's subconscious, thereby opening a unique interpretive dimension.

Žice broj 3 (Strings No. 3) by Vladimir Korać, composed for string trio and electronics, explored playful interactions of timbres and textures. It subtly engaged with Hofman's work *Gledajući u ogledala Aniša Kapura (Looking at Mirrors by Anish Kapoor)*, whose motif is hinted at from the beginning. From there, a complex and multi-layered configuration unfolds, where the electronic part not only serves as a foundation but also drives the entire flow. The instruments enhance the sonic palette, creating a striking impression with sustained tones and a wide dramatic arc.

Hofman Trio (The Hofman Trio) by Ivan Brkljačić is based on three motifs from Professor Hofman's compositions: *Znakovi (Signs)*, *Koncertantna muzika*

(*Musica Concertante*) and *Ogledalo (Mirror)*. The piece features an egalitarian treatment of the instruments, with rhythm playing a pivotal structural role. Pianist Neda Hofman, cellist Srđan Sretenović, and the young but exceptional flutist Marko Sretenović maintained a high level of concentration, delivering maximum tonal and rhythmic precision.

The same could be said for Svetlana Savić's composition *Blagi čaj vazdušni (Mild Tea, Made of Air)*, also written for flute, cello, and piano, inspired by the poem by Saša Radojčić. The piano part is subtle and suggestive, and the composition ends abruptly, with a motif in shorter note values – seemingly unfinished, yet profoundly meaningful.

The strikingly crafted piece *Rebus (Rebus)* by Nataša Bogojević, written for the same ensemble as the previous two works, is inspired by the concept outlined in the program note of Srđan Hofman's work of the same name. The author develops her own distinctive language, executing the dramaturgy with thoughtful precision and inventive solutions, avoiding patterned formal structures in the instrumental lines.

Irena Popović presented the lucid and innovatively conceived composition *Šaputanje, tišinoвање, tihovanje, tugovanje (Whispering, Quieting, Silencing, Mourning)*, for children's voices and piano. This piece creates a communicative and deeply poignant sonic image, due to the inventive use of children's voices. Meanwhile, Nina Perović contributed her work *Plavo (Blue)* for piano and

electronics. The electronic part features modified water sounds, rich with symbolic meaning, serving as a backdrop for the progression of shorter motifs, shaped with finely tuned dynamic development. Neda Hofman Sretenović delivered an inspired and exceptional performance, breathing interpretive life into the piece with remarkable sensitivity.

Next came Jasna Veličković's musical vignette *Odsjaj (Glare)*, which diverges significantly from the typical expression of the composer's style. Intimate in character, the piece features a motoric musical flow that culminates in a slow exposition of the theme, serving as a kind of seal after the turbulent progressions that precede it. The work was a true refreshment in the concert program, brought to life through the meticulous interpretation of Neda Hofman-Sretenović.

The performance concluded with *Portrait* for violin and piano by Laura Čuperjani and *Suspense* for violin, piano, and electronics by Aleksandar Perunović.

Portrait consists of a series of episodes with diverse dramatic frameworks, where the instruments are treated equally in delivering the material, establishing excellent complementary relationships. This created an imaginative soundscape, further highlighted by a striking interpretation that illuminated the work's inventive structure.

Perunović's piece, as noted in the program, features an electronic layer almost entirely assembled from fragments of Srđan Hofman's music. The performance was exceptionally well-executed, capturing the intricate drama of the com-

position. The pianist also had an additional performing role, reciting text taken from Hofman's *Makamba*, enhancing the overall sonority. The climactic segment was particularly well-executed and deeply felt, with a dynamic crescendo in which the performers played with full sound, gradually building an intense and powerful image. This culminated with a recording of Tchaikovsky's *Sixth Symphony*, briefly followed by the voice of Professor Hofman himself, seamlessly integrated into the overall thrilling soundscape.

