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Post-tonal context and narrative function of harmonic language in the music of shostakovich, Hindemith and Bartók¹

This doctoral dissertation examines the influence of harmonic language on the narrative flow in the music of the post-tonal context. This research proceeds from the hypothesis that in 20th-century

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music, which emerged after the suspension of the Classical-Romantic major-minor tonality, the harmonic language of some composers, primarily Dmitri Shostakovich, Paul Hindemith and Béla Bartók, relied on new specific forms of organizing harmonic structure, which can be perceived as particular musical spaces and, therefore, semiotically and narratively functionalized. The aim of the text was to establish the analytical tools for interpreting the tone vertical, which is considered to be one of the key factors in generating a musical narrative.

The theoretical-analytical approach is elaborated within the two main parts of the dissertation. All the significant aspects of tonal and harmonic processes are discussed in the first part. The phenomenon of tonality is considered from a wide historical point of view, starting from the earliest theoretical works till the most recent studies of our time. Special attention is paid to the scope of Serbian music theory. Regarding Carl Dahlhaus's (1928–1989) conceptual division of music theory into *speculative*, *regulatory* and *analytic*, two main theoretical branches are interpreted – *regulatory-analytic* and *speculative-regulatory*, which have offered an important basis for further research. One of the most important theoretical concepts in the work is the inter-

pretation of tonality as a musical space. On the basis of the theory of Eero Tarasti and David Lidov, the conclusion is drawn that tonality can be treated phenomenologically as a type of musical space. This way the correlation between tonality and space is established. The mentioned perspective becomes especially important in the post-tonal context when, due to the combination of tonal and atonal principles of composing, the works of particular authors have contributed to the formation of new spatial categories. In the paper, the typology of the music space is established. Four types of musical space – *modified tonality*, *tonicality*, *multitonicality* and *atonality* – are theoretically and analytically considered in detail. Definitions of two new spatial categories (*tonicality* and *multitonicality*), that fill the gap between tonality and atonality is especially important. Tonicality appears in situations where there are no clearly defined systems of tonal organisation, that is to say, where there is insistence on a specific tonal centre, using different means. Multitonicality represents an extremely fast alternation of microtonal associations with different centres, none of which is manifested transparently enough, making it impossible to form a gravitational force towards a certain foothold. The most common microtonal associations are fifth-fourth or third leaps, which suggest a centre of gravity, but their presence is so fleeting that the tonal space ‘vibrates’ between a large number of merely “suggested” centres.

The second part of the dissertation considers various narrative aspects of post-tonal music. It has been concluded that the re-coding of the tonal system in

the selected analytical sample is highly intentional. The time in which the selected works were composed determines the breakdown of classical tonality, on the one hand, and the tendency of formulating new composing systems, on the other. Shostakovich, Hindemith and Bartók used the tonal system from a historical distance, assimilating simultaneously the modern tendencies of their own time. Such a position influenced the formation of a specific relation towards the old code.

The examination of relations among the four categories, established in the first part of the dissertation, leads to the systematization of different narrative structures of selected works. In a special elaboration the phenomenon of *mediation* and *isotopy* is considered, as well as the particular relation between spatiality and temporality.

The manner in which the four spatial categories are articulated stems from the intention to treat harmonic language as a factor in the narrative process. This approach allows for the development of a method of harmonic analysis, taking into consideration the complexities of the post-tonal context and the widening of the range of narrative approaches to 20th-century music. The musical narratives in the analysed works, which were interpreted by examining the spatial dimension of the musical flow, were directly connected to similar narrative formations from the tonal era, reinforcing the relationship between harmonic language and meaning. Although contemporary theoretical investigations into the narrative aspect of music are increasingly including works from the post-tonal con-

text, the proposed approach allows this to be carried out at the very level where narrativity was most disputed at the beginning of the 20th century: by analysing the harmonic content, that is, by examining the spatial procedures within a music text. The presented analytical method helps to explain the modalities of harmonic language by their narrative functions and to shed light on the narrative

configuration by harmonic processes. The dissertation consists of 354 pages (Times New Roman 12, 1,5 spacing), with 133 examples (notation, graphs and tables). The index of special graphic symbols used analytical examples and an index of examples are included. The literature contains 135 entries in the Serbian, English, German, Hungarian and Russian languages.