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CONVERSATIONS

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Ksenija Stevanović*

Serbian Broadcasting Corporation, Radio Belgrade 3

THE SOUND IS MY PERSONAL DIARY. CONVERSATION WITH SVETLANA SAVIĆ

“Puck. How now, spirit! whither wander you?
Fai. Over hill, over dale,
Through bush, through brier,
Over park, over pale,
Through flood, through fire,
I do wander everywhere,
Swifter than the moon's sphere –
And I serve the fairy queen,
to dew her orbs upon the green.”

(W. Shakespeare, *A Midsummer Night's Dream*)

Svetlana Savić is currently the head of the Department of Composition at the Faculty of Music, University of Arts in Belgrade, where she has been working since 1999, and became a full professor in 2020. Since 2011, this composer

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has also been teaching at the Interdisciplinary Studies Department of the University of Arts in Belgrade.

Svetlana Savić is one of our most prominent composers of the middle generation, born in 1971. She is one of an extremely talented generation of authors along with Tatjana Milošević, Anja Đorđević, Ivana Ognjanović, Goran Kapetanović, to name a few, who artistically came to the fore in the second half of the nineties.

Svetlana Savić received the “Mokranjac” Award in 2014 for her composition *Trapped* for choir and electronics, which the jury described as the “pinnacle of her creative mastery” and which was inspired by the dramatic floods that occurred in Serbia, that same year. Also, the music magazine *Muzika klasika* gave her the “Composer of the Year” award for the composition *About Wolves and Trains* for mezzo, electric cello and keyboards in 2016. It was composed to the verses of Jelena Marinkov from her award-winning poetry collection of the same name.

Svetlana Savić’s compositions have been performed at festivals and concerts in Serbia, Republika Srpska, Belgium, Israel, Austria, Germany, France, Italy, Lithuania, Russia, USA, Japan, South Africa and Namibia. She has collaborated with excellent performers, ensembles and orchestras such as the Belgrade Philharmonic, the Symphonic Orchestra of Radio-Television of Serbia, the Academic Choir “Collegium musicum”, the Belgrade String Orchestra “Dušan Skovran”, the Royal Strings of St. George, The Construction Site New Music Ensemble, The Ensemble Metamorphosis, the Belgrade Chamber Orchestra “Ljubica Marić”, the Trio “Pokret”, the Fujita trio and others.

Svetlana Savić has written for many different genres – symphonic in her graduate composition *Sustineo; Re-versions* for nonet or *Quincunx* for string orchestra. But, the pillar of her poetic world are her vocal compositions for female voice or voices accompanied by instruments and electronics, starting with an exceptional piece written while she was still a student *The Poor Sad Don Juan’s Daughter* for soloists, women’s choir, and electronics (1992), all the way to her doctoral-artistic project *Sonnets*¹ written to the poems by Michelangelo, Petrarch, Shakespeare and Baudelaire, as well as to the recordings of medieval and renaissance music, inspired by love poetry. We should mention also her composition *Songs about stars* for female choir and chamber orchestra, as well as her recent piece *Godzilla* for mezzo and accordion from 2019.

¹ <https://www.youtube.com/watch?v=zWU3sNny8XM>



Svetlana Savić

* * *

We shall talk about vocal music and her compositions in this field, as well as about the relationship between the electronic part and voice, with the composer Svetlana Savić.

In which way are you inspired by a voice and vocality? It seems to me that in your work the 'the otherness' of voice is more prominent, its ritual and magical features, than its beauty and warmth. A voice itself binds us to the world around us, which is often beyond the possibilities of human comprehension; a voice serving as a link between the material and the rational domain and the all-embracing realm of emotions and irrationality.

A voice is an instrument we are born with and we use it to do all we want. It is a way we communicate: asking, giving, saying how we feel. My first memories are the songs my mother sang. And she sang them, enraptured and by herself until the end of her life. She had a special song for every person she loved. My song was *Ah, Autumnal Long Nights*. Whether it was this song or whether it was because of my imagination, nights in autumn were always

magical, melancholic, full of perfumes and secrets. Earlier on, I used to write music during the night and when I got tired I would sit at the window and watch the street wrapped in fog. A voice helped me to add meaning to music, to make the sound accompanying the poetry sharper, clearer, and more resonant, to be able to reach people faster, to wake them and provoke them more readily. It was important for me to say something with my creations, maybe because I am rather a quiet person myself.

And you are right, one of my favourite cognitive distortions is magical thinking. I still believe that my upright piano has whispered which keys to press and that my music has influenced events in my life. For me, writing music is a ritual for preserving my happiness and common sense. When I abstain from this ritual, I become depressed, superficial and lost. These are signs to go back to myself and to start composing again. Writing music is ingrained in my identity because when I don't work I lose the sense of who I am. All that is left are roles, and they are not enough to survive on. When I don't compose I lose my voice and I lose the power to express myself. But, I also stammer and forget words in the periods when I do write music on a daily basis... so strange.

What is a lament for you? I have noticed some sort of lamentation – a keening tone – in some of your works (for example in The Poor Sad Don Juan's Daughter, or Trapped). There is something ancient in your compositions, a connection with the otherworldly and I mean this in the best possible way. When I mention mourning or lamentation I am referring to a special power – to discern life from death, in other words, to leave that which can no longer be so as for everything to move forward.

I think that we are predestined to mourn in this region, in an almost epigenetic way. Life 'blew' me off the light subjects, soon enough. I was in my twenties during the nineties. Already in my second year of the composition course I wrote the lied *Clinical quartet*, an image of the sickness and dying of a country and its people. History repeats itself and sickness and death do not grow tired. I was especially saddened by the death of animals. We could not save and take care of them all, and many died on the streets. I myself had a strange belief that I would not 'last' into the new millennia. Death as a millennial mistake? It did not happen, but there were a few crises. I mean, life did not give up on me. I suppose I slowly spent my time, without any rush, without hope, without any particular expectations. We still live from day to day, espe-

cially now, during the epidemic. I hear my mother's voice often in my mind: "just to appear alive tomorrow".