The International Review of Composers continued on October 5th at the Student Cultural Center, beginning with *Trillium* for harpsichord by Andreja Andrić, followed by */otkriće se/ (/will be revealed/)* for piccolo flute, bass clarinet, cello, and electronics by Maja Bosnić. The composer juxtaposed two sonic layers: an electronic part, often composed of piercing segments, and an instrumental part relying on extended techniques and short sounds. At times, overwhelming noise contrasts with the subtlety of the instrumental layer, creating a striking dynamism.

Panayiotis Kokoras then presented *Bellow* for accordion and electronics, with Marija Ratkov delivering an exceptional performance, demonstrating precise control over the complex instrumental part. The electronic layer was constructed from a variety of modified sounds, ranging from animal noises to the clacking of a typewriter. However, the piece lacked clear dramatic direction, resulting in a monotonous and somewhat

predictably designed auditory play that fell short of nuanced craftsmanship.

Aleksandar Savić presented *Orange-Gray* for piano and electronics, performed with exceptional skill by Bojana Dimković. However, despite the strong performance, the composition itself lacks expressive development and surprises, with its abrupt and unprepared ending leaving an impression of incompleteness and an unresolved musical thought.

Next came *Adlez* for guitar and electronics by Wenbin Lyu, performed confidently by Zoran Anić, who delivered rhythmically-precise musical flourishes. This was followed by Predrag Radisavljević's *Kulshedra*, for female voice, accordion, and live electronics – a piece that was essentially an electronic study in sound manipulation with an improvisatory character.

The first part of the evening concluded with *Fantasia Skortato* for violin, harpsichord, and live electronics by Paul Pankert. The work featured postmodern playfulness with Baroque mannerisms and other tropes, heavily employing reverb to create a fragmented structure. However, the piece's ending lacks conviction and leaves the listeners with a sense of unanswered questions.

During the second part of the evening, we had an opportunity to hear *Vytra* by Daria Baiocchi, for oboe and electronics, performed by Ivana Dakić, followed by *Ne sasvim iskreni komadi* (*Not Completely Sincere Pieces*) for cello and piano by Miloš Zatkalik – a very innovative and interesting piece that presented a somewhat unexpected expres-

sion compared to the composer's previous oeuvre. Also performed were *Arija* (*Air*) by Božo Banović, *Ngbaka Poliptih* (*Ngbaka Polyptich*) for flute, cello, and piano by Dušan Bogdanović, and *The Nightingale and the Poacher's Gun*, for piccolo and electronics by Ian Wilson. However, the standout pieces of the evening were undoubtedly *Impuls* (*Impulse*) for saxophone, trumpet, and accordion by Lazar Đorđević and *Haiku V* (*Haiku V*) by Veljko Nenadić, for piccolo, percussion, and optional electronics.

Impulse is a work that continues the trajectory of Lazar Đorđević's recent compositions, characterized by authentic expression, energy, and convincing dramaturgy. There is no empty space or weariness in the material. With excellent knowledge of accordion technique, he uses the instrument to its maximum potential, contrasting distant musical realms with skillful dramatic rises and tensions that energize the structure. His imaginative sound world was fully captured in the performance by Milan Savić, Jovan Savić, and Branko Džinović.

Finally, *Haiku V* by Veljko Nenadić brought a refreshing element to the concert program, evoking the music of the Far East through the confrontation of contemplation and ecstasy, with electronics subtly coloring the impressive sound result. Virtuoso Ivan Marjanović guided the flow with excellence, which, unfortunately, seemed to end too abruptly and prematurely, despite being an exceptionally creative musical concept.

The next concert, on October 6th, was dedicated to the piano works of

Vladan Radovanović. Pianists Nataša Penezić, Dimitrije Nikolić, Marija Radojević, Jasmina Raković, and Vladimir Aćimović performed *Magistarski Preludijum i Fuga (Master's Prelude and Fugue)*, *Devet komada (Nine Pieces)*, and *Prelidi (Preludes)*. This was a remarkable event, because this segment of Radovanović's work is largely unknown to the public. It was particularly fascinating to hear his pianistic style and imagination, which demonstrate not only a deep understanding of the instrument but also a profound knowledge of musical literature. *Prelidi (Preludes)* were especially interesting due to their tonality and the ways in which it was treated in the unique musical language of this great composer. From Baroque references, contrapuntal exercises, and sudden harmonic solutions to modulations and the juxtaposition of contrasting characters, to virtuosic, melodic, and emotionally-inspired pieces, all of these elements were present. We could hear all of this in a relatively short time, given that these vignettes display an erudite understanding of musical literature and skillful manipulation of musical materials. Each of the young pianists performed with exceptional precision and clarity, unveiling the hidden yet exciting realm of Radovanović's compositional work.