My way of dealing with death has been through music. In my graduate composition *Sustineo* I followed the teaching of the *Tibetan Book of the Dead* and slowly broke its seven seals of silence. As if I understood something during that 1998, I received some kind of solace. For some time I was certain that I was no longer afraid. But that was indeed a short period – until I became a mother. Then all the themes of my life returned, and above all the fears. And, lo, the fear of illness and death returned too.

And sadness is my 'stock' emotion. I realised this recently, when embarking on instruction in transactional analysis. Since I learned early in life that anger is unacceptable, but sadness is harmless, I have been sorrowful during much of my existence. In *The Poor Sad Don Juan's Daughter* (so much sorrow in the title itself) I turned another of my beliefs into a song – "it is hard, so hard to be a girl". I 'clicked' at that moment with the poetess, Jelena Marinkov, forever. My work *About Wolves and Trains*, was written in a delirium and euphoria, to her verses. I could not sleep soundly until I finished it. I always cry when I hear it. The piece *Trapped* is based on a true story. I did not know at the time that I was living this story and that my music created it instead of me. In the last few years I have usually composed lamentations, because I mourn my mother.

Female voice – in your works it is very characteristic but also very yours in an authentic way. It stems from the depths of your personality, as it were, whether it is a solo voice or a female choir. What is it that you find in that voice?

The female voice is a voice of nature. It is my nature too, my voice, the first person singular. The female voice is caring, tender and pleasing. It can turn into a shriek (a cry) if necessary; (instead of teaching our children to be quiet, we should teach them to cry out loud, to defend themselves, to ask for help). In the voice itself there lies great force. The whole universe is between lullabies and laments. There is an invisible sign of equality between one female voice and a female choir. All for one and one for all. We are much more similar than we think, much closer than it seems. We share interchangeable experiences, joys and pains. I have experienced real female friendships in the second half of my life. Each one of them has been strong and immensely valuable. I feel that sisterhood with all women is growing each day as well as connection, empathy and solidarity. I do not wish to torture and exhaust the

female voice. I do not test how much it can handle. I write down that which I myself can sing, that which is agreeable for me to hear, that entertains me. I want to make a text comprehensible and that my music does not scare people.

Bearing this in mind, I would like to ask you a question about one of your compositions which is very close to my heart – about Sonnets. I think that this composition is one of the most striking musical oeuvres that has emerged in our contemporary music in the last decade. How do you find in the text the key for musical narration? I'll give you an example. In the movement "La vita fugge", at the very beginning, you use the text of Petrarch's sonnet Solo e pensoso to which the renaissance composer, Luca Marenzio, wrote one of his most beautiful madrigals from his famous IX Book of Madrigals. And yet, you are writing a melody that sounds very familiar, as we have already dreamt it or sang it in some kind of quintessence of Italian music both popular and artistic, which you use both for the sonnet's verses and for the initial verses of the sonnet La vita fugge in the reprise of this ternary form. Also, where do the verse by Raša Perić and this faraway echo of church chant come from? I want to ask you in which way do the text and music enter into the signifiers network, in your case it is a very complex but especially subtle one?

Indeed, I find my melodies in dreams, they almost fly in from some past times, maybe from my childhood, maybe? This one you mentioned is light, wistful, in d-minor, as that old one "Where is this little yellow flower?". I think that I am repeatedly writing my life story, just not with words but with sound "alone and pondering, in a slow stride". I think that the key to my musical narration is in a strong urge to find the meaning and resonance of (my) life in words and music. My composition is my mirror, my exact image in the very moment of its creation. It is not anything more than the essential need for self-expression. I have no ambition to leave something important and worthy, but to live by means of the creation itself. The compositional form also follows my daily life, memories, events and expectations. By using verses of the poem *Holy incense* I pray for the life of my mother who suffered a stroke. I shed tears while I compose; it is not the first time I do that. The sound is my personal diary. When I hear what I have written, I can reconstruct every hour of every day I spent composing that piece. The verses "life passes and death is following me in its long stride" I naturally assign to the same melody as "solo e pensoso", just this time it is fractured, like it is out of breath, and quitting. All of this is part of a 'bigger picture', because the subject of loneliness and

death have been part of my music for a very long time. I believe one can feel them and recognise them, even though I put them in different, colourful wraps, gentle harmonies, agreeable melodies and leisurely rhythm.

Electronics – it somehow supplements your sound universe which is supernatural, extended and imaginative. In which way do you use it and what does the electronic component in electroacoustic music mean for you? Which sounds are you particularly attracted to?

The electronic part of a composition is omnipotent – it can hold the past, the ancient past, an unfathomable past, the present moment and future time. Why so much past? Well, that is something we know, something I can explore, where I can find something to borrow and reconstruct the sound. That which is 'now' while I compose music, will become the past when we reach the performance, and then even that future will be turned into the past. This is why I love fixed electronic, since I am comfortable to have something reassuring in the composition. Something that will not become unrecognisable (maybe a little because of the loudspeakers or space itself). The spectrum of sounds that I am interested in is vast. Currently I like to record in public transport. I like 'dirty', imperfect sound. I like distortions, noise rhythm, all frequency ranges of noise too. I avoid cleaning up or polishing my samples. The sound is OK for me in its rough state, when it is rudimentary and 'in your face'. I want it to stay alive, natural and untidy. This is the way I fight against perfectionism.

The electronic part is me, the narrator. All that I know how or am able to say. Another protagonist. Someone who will bind, interpret, lead, launch, delight, comfort or support others. I sometimes see images and colours when I write music. And sometimes it is more akin to a film or video game.

But I find some playfulness in your work. I don't know exactly how to describe it, but amidst all the seriousness and your specific introspection into the deepest layers of human existence and beyond, your focus is always slightly distorted, with hints of something ludic, more than ironic I would say. And this strangeness makes us better understand the very in depth verticality of your poetics. Is there some puckish effect in your music? Does your music have a certain fairy quality?

A sense of humour is not something I possess in real life. Or it is rather childish (i.e. only my daughter understands it). I was a highly adaptable child and

in that serious world of responsibilities and duties there was no place for a joke. It is possible that it somehow 'slips in' my music, because it makes it easier for me to distance myself from reality and worries. Nature is entertaining and funny. It would be therapeutic to notice her more, on an everyday basis, with each of our senses. Her imperfection is jolly. I compose music the best when my work turns into play, when I derive joy from it. It is not good when I think too much and when I try to think up something new. When I expect too much or when I know what others expect of me. I try to direct my students towards the moment when they recognise their enjoyment in writing music. Our job does not have to be difficult or excruciating, maybe some of its phases, but that's the way to grow up together in music, to discover lightness and joy.