The next day, on October 7th, at the Cultural Center "Parobrod", the program featured performances by the Quartet of the *Belgrade Chamber Orchestra*, the *Wonder Strings Quartet*, as well as flutists Jelena Šarenac Španović and Stana Krstajić, and harpist Ivana Pavlović. In

addition, the audience was treated to performances by accordionists Branko Džinović and Petar Bešović, percussionist Ivana Marjanović, and pianist Bojana Dimković.

Following Ryszard Osada's piece *Prism* for flute, which, according to the program note, "explores the three lowest notes of the instrument and their deformation and 'splitting' in sonic structures derived from the basic tones and their overtones"² – a work whose sound was not very convincing — came the composition *Na ivici (On the Edge)* for flute and harp, by Anđela Milić. This piece, based on constant dialogue between the instruments, featured intricate textures and a largely uniform dramaturgy, with pauses as a fundamental structural element.

Olga Janković then presented *How to Make a Bonfire II* for string quartet. The composition is divided into two clearly distinct sections: the first is built on repetitive, postminimalist patterns, while the second contrasts completely with rapid string attacks, percussive instrument sounds, and extended techniques of a neo-avant-garde nature.

The work *Collage of Immortal Pictures* for accordion and string quartet by Vladica Mikićević contains seven movements, where the dominant approach is a collage-like thinking (as the title indicates) with divergent images, ranging from long-held sections to energetic eruptions.

Milan Milošević's *Zugzwang* for accordion follows a carefully constructed trajectory with a wide arc, sharp harmo-

² See https://composers.rs/?page_id=8522.

nies, and meaningful dramaturgy. The final composition of the evening, *Zvona* (Bells) by Mirjana Veljković for vibraphone and piano, featured particularly interesting sound solutions, with the piano part offering various forms of ostinato accompaniment and repetition of material, creating a striking overall sonic picture.

The second concert featured the piece *Ritratti surreali* for vibraphone by Massimo Lauricella, interpreted with exceptional precision by Milan Milić. This was followed by *Judgment Day* by Amos Elkana for bassoon, performed passionately by Goran Marinković. The piece *Inconsistent Dialogue* by Ivan Elezović, for trombone and violin, contains an intriguing combination of instruments, their rhythmic interplay through an equal treatment of parts, horizontal thinking, and a variety of techniques. However, the somewhat monotonous dynamic movement affected the overall listening experience of the piece.

Next was *Inharmonični sjaj* (Inharmonic Splendour) for soprano, clarinet, and piano by Mateja Nikolić. The piece's dramaturgy leads toward a climax, gradually increasing in complexity, with distorted sections and a voice that ascends into a scream, resulting in a loss of articulated singing and moving toward a complete sonic collapse.

Finally, Dragan Latinčić presented *Tri pesme na stihove Miroļjuba Todorovića* (Three Songs on Lyrics by Miroļjub Todorović) for soprano and piano. The composition featured an expressive vocal line with rhythmic patterns in the piano part,

establishing accompaniment that creates an exciting image in sync with Todorović's poetry, which included the songs *Ti si kajsiĵin cvet* (You are the Apricot Flower), *Grĵim tvoĵu senku* (I Embrace Your Shadow), and *Venĵanje* (Wedding).

This year's Review of Composers concluded with an outstanding program that presented ambitious works across diverse poetic frameworks. The evening began with *Etnos* (Ethnos) by Vladimir Tošić for harmonica and string orchestra. Originally written for the unique combination of harmonica and gusle, and dedicated to Bojana and Nikola Peković – who have been performing as a duo for years – this composition resonated with a striking tone in its new arrangement. Tošić remained in his recognizable post-minimalist style, utilizing repetitions and a catchy harmonic language. The exceptional Belgrade Chamber Orchestra *Ljubica Marić*, conducted by Rade Pejčić, along with soloist Nikola Peković, delivered a secure and inspiring performance.

Nikola Peković demonstrated technical prowess and refined musicality with every tone, adapting effortlessly to different aesthetic frameworks. He maintained this quality during his interpretation of *Ka zvezdama 3* (To the Stars 3), for accordion and string orchestra, by Tatjana Milošević Mijanović. The piece created a dynamic between stillness and turbulence, between sparse solo textures and intense ostinatos, resulting in a dramatic structure that worked effectively through to the piece's conclusion.

Drawing parallels with baroque elements, *Tri mlada meseca* (Three young

Moons) – *Ostinato, Intermezzo, and Aria* by Igor Andrić – is a well-organized composition, with a clear form and developed melodies that evoke a romantic sensibility. The ensemble played with calm, poised inspiration, thoughtfully building the musical whole while precisely following the flow's logic.

Next, the program featured *Formacija fantazije (Formation of Fantasy)* by Ana Kazimić, which presented a finely-sculpted theme with variations, followed by Branka Popović's *Weaving* for accordion and string orchestra. In this piece the accordion part predominated, with virtuosic passages, and contemplative sections, often holding long sustained tones. The composer's impressive imagination created an immersive musical world of breathtaking sonic beauty.

Continuing his interest in ritual, Draško Adžić presented *Danza Pompeiana II*. This piece is a postmodern whirlwind into which the composer immerses the listeners, filled with numerous simulacra and materials that unfold with dense texture, exceptional tutti sections, and a lucid relationship with time, which he manipulates skillfully. The work's intricate layering and dynamic contrasts create a compelling sonic experience, highlighting Adžić's command over compositional techniques and his ability to evoke both historical and contemporary sonic landscapes.

Remaining in a recognizable manner, communicative and energetic, the piece *Johnny Falcon* by Dragana Jovanović opened a space for the virtuosic ac-

cordion flourishes of Nikola Peković, to whom the composition is dedicated. Following this imaginatively conceived work, full of unexpected solutions and allusions to quasi-folkloric elements as well as other idioms, the concert concluded with Isidora Žebeljan's *Dark Velvet, in Memory of Gustav Mahler*, arranged for violin and string orchestra by her student Veljko Nenadić. Violinist Kata Stojanović performed the contemplative melodies with extraordinary inspiration, infusing them with a romantic passion, paying close attention to nuances and coloring them with a sculpted tone, while listening attentively to the orchestra that supported her with precision. This exceptional interpretation of a composition that contains emotional pathos – sophisticated rather than banal or melodramatic – marked the end of one of the most musically consistent evenings of the Review.

The 33rd International Review of Composers in Belgrade presented a significant number of compositions across a wide stylistic spectrum, oscillating in quality but consistently supported by high-level performances, which were the hallmark of the entire festival.

The following awards were presented at the festival: the *Stevan Mokranjac* award for a premiere compositional achievement from the previous year went to Vladimir Korać for *Water* for accordion and electronics; the *Aleksandar Pavlović* award for significant contributions to the promotion of Serbian music in the country and abroad went to the ensemble *Metamorphosis* and pianist

Marija Timotijević; a special recognition for her long-standing contribution to promoting Serbian music was given to Mirjana Lazarević; the Young Artist Award was presented to harpist Irina Pejoska.

Unlike previous years, this year's Review of Composers moved the focus towards domestic composition, with fewer works by international musicians. A positive change was the return to the practice of changing concert venues. Some of these choices were less successful, such as the cramped and acoustically problematic space of Cultural Center "Parobrod", while others, like the Museum of Science

and Technology, where the festival concluded, were an excellent step forward. This venue, with its exceptional acoustics, provided a rare opportunity for concert activities. We had the opportunity to hear a larger number of works than usual that treat the electronic media in divergent ways, and it should also be noted that the accordion took a special place in the festival repertoire this year.

Finally, after several years, the Review of Composers opened with a grand concert by the RTS Symphony Orchestra at the Kolarac Endowment, as befitting this unique showcase of contemporary music in Serbia.

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Posttonalni kontekst i narativna funkcija harmonskog jezika: Šostakovič, Hindemit, Bartok / The Post-Tonal Context and Narrative Function of Harmonic

Language: Shostakovich, Hindemith, Bartók

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Atila Sabo's book *The Post-Tonal Context and Narrative Function of Harmonic Language: Shostakovich, Hindemith, Bartók*, published in 2023 by the Faculty of Music in Belgrade, constitutes a slightly modified version of its author's doctoral dissertation, which was successfully defended at the same Faculty in 2018. In this study, Atila Sabo undertook the complex and twofold task of systematising the vertical dimension of music written in the domain between tonality and atonality and exploring the narrative function of this specific type of organising harmonic language. From a historical perspective, the author locates this domain in the first half of the 20th-century music, focusing his discussion on works by Dmitri Shostakovich, Paul Hindemith, and Bela Bartók.

Sabo accomplished his double undertaking in both parts of his book, discussing in the first three extensive chapters the concept and phenomenon of tonality, its history, as well as the development of theoretical thinking about tonality, parallel with the development of that system of musical language itself, before focusing his view onto the main problem of the study, the "post-tonal context". Sabo begins by tackling the problem in theoretical and methodological terms, discussing various views of the phenomenon of post-tonality in foreign and Serbian 20th-century music theory, setting out from Arnold Schoenberg and Paul Hindemith and progressing through an array of major theorists: René Leibowitz, Vincent Persichetti, Ludmila Ulehla, Ctirad Kohoutek, Dejan Despić, Heinrich Schenker, Allen Forte, Joseph Straus, William Hussey, David Fanning... Starting from Carl Dahlhaus's classification of

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music theory as speculative, regulative, and analytical, Sabo proposes a new methodological distinction between “regulative-analytical” and “speculative-regulative” theories of the post-tonal context. This sort of theoretical systematisation of existing research enabled the author to provide, whilst invariably basing his discussion on its results, the “missing element”, which would become the methodological mainstay of his exploration. Namely, in the second chapter of his study, Sabo proposes an important hypothesis: that classical-romantic tonality may be treated, in line with theoretical precepts postulated by David Lidov and Eero Tarasti, as *musical space*. Accordingly, Sabo posits new “spatial” categories, maps out new musical “spaces”, formed after the suspension of classical tonality, and proposes classifying them as modified tonality, tonicality, multi-tonicality, and atonality. He arrives at this classification, in diachronic terms, by surveying the gradual rejection of three key aspects of tonality (according to a definition by Dejan Despić): the system of relations, gravity, and centre, providing thereby an entirely new insight into the evolution of harmonic language in 20th-century music. At the same time, he highlights the possibility of combining different musical spaces in sound, the possibility of “multilayered-combined spatiality”, thus broadening the conception of the harmonic qualities of post-tonal music. As a sort of conclusion coming out of these considerations, especially noteworthy is Sabo’s assertion that, unlike “mono-spatiality, which character-

ised music made under the auspices of the major-minor system while it lasted, conquering new harmonic ‘spaces’ also meant conquering music’s ‘poly-spatiality’”, which, in turn, “enabled composers, freed from various conventions, to make their way through highly varied musical spaces”.¹

In his third chapter, Sabo elaborates on the theoretical precepts presented in the first two chapters, using numerous examples furnished with harmonic analyses and newly introduced symbols for labelling the categories and subcategories he proposes.

The discussions of the first part of the book gave rise to one of Sabo’s key hypotheses regarding the semantic potential of new harmonic spatialities, that is, the semiotisation of new musical spaces formed in the post-tonal context, which in turn also enabled him to explore the semiotic relations forged between them. Sabo maintains that, although atonally and dodecaphonically organised music often abolishes or suppresses meaning, works whose musical language primarily moves between tonality and atonality witness a revitalisation of narrativity. Furthermore, the author notes that “the process of poly-spatialising a musical universe emerges as the sum total of two basically opposed tendencies – the progressive and the traditional, which, somewhat paradoxically, somehow complement each other”.²

¹ Atila Sabo, *Posttonalni kontekst i narativna funkcija harmonskog jezika: Šostakovič, Hindemit, Bartok*, Beograd, FMU, 2023, 71.

² *Ibid.*, 205.

In that sense, “poly-spatiality”, which generates new semiotic spaces, not only “supports the web of narrative discourse in a special way”, but also “enriches” it.³ Combining the narrative paradigm of the major-minor system with new means obtained by intentionally abolishing that system led, under the conditions of post-tonality, to the emergence of new narrative possibilities and the opening up of new musical spatialities, allowing the being of music simultaneously to manifest itself along two axes, spatial and temporal, expanding the possibilities of both. Setting out in the fifth chapter of his book from the new forms of narrative identified by Michael Klein and exhibited in a semiotic square that includes both the narrative and its negation and then, discussing the contemporary narrative and semiotic theories of Eero Tarasti, David Lidov, Michel Imberty, and Robert Hatten, in the sixth chapter Sabo posits his own methodology of narrative analysis, by applying the proposed spatial categories. Thus Tarasti’s analyses, erected on Greimas’s generative model, Michel Imberty’s explorations of the relations between musical space and time, David Lidov’s concept of mediation, and Robert Hatten’s theory of markedness are applied and at the same time modified in Sabo’s exploration of post-tonal music. Sabo thus also arrives at new conceptualisations and a new terminology that support the semiotic capacity of his newly established spatial categories: he affirms the significance of atonality as a key factor in the “radicalisation of the narrative pro-

cess”;⁴ on the basis of theoretical precepts expounded by Dejan Despić that articulated the phenomenon of the tonal curve, Sabo defines the “spatial curve and spatial transfers”;⁵ setting out from Greimas and Tarasti, he elaborates on the phenomena of “engagement” and “disengagement” in post-tonal conditions; he introduces the concepts of the “level” and “degree of engagement and disengagement” of internal musical space, with which he accurately articulates spatial processes in the newly established harmonic circumstances. In highly developed analytical discussions of narrative formations in the post-tonal context, Sabo analyses in the three sub-chapters that make up his seventh chapter the concepts of *mediation*, *isotopy*, and the *relationship of spatiality and temporality*. He begins by demonstrating the influence of spatial categories on the mediation of binary-opposed meanings, modelled after David Lidov’s theory, using the second movement of Paul Hindemith’s Seventh String Quartet and the second movement of Bela Bartók’s *Music for Strings, Percussion, and Celesta* as examples. Sabo arrives at the conclusion that in the post-tonal context, in certain situations, despite the disappearance of the “grammar” of the major-minor system, one may use opposite musical spaces to demonstrate the presence of narrative formations that are identical to those of classicism, such as those exemplified by Hindemith’s quartet, and, however, that the process of *mediation*

³ Ibid., 208.

⁴ Ibid., 218. (Sabo reconceptualises David Lidov’s idea regarding the “radicalisation of the semiotic process”.)

⁵ Ibid., 219.

may cause the narrative flow to move in the opposite direction from the one Lidov envisaged, from *abstraction* toward real *opposition*, as in Bartók's work. In the subchapter titled "Isotopy", narrative flow is viewed from the perspective of Tarasti's semiotic analysis of the musical text. Sabo uses the examples of the third movement of Paul Hindemith's Seventh String Quartet and second movement of his Sixth String Quartet to determine that the basis of narrative generation resides in the movement of *isotopy* through different musical spaces, which is always closely connected with temporal processes. Finally, using the third movement of Dmitri Shostakovich's String Quartet No. 15 as an example, Sabo considers the direct connection between musical space and musical time, which manifests itself in the processes of engagement and disengagement. He points to a certain kinship between these procedures and the phenomena of *tension* and *distension*, elaborated by Michel Imberty under the auspices of temporality.

In his conclusion, Sabo opens perspectives for further explorations and applications of his proposed theoretical and methodological precepts in the analysis of musical forms, the study of the relation between spatiality and temporality in a narrative flow, as well as concerning analytical bodies from earlier epochs of music history and contemporary music.

In scholarly thought written in Serbian, as well as internationally, Atila Sabo's study constitutes the first thoroughly and scholarly executed systematisation of the modalities of organising the vertical dimension of music in the domain be-

tween tonality and atonality. In it, relying on some key explorations from contemporary music theory, musical semiotics, and musical narratology, the author posits an original hypothesis about *tonality as space* and, by extension, about establishing *new spatialities* in music created under the conditions of the abandonment of tonality. That hypothesis gave rise to a new original hypothesis about the semantic potential of harmonic *spatialities*, therefore, the semiotisation of new musical *spaces*, which also enabled the examination of the semiotic relations established between them. Sabo shows that these relations are narratively functionalized, in other words, that in the specific context of *poly-spatiality* established in the domain between tonality and atonality and the simultaneous negation and affirmation of musical narrativity, new narrative configurations are formed, which are even richer than those inherited from the tonal epoch. Thereby, following in the footsteps of significant but partial narratological explorations of harmonic language, this is the first time that the hypothesis regarding the narrative functionalization of organising the vertical axis of music in the post-tonal context has been thoroughly deduced and explicated.

Atila Sabo's study is relevant in methodological terms as well. It provides, on the one hand, a valuable systematisation of theoretical approaches to the post-tonal context in 20th-century music theory; on the other hand, using a broad sample of symphonic and chamber works by Shostakovich, Hindemith, and Bartók,

Sabo devised an original methodology for analysing harmonic language, as well as methods for narrative analysis of a musical flow with regards to the harmonic *qua* semiotic processes that partake in it. A peculiar harmonic language that fluctuates between tonality and atonality, between systemic organisation and its absence or, rather, a new form of music-linguistic “grammar” in dodecaphony, via various modes of modifying tonality, equally different modes of “tonicity” (centralising the musical flow without a system) or “multi-tonicity” (centralisation without gravitating toward a single centre and without a system) has thereby acquired a reliable systematisation, while analysts specialising in this field of harmonic analysis have gained a reliable methodological support. For it was precisely this “interspace”, due to its peculiarities and “systemic-nonsystemic” character, that used to form a “stumbling stone” in analytical approaches, just as its systematisation eluded methodological efforts. One should emphasise, however, that Sabo’s proposed division of this field does not constitute a mere taxonomy of spaces for “accommodating” harmonic solutions developed by composers or the narrative configurations established by the relations of their semantic values, but an accurate framework for reading them creatively, including numerous possibilities for combining new harmonic spatialities, whether viewed synchronically or diachronically.

The many exhaustive analyses included in the study, as well as graphs and tables, constitute Sabo’s guidelines for a

practical application of this methodology in analysing music from the post-tonal context and, equally, provide a methodological and analytical apparatus for understanding the principles and narrative logic of the unfolding of a musical flow in the post-tonal context.

Thanks to that, opening this study to other epochs, proposed by the author in his conclusion, has already found applications in works by other scholars and will certainly keep finding them. By virtue of its scholarly range, Atila Sabo’s study is a valuable contribution to music theory and narratology, as well as, simultaneously, a reliable “textbook” in pedagogical practice. That is also due to its clear structure, precisely and gradually executed scholarly approach, clear written idiom, and engaging mode of exposition despite the complexity of the problems it tackles, and, finally, due to its extensive scholarly apparatus, bibliography comprising several languages, as well as numerous examples of notated music, graphs, and tables. Therefore, it would be worthwhile to publish this study in one of the global languages as well, not only as an outstanding individual contribution to the general academic community, but also as an affirmation of the prominence of Serbian scholarly thought on music in global terms.

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