In the composition About Wolves and Trains we go through the whole spectrum – from the game, both linguistic and musical, through almost radiophonic interventions in the narration/meaning of the text in the song Hala 2, towards intimacy of the unaccompanied solo voice who addresses the listener in a direct way. I feel that with a certain ease, when you start to play, you design these complex forms, which are made of multiple songs, moods, poetical worlds that say much in a short time span. I believe that your musical form is one made of multiple universes, multiple segments apparently brought together in a linear assembly, but which in fact exist in parallel, outside of the mere linearity of so-called musical time.

I have been concerned for a long time by my own 'great expectations,' voices that have been questioning me: am I sure, is this good enough, original enough, smart enough, characteristic enough, complex enough...? When I discovered that I could let myself go and be playful, and the end result was all the same mine, authentic, sincere and powerful, I succeeded in quietening these voices. From today's vantage point I admire my past self a lot and I love to listen to my old compositions. All the imperfections are dear and close to me, I would not change a thing. Our remains from the past, all the way to the point where we are now, are proof of multiple universes in which we dwell. In that way we alone have more dimensions, vibrations, variations, all crammed in one splinter of a cosmic puzzle. Each of its fragments carries the image and sense of the whole and one without the other cannot survive.

Music started the game with time and space a long time ago, so even I today perceive it as an object which makes time flow freely or makes it stop.

As for myself, my time is quickening ever more and I don't want to waste it in vain. I suppose this is the reason why my musical form became more compact. It is important to me to say a lot, but in a precise, clear way, that can be remembered easily. Linearity and continuum are safeguarding the text, as well as the tone colour, the emotional tone, similarities (close and far) and the fluid tonality.

In your opus poetry has a rarified place. How do you choose your verses and which poetry is close to you – how do you find, in other words, your 'poet'? And what do you think about the connection between music and poetry, about their synergy?

Poetry just happens to me. I take some time off to go to a bookstore. I reach for a book, take a peak and a verse finds me. I open (one decent) daily newspaper, with a book review section, and there is a poem! I think that words on paper have their vibrations. I hear them as tones and they seduce me somehow. It seems to me that they jump out on me from a book, they wave and touch me. I cannot sleep because of them either, I shiver and they are inscribed in my mind. They offer me a motive and they seek a melody, they stretch, squirm and blend into it. I have to reject some of the verses because they are trying to break free. And then I fear that the poet will get mad at me because of it. I hope for forgiveness. Their words are living creatures for me, we play, we quarrel and we embrace for days. Some of them want to, and some others refuse to step into music. And this is all right, I let them choose.

Poets I got to love, I love forever. I bought the most beautiful poetry books in Knez Mihailova Street for one dinar (in the past century) or I received them as gift. It is not easy to find a good book. In bookstores colourful fiction is beaming from the shelves. It seems to me that I read less and less, more and more often because I find empty and banal words in books. This is the reason why poetry does not fail. I found the first book by Jelena Marinkov *Night in Zebra* almost 30 years ago. She received the "Branko" prize for it. She gave me *Wolves and Trains* and *Sugarfree* as a gift (and I hope she didn't regret it). I bought all of the books by Božidar Milidragović in existence because I lost one when I moved. I read the first song by Nedeljko Terzić in the *Novosti*, I searched for it in bookstores but there was nothing... I reached the publisher and they gave me Nedeljko's phone number. I mustered up the courage in a few days to call him. "You know, I would like to buy Your book, but I don't know how and where". He explained to me that he gives away all of his books to libraries. Who reads contemporary poetry anyway?

We can also wonder who listens to contemporary music today, anyway? How do you see the composer's place in today's world of plentitude and nothingness? And what if this pandemic year, or maybe even period, has brought forth the possibility to face ourselves, to face the way our arts exist, namely music which demands direct contact, a performing situation and communication with the public – vitality and life. Your compositions, in this regard, bear a strong performative potential, through their enigmatic, surrealistic narrativity and specific gestural expressivity. What is your experience of this moment and music in these times?

Who listens to us? People who are deeply invested in it, and there are few of them, but they are immensely important. Musicians, who are initiated into our world and those who become enchanted by chance or on purpose. Children also listen, they are open to new experiences, since they hold no prejudices. Exclusivity was always a feature of contemporary art, and today's consumerist world is not a very friendly place for something special, different and esoteric.

I know for sure that composers in this silence create great works. Students are writing excellent compositions. Difficult circumstances make new maturity and perception possible. In the beginning of the pandemic I thought that I had additional time to compose, but this was just an illusion. Deadlines for commissioned works were extended, but then I also slowed down. My day became shorter and I got tired quickly from every day chores. I am longing to get back my time for composing music, to be free of thoughts how to simply survive. I painfully miss live sound, performances, the *Review of Composers*, crowds, the audience and embraces. There were many times that I did not go for the customary drinks after a concert and I regret it now deeply. Contact, conversation, friendship with colleagues are my great inspiration.

I am eager to write something big – an opera, a ballet, a symphony. To work with a lot of people, to push each other, to wave, shout, laugh... I have a great need to move and to create, and what is most important: "I have a need, a vital need, I need to take a breath, without delay".

STUDIES

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THE EARLY DEVELOPMENT OF THE SYNTHESIZER AND ITS IMPACT ON CONTEMPORARY POPULAR MUSIC: A RESEARCH SKETCH

Abstract: The synthesizer played a central role in Western popular music of the 1960s, 1970s, and well into the 1980s, especially in so-called progressive rock and synth pop. And yet, there is still no book-length study of its impact on and meanings in this repertory. This text is a discussion of the main issues that such a study would have to address, along with a brief historical survey of the emergence and early development of the synthesizer.

Keywords: synthesizer, progressive rock, synth pop, analogue, digital, gender, masculinity

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At the moment of this writing, an end to the terrible year of 2020 is finally coming into view, soon to consign it to the past. One must hope that it will be followed there by the awful pandemic it brought us, whose long-awaited departure may be in sight with the simultaneous development of several promising vaccines. With that in mind, we should perhaps let go of 2020 and instead look forward to 2021, which will, among other things, mark a small jubilee in the domain of popular music: 55 years since Dr Robert (Bob) A. Moog of Trumansburg, New York, and Donald Buchla of San Francisco, California, released to the market the “Modular Moog Synthesizer” and the “Buchla Music Box Series 100”, the world’s first two synthesizers that were advertised as such, in 1966.¹ Their instruments and, soon enough, other synthesizers designed, produced, and marketed by their fast-multiplying competitors such as ARP, EMS, and others quickly found a way into contemporary music, avant-garde and popular alike, changing both, especially the latter, for good. “Within 10 years”, writes Mark Jenkins, “it was a staple element of all types of popular and experimental music”.² The synthesizer was a genuinely new instrument, only superficially akin to the piano and organ by virtue of using the keyboard as a source of input and sometimes, most notably in Buchla’s famous designs, dispensing with it altogether. In the judgement of Trevor Pinch and Frank Trocco, the authors of *Analog Days*, in my mind the best history of the analogue synthesizer yet written, the advent of the synthesizer was “one of those rarest of moments in our musical culture, when something genuinely new comes into being [...] the only innovation that can stand alongside the electric guitar as a great new instrument of the age of electricity”.³

And yet, surprisingly little scholarly prose has been written on its impact on and meanings in popular music, where it has been a mainstay ever since its inception in the 1960s and all the way to the present. An invaluable source of information and very well written in an amusing and captivating style, Pinch and Trocco’s *Analog Days* is a cultural and technological history of the synthesizer, offering a wealth of information on the technological and cultural evolution of the instrument in an easily accessible and fun style, but not so much on the music that was made with its help, since the authors,

¹ Trevor Pinch and Frank Trocco, *Analog Days: The Invention and Impact of the Moog Synthesizer*, Cambridge, MA, Harvard University Press, 2004, 41 and 53.

² Mark Jenkins, *Analog Synthesizers: Understanding, Performing, Buying from the Legacy of Moog to Software Synthesis*, New York, Routledge, 2020, xii.

³ Pinch & Trocco, op. cit., 6–7.

after all, are not musicologists. Other notable histories of and handbooks on the synthesizer, such as Brian Shepard's *Refining Sound*, Peter Manning's *Electronic and Computer Music*, Nicolas Collins's *Handmade Electronic Music*, Mark Vail's *The Synthesizer*, and Mark Jenkins's *Analog Synthesizers*, are either much more technically focused on the instrument's inner workings or on its use in avant-garde music.⁴ Histories of Western popular music since the 1960s, when the synthesizer came to the fore, such as Edward Macan's pioneering study of progressive rock, *Rocking the Classics*, Paul Hegarty and Martin Halliwell's *Progressive Rock since the 1960s*, and David Weigel's *The Rise and Fall of Prog Rock*, while not lacking, offer a similar picture, inasmuch as the synthesizer and its impact and meanings are typically mentioned only in passing and seldom receive more thorough-going treatment as a topic in its own right.⁵ In this regard, one notable exception is Theo Cateforis's *Are We Not New Wave? Modern Pop at the Turn of the 1980s*, which at least features a separate chapter on the synthesizer's role in American and British New Wave music and its various offshoots of the 1980s, including synth pop and the so-called New Romantics.⁶ This music, Cateforis writes, "came to be identified by its modern synthesized instrumentation, as evidenced by the names under which it frequently circulated: electropop, synthpop, and technopop".⁷

But when it comes to the so-called progressive rock (or prog rock, largely synonymous with art rock) of the late 1960s and 70s, although it was "the first style of popular music to exploit synthesizers in a systematic way", with bands such as Yes and Emerson, Lake, and Palmer "largely responsible for intro-

⁴ Peter Manning, *Electronic and Computer Music*, Oxford, Oxford University Press, 2004; Nicolas Collins, *Handmade Electronic Music: The Art of Hardware Hacking*, New York, Routledge, 2009; Brian K. Shepard, *Refining Sound: A Practical Guide to Synthesis and Synthesizers*, Oxford, Oxford University Press, 2013; Mark Vail, *The Synthesizer: A Comprehensive Guide to Understanding, Programming, Playing, and Recording the Ultimate Instrument*, Oxford, Oxford University Press, 2014; Jenkins, op. cit.

⁵ Edward Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, Oxford, Oxford University Press, 1997; Paul Hegarty and Martin Halliwell, *Beyond and Before: Progressive Rock since the 1960s*, New York: Continuum, 2011; David Weigel, *The Show That Never Ends: The Rise and Fall of Prog Rock*, New York, W. W. Norton & Co., 2017.

⁶ Theo Cateforis, "Roll Over Guitar Heroes, Synthesizers Are Here...", in: *Are We Not New Wave? Modern Pop at the Turn of the 1980s*, Ann Arbor, University of Michigan Press, 2011, 151–181.

⁷ *Ibid.*, 62.

ducing synthesizers into the mainstream of contemporary popular music”,⁸ the synthesizer, its role and meanings in this music, has yet to receive the scholarly attention it deserves. This is perhaps all the more surprising given that progressive rock has received much more treatment than the styles that followed it in the late 1970s and 80s, most probably due to its artistic aspirations, manifest in adopting some of the forms, structures, and timbres of Western canonized (or classical, for want of a better term) music, such as the sonata, multi-track suites, and harpsichord and other ‘exotic’ sounds.

While no journal article, including this one, could fill this gap in the scholarly literature on Western popular music since the 1960s, what this paper can do is offer an outline of the most salient topics and issues regarding the development, impact, and meanings of the synthesizer in so-called progressive rock and synth pop, as the two styles in Western popular music where the instrument played the most central role, in order to lay the groundwork, one hopes, for more comprehensive studies to come.

A long list of precursors to the synthesizer could be drawn; most sources mention the 1940s machines of Harald Bode and Hugh LeCaine.⁹ But the first commercial synthesizers – the first synthesizers “as we know them” – were constructed in the 1960s by Donald Buchla in the San Francisco Bay Area and Robert Moog, a doctoral student of physics at Cornell University, working out of a storefront shop in Trumansburg, New York. Already at that early stage, at the very inception of the instrument, Buchla and Moog, independently from each other, arrived at fundamentally different results. The differences in their respective designs exerted a far-reaching influence on the technological development of the synthesizer for decades to come, as well as on its usage in music; they also reflected Moog and Buchla’s different cultural and ideological backgrounds.

All of that is part of the story and will be told later on. Right now, I shall stick to the technological common ground between Buchla and Moog’s pioneering models. In most basic terms,¹⁰ a synthesizer is called that because it *synthesizes*, brings together, a number of electronic circuits; the current run-

⁸ Macan, op. cit., 50 and 63.

⁹ See, for instance, Thom Holmes, *Electronic and Experimental Music: Technology, Music, and Culture*, New York, Routledge, 2008, 58–59, 141–42, 160, 165–72, 208, 222; Pinch & Trocco, op. cit., 42, 46; and Manning, op. cit., 102.

¹⁰ For (much) more detailed explanations, see any of the following: Collins, op. cit.; Jenkins, op. cit.; Shepard, op. cit.; and Vail, op. cit.

ning through these circuits is the (electronic) sound we hear, whose frequency – pitch – is manipulated by means of voltage control. This, of course, applies to analogue synthesizers only, not to the digital machines most of us are more familiar with today: there is analogy between voltage and pitch, in other words, there is a direct link between the current and the sound, much as in between the strings and body of an acoustic guitar and the fingers of the guitarist; nothing gets translated into zeros and ones and then into sound – and this too, as we shall see, would come to affect the cultural meanings attached to the synthesizer and its usage.

But here the common ground between Moog and Buchla ends. The main difference between their respective designs concerned the input or, more precisely in technical terms, voltage control input: Moog's instruments featured keyboards; Buchla's did not, but touch-sensitive pads instead. Beyond that, sound could be further modified by turning knobs and plugging and unplugging patch cords, whereby different modules and oscillators, generating sound waves, could be patched up to obtain a wide variety of timbres and control other sound parameters. In Moog's as well as in Buchla's instruments, voltage, fluctuating in a sine wave, necessarily corresponded in a one-to-one relation to the sound wave. Early on, Moog standardized his machines on a one-volt-per-octave basis; this was but an obvious step, enforced by Moog's choice of the classical keyboard for his input – the one-volt-per-octave standard was a necessity if the instrument was to be equally tempered.

For Donald Buchla, by contrast, equal temperament was not a priority at all – most of his instruments did not feature keyboards anyway, so they did not need to be well-tempered. This effectively sealed the commercial fate of Buchla's invention and, conversely, ensured Moog's supremacy throughout the 1960s. This is why today Moog, not Buchla, "is the best known of the synthesizer pioneers",¹¹ why "Moog's synthesizer became *the* synthesizer" and not Buchla's "Music Box",¹² which "never experienced the runaway popularity that Moog enjoyed".¹³ For, although not a musician himself but an engineer, Moog made it his priority to design his instruments so as to meet musicians' practical needs,¹⁴ which included shrewdly tapping into already established norms of music-making – all one needed to play a Moog was a bit of key-

¹¹ Pinch & Trocco, op. cit., 7.

¹² Ibid., 315.

¹³ Holmes, op. cit., 224.

¹⁴ Ibid., 208.

board skills and, admittedly, a lot more skills in electronic engineering and imagination to experiment with patch cords in synthesising different timbres. In other words, Moog tapped into the long-established hegemony of the keyboard in Western music-music, not only in popular music, but also in music teaching and composition, popular and classical alike, which one could trace back to at least the 18th century, if not even before. As a scientist from a relatively conservative background, Moog was uninterested in 1960s avant-garde experimentation with redefining music – his aim was to fashion an optimally user-friendly new instrument.

By contrast, Buchla identified not only as an engineer, but also as an avant-garde composer. “Mass appeal was not Buchla’s goal”.¹⁵ He was very much part of San Francisco’s countercultural scene; his collaborators included the avant-garde composers Ramon Sender and Morton Subotnick and, through the San Francisco Tape Center, such notables as John Cage, David Tudor, Terry Riley, Steve Reich, even Karlheinz Stockhausen. Unlike Moog, Buchla was not interested in user-friendliness: his aim was to perfect a radically new instrument and composing device, in line with his and his collaborators’ avant-garde agenda. He “was committed to his vision of doing something completely new. He felt that going the keyboard route was reverting to an older technology”.¹⁶ His “whole design philosophy was to get away from the constraints of the standard keyboard”.¹⁷ The keyboard then, with its baggage of equal temperament, just seemed insufficiently radical and unnecessarily stifling. Buchla’s agenda cost him the wide appeal of Moog’s instruments that the “Buchla Music Box” never reached; but then again, wide appeal was never high on Buchla’s agenda anyway.

However, this is not to say that Buchla’s machine did not make forays into the popular music scene. In 1966 Subotnick and Ken Kesey, author of *One Flew over the Cuckoo’s Nest*, the novel behind Miloš Forman’s famous film, organized the Trips Festival, a large ‘acid test’, in other words a public gathering devoted to enjoying music, light shows, and LSD, which was still legal in the United States at the time. Buchla took part in that event by supplying one of his instruments, which made strong impressions on two important psychedelic rock bands who were likewise in attendance: The Grateful Dead

¹⁵ Pinch & Trocco, op. cit., 44.

¹⁶ Ibid., 43–44.

¹⁷ Ibid., 44.

and Jefferson Airplane.¹⁸ As a result of this encounter, their bassist Phil Lesh, who had studied with Luciano Berio, the Italian avant-garde composer, at Mills College in Oakland, California, recruited their first keyboardist, Tim Constanten, who had in turn studied with Stockhausen, and the result of his membership in The Grateful Dead were two important late-1960s albums, *Anthem to the Sun* and *Aoxomoxoa*, both of which featured Buchla's instruments.

But the Buchla Box never really took off on the popular music market and anyway, it was not intended for that market. Moog's instruments, on the other hand, were commercially much more successful. Commercial success, however, did not come at once and the credit in that regard certainly cannot go to Robert Moog only. It was the musician Paul Beaver, Moog's West Coast representative, and his friend Bernie Krause who introduced the Moog to the pop market.¹⁹ They produced *The Zodiac Cosmic Sounds*, an effective mixture of adventurous orchestration, intriguing poetry, and psychedelic sound effects and went with it to the Monterey Festival in 1967. The Festival was attended by a number of contemporary stars, including Jefferson Airplane, Janis Joplin, Ravi Shankar, Jimi Hendrix, and The Who. Beaver and Krause's performance made a strong impression on many of these bands and, as a result, the Moog took off in earnest: soon, it could be heard on releases by The Beach Boys, The Doors, The Byrds, Neil Young, Frank Zappa, Van Morrison, even on *Abbey Road*, The Beatles' final album.

Beaver and Krause thus accomplished a lot in terms of popularizing the Moog on the pop market, but an even more valuable contribution came from a somewhat unexpected direction: the New York City-based composer Walter (at the time; now Wendy) Carlos. During the 1960s Carlos was enrolled in the M.A. in Composition programme at Columbia University, but was making little headway, chiefly due to his lack of interest in serialism. However, the Columbia professor of composition Vladimir Ussachevsky allowed him to use the Princeton-Columbia electronic studio in the evenings, which Carlos used to experiment with its state-of-the-art equipment. The result was *Switched-On Bach* (1968), a set of Bach synthesizer arrangements and the only album of classical music to go platinum. Today, there is near consensus in scholarship – a rare thing – about the huge impact this album made on contempo-

¹⁸ For more information about this event, see Pinch & Trocco, op. cit., 94–97.

¹⁹ For more on Beaver and Krause and their role in the success of Moog's instruments, see Pinch & Trocco, op. cit., 107–30.

rary music, popular and avant-garde alike. Shepard thus writes that “it helped establish the electronic synthesizer as a legitimate musical instrument, introducing its sound to millions of new listeners”,²⁰ while Pinch and Trocco assert that it “changed the face of pop, rock, and classical music”, allowing “a whole new audience to experience the rush of the sixties without having to smoke dope, engage in radical politics, or listen to loud rock music”.²¹ Even Manning, not exactly a fan of Carlos, somewhat grudgingly admits that the album had a huge impact.²² Working with her producer Rachel Elkind, Carlos went on to produce a number of follow-up albums including *The Well-Tempered Synthesizer* and *Switched-On Brandenburgs*, with similar success.

But as far as popular music and especially progressive rock are concerned, the credit for popularizing the synthesizer must go to Rick Wakeman and Keith Emerson of the English “progrock” bands Yes and Emerson, Lake, and Palmer. They were some of the first “rock synthesizer virtuosi”.²³ “Keith Emerson, Rick Wakeman, and the like did for the keyboard what Jimi Hendrix did for the guitar. They turned it from a background piece of furniture into an instrument where the rock keyboardist could become a soloist and center of attention on a par with the guitarist.”²⁴ Wakeman was a “a virtuoso performer with a formidable working knowledge of the analog equipment at his disposal”.²⁵ Uninterested in using his Moog to imitate the sound of traditional instruments, Wakeman instead capitalized on the Moog’s potential for creating entirely new timbres, thus arriving at a highly individualized keyboard aesthetic, his “ornate, classically derived playing style also seemed to bring the best out of the instrument”.²⁶ But it was Emerson who became the first “keyboard hero”. Already a proficient keyboardist, Emerson had been using the Hammond organ for some time, when he encountered the Moog on Carlos’s *Switched-On Bach*. Like many others before him, he was captivated by the instrument’s unique sounds and soon after incorporated it into

²⁰ Shepard, op. cit., 17.

²¹ Pinch and Trocco, op. cit., 131 and 316.

²² Manning, op. cit.: “The response of the popular market at this time was without precedent, resulting in sales of these records that quickly surpassed the entire market worldwide for conventional interpretations of the works of Bach”, p. 171.

²³ Shepard, op. cit., ix.

²⁴ Pinch & Trocco, op. cit., 200.

²⁵ Macan, op. cit., 45.

²⁶ Ibid., 147.

his band. Although it took him awhile to adjust to the Moog's monophonic keyboard – polyphonic synthesizers were introduced only around 1975 – Emerson quickly came to epitomize the new instrument and the brand of masculinity that went along with it. Indeed, with him the “idea of the ‘keyboard hero’ was born”.²⁷ A “keyboard hero with a monster gleaming piece of technology”,²⁸ Emerson was not beneath adding empty, otherwise useless modules to his “Monster Moog” for instilling his fans with greater awe, but this arguably made Emerson, Lake, and Palmer stars on the global popular music stage for years to come.

If Carlos had helped legitimize the synthesizer in avant-garde music circles, Emerson made the critical breakthrough in the domain of popular music. Widely worshipped and emulated by his fans and would-be successors as the first “keyboard hero”,²⁹ he made the synthesizer look ‘cool’ and desirable. An important ingredient in this process was Moog's addition of “the ribbon controller”, which facilitated playing *glissando* and, much more importantly, especially for Emerson, allowed keyboardists to leave their previously passivized, sedentary positions behind large modules and strut up and down the stage – provided the cables were long enough – wielding their ribbon boards like guitars. And, as is well known at least since the pioneering days of Elvis Presley and Chuck Berry, on the rock 'n' roll stage guitarists had long been wielding their instruments like unmistakable tokens of masculinity, too. Thus Emerson's use of the ribbon controller, which Moog had invented originally for The Beach Boys around 1965, helped legitimize the synthesizer as a valid instrument of masculine, phallic display: the seeming passivity, culturally associated with femininity, of the keyboardist seated behind heavy machinery, had been supplanted by Emerson's (and others') hyperactive phallic show. “By, in effect, turning the ribbon controller into a guitar”, Pinch and Trocco assert, “Emerson and his audience (mainly made up of young men) were reproducing all the cultural and gender symbolism that the guitar as ‘technophallus’ in rock music evokes”.³⁰ But Cateforis's description of Emerson's onstage shenanigans with his ribbon-controlled Moog deserves quoting in full:

²⁷ Pinch & Trocco, op. cit., 202.

²⁸ Ibid., 210.

²⁹ Ibid., 248–49: “Young rockers could see for themselves the effect Keith Emerson was having on his audience, and they too wanted to become ‘keyboard heroes’”.

³⁰ Pinch & Trocco, op. cit., 63.

Rather than surrounding himself with keyboards, Emerson separated them into two sides. He would then situate himself between the two keyboard banks so that he could play them simultaneously with his unobstructed body and bare, open shirt torso facing out toward the audience. Emerson's most celebrated gimmick, however, involved the use of the Moog's remote controlled pitch modification device called the 'ribbon controller', which allowed him to *play* the synthesizer while wandering about the stage. The ribbon controller was a slender three-foot-long device that was used most often to create sliding pitch effects, but in Emerson's hands it became a suggestive phallic stage prop. As he stroked the ribbon controller and slid it repeatedly between his thighs, he reimagined the keyboardist on a level with the cock rock superstars of the day.³¹

Perhaps even more importantly, "Emerson was the first rock keyboardist of note to grapple, quite literally, with the problematic relationship between the performer's body and the stationary design of his instruments", developing a reputation for a stage show "filled with astonishing physical feats, whereby he asserted his dominance and control over the instrument", going as far as to stick knives into it.³² Of course, commercial manufacturers of synthesizers quickly spotted an opportunity to increase their profits and acted on it:

Keyboard manufacturers were sensitive to these concerns and soon began marketing custom-designed portable models so that synthesizer players could exert a degree of bodily control over their instruments. Inevitably, the genesis of the strap-on synthesizer encouraged the same masculine posturing and array of hip-grinding phallic poses that electric guitarists had been doing with their instruments for years.³³

In the domain of 1960s guitar heroes, a famous equivalent would be Jimi Hendrix's violent treatment of his instruments, which he often smashed into pieces and even burned onstage. But, returning to the keyboard, this was hardly new: in the domain of popular music, Jerry Lee Lewis had sought to break free from his passivized position at the keyboard by playing his piano with his feet, while over a century earlier, in the domain of classical music (although at the time the term did not apply), Franz Liszt used to demonstrate his masculine 'dominance and control' over his feminized and feminizing instrument by literally breaking its wooden frame with his mighty chords,

³¹ Cateforis, op. cit., 158.

³² Ibid.

³³ Ibid.

until the advent of sturdier steel-frame designs made such exploits impossible, even for Liszt.³⁴ As Richard Leppert and many other musicologists have shown, myself included, the keyboard, invariably gendered feminine, had long served as an arena for spectacular displays of normative, that is, violent masculinity.³⁵ Emerson's 'heroics' were thus only the latest episode in that long saga.

It has been reported that in one instance Emerson went a little too far: the cords had reached their limit and Emerson's ribbon controller eventually got disconnected from the modules, whereby his playing, of course, went silent. In Pinch and Trocco's summary of the event, "Running around with a big electronic phallus in live performance is not always easy"; indeed.³⁶ To paraphrase Judith Butler, on that occasion hypermasculinity staged its own failure, as it were. Be that as it may, it was probably Emerson who made the biggest stride in legitimizing the synthesizer as a valid instrument on the rock stage. With his monophonic keyboard solos, such as the one in "The Lucky Man", an early hit, Emerson was able to stand out from the rest of the band, the first keyboardist to achieve such prominence. Interestingly enough, with the invention and marketing of the polyphonic synthesizer in the mid 1970s the keyboard reverted to providing harmonic accompaniment and once again relinquished the centre-stage to the guitar.

Moog and Emerson finally crowned the legitimization of the synthesizer in popular music with the "Minimoog", the first commercially viable portable synthesizer, in 1969. A "killer synthesizer",³⁷ "the all-time classic analog synthesizer",³⁸ and "the most popular and widely used" synthesizer of all time,³⁹ the Minimoog was the first synthesizer that those of us born in the 1980s and later might instantly recognize as such: gone were the messy patch cords and the hardwiring was all hidden behind its user-friendly interface. The in-

³⁴ I have written about this at length in "Feminine Charms and Honorary Masculinization/De-feminization: Gender and the Critical Reception of the *Virtuose*, 1815–1848" in this journal, 46, II, 2015, 23–38.

³⁵ Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body*, Berkeley, University of California Press, 1993. For a more detailed discussion and bibliography, see Chapter IV in my *The Virtuoso as Subject: The Reception of Instrumental Virtuosity, c. 1815–c. 1850*, Newcastle-upon-Tyne, Cambridge Scholars Publishers, 2016.

³⁶ Pinch & Trocco, op. cit., 63.

³⁷ Ibid., 233.

³⁸ Jenkins, op. cit., 55.

³⁹ Holmes, op. cit., 220.

terface still featured a rack of knobs, which, apart from the keyboard, were the only means of input and sound manipulation left to the keyboardist. But with visible patch cords and hardwiring, gone, too, were the times of radical timbral experimentation: even before the invention of the Minimoog, Paul Beaver and Bernie Krause, still working with modular synthesizers, had already noticed a crystallization of timbres down to around 30 sounds, from the near-infinity that the modular Moog could accommodate. The arrival of the Minimoog, whose timbral capabilities were even narrower, only accelerated this process: yet again, it would seem, commercialization and commodification acted to circumscribe artistic innovation.

If anything, that trend only intensified in the following decade, the 1970s, which brought, among other things, the digital synthesizer.⁴⁰ The digital machines, however, took over only in the 1980s, with the imposition of the MIDI standard in the early 1980s, which gradually enabled musicians to connect various pieces of equipment that before would have been incompatible. Of course, other analogue machines were being developed throughout the 1970s, alongside digital synthesizers, such as ARP 2500 with its stable tuning that facilitated more reliable live performance than the Minimoog had done, or London Electronic Music Studio's Sinthi 100, arguably the largest modular synthesizer in history, which the EMS could not initially sell to anyone, or their highly affordable but technologically inferior VCS-3.⁴¹ But the future lay in digital. Like their analogue predecessors, these instruments, such as Yamaha's DX-7,⁴² the first commercially successful digital synthesizer, could be used to synthesize new timbres; but they also came with a pre-fabricated selection of sounds so few keyboardists could be bothered with sonic experimentation. In Pinch and Trocco's assessment, "The complexities of programming, compared with the ease of use of the factory pre-set sounds, meant that users of the synth either no longer wanted to or were unable to explore and find new sounds."⁴³ Soon, the synth accessories industry emerged, with companies selling additional sets of timbres on CD ROMs and other portable

⁴⁰ For detailed information on digital synthesizers, see Manning, *op. cit.*, 179–362 and Holmes, *op. cit.*, 249–70.

⁴¹ For more information on these manufacturers and models, see Pinch & Trocco, *op. cit.*, 257–301 and Jenkins, *op. cit.*, 60–68.

⁴² For more on Yamaha and other important Japanese manufacturers, such as Korg, Roland, and Casio, see Manning, *op. cit.*, 264–80.

⁴³ Pinch & Trocco, *op. cit.*, 317.

memory carriers – it was a logical continuation of the commodification process that Beaver and Krause had noticed a decade before.

With the instruments, of course, the music changed as well. A number of authors, such as Macan and Manning, note a decline across the board: from the loss of timbral diversity described above to that of virtuosity and a wholesale drop in the quality of instrumental performance, especially live.⁴⁴ But the most profound musical change was the advent of synth pop, a new genre that emerged in Europe around 1977 and thrived there as well as in North America well into the 1980s. Most notably represented by a number of British acts, such as Eurythmics, Depeche Mode, New Order, Gary Numan, and The Human League, this music featured clear melodic lines played mostly if not exclusively on synthesizers and 'clean', that is angular, rigid rhythms with no swing, often generated by drum machines. Vocal delivery – usually the only unsynthesized, 'natural' layer in the music – was pointedly anti-romantic, cold, and dehumanized, despite the genre's alternative – although not entirely homologous but certainly improbable – label of "New Romantics". Perhaps as a reaction to the pretensions, artistic and otherwise, of progressive rock on the one hand and, on the other, the sheer bodily excess of punk, detachment and dehumanization were the overall markers of this new style and they did not stop at the music: there was a concomitant focus on the machine, the robot, the asexual, dehumanized android in the visual and performing personae of many synth pop artists.

Arguably one of the most striking examples of this was Gary Numan, a British synth-pop star and former punk guitarist who made his band dispense with acoustic instruments and go all-synth. Numan's greatest hit was "Cars" (1979), which he performed from a specially designed 'spacemobile', thereby enhancing his "android" appeal. As Cateforis notes, an important factor in this was Numan and other synth-pop stars' renunciation of the "excessive and sexualized associations that both the guitar and the keyboard had accrued over the course of the 1970s",⁴⁵ in other words, the normative (and violent) model of hyper-masculinity performed by Emerson and other keyboard and guitar heroes of progrock and cock rock alike. I might add to that, in line with Judith Butler of *Gender Trouble* and especially *Bodies That Matter*, that dispensing with normative sexuality, that is, a gender identity recognizable as belonging to one of the two 'normal' or, rather, normative genders, inevitably

⁴⁴ See Macan, op. cit., 191–92 and Manning, op. cit., 132 and 175.

⁴⁵ Cateforis, op. cit., 159.

means blurring one's human identity as well, in the eyes of most beholders. Perhaps that was another reason why Numan was such a "polarizing figure", inspiring "a vociferous and often antagonistic critical reception".⁴⁶ As I have written at length elsewhere, it certainly shaped the reception of Klaus Nomi, a tragically short-lived Cabaret-cum-Kabuki inspired German oddity on New York's New Wave scene around 1980.⁴⁷

As a matter of fact, this German connection had always been definitive of synth pop, in more ways than one. Many performers flirted with Nazi or fascist imagery in their stage acts, most notably David Bowie during the days of his collaboration with Brian Eno. Moreover, the initial impulse, in terms of both musical and visual styles, had come from the German all-synthesizer electronic band Kraftwerk, who combined – synthesized – progressive rock and 1970s synth pop in their early hit "Autobahn". Kraftwerk, who in the 1960s had purchased a modular Moog synthesizer, also experimented with 1930s visual imagery, sometimes causing consternation. Another important *Krautrock* band in this context was Tangerine Dream.⁴⁸ British and American neo-glam practitioners of synth pop – the "New Romantics" – then took up this visual and musical style and a new genre was born.

In all of that, the synthesizer played a crucial role: it was the sonic and visual carrier and marker of dehumanization, the musical backbone of synth pop. Furthermore, the digital synthesizer was seen not only as the carrier of sonic dehumanization in synth pop, but also as somehow dehumanized itself when compared to its analogue predecessor. The nostalgia for the direct link between the keyboardist and the sound that was supposedly possible in analogue synthesizers, due to the analogy between voltage and pitch, has been the underlying tenor of the more recent analogue revival. "The analog days are here again with a vengeance", Pinch and Trocco assert; "Although we live in the digital age, there is something enduring (not to say endearing) about analog synthesizers. Today, an analog revival – a return to 'knobs and wire' – is in full swing".⁴⁹ One finds similar sentiments in other authors as well; furthermore, it must be said that the very appearance of so many book-length

⁴⁶ Ibid., 166.

⁴⁷ Žarko Cvejić, "Do You Nomi? Klaus Nomi and the Politics of (Non)identification", *Women and Music* 13, 2009, 66–75.

⁴⁸ For more on Kraftwerk and Tangerine Dream, see Macan, op. cit., 142; Pinch & Trocco, op. cit., 305; and Cateforis, op. cit., 163.

⁴⁹ Pinch & Trocco, op. cit., 317 and 323.

studies, histories, manuals, and the like on *analogue* synthesizers, including works cited in this paper, are another testament to this nostalgia. Also, the same nostalgia may be detected in statements by many famous keyboardists, such as Brian Eno. It is as though the technological counterpart to the musical and visual detachment of synth pop could be found in the detachment between the digital keyboardist and the final sonic result, imposed by the interference of digitization.

Is it perhaps the metaphysics of presence that we are mourning here, that is, its manifestation in the cultural-technological domain of the synthesizer? For, in the testimonies of a number of famous keyboardists from the analogue era, one feels a sense of direct attachment to the machine, as in Suzanne Ciani's 'love affair' with her Buchla Box, or Malcolm Cecil and Bob Margouleff's cyborg symbiosis with their modular Moog.⁵⁰ These artists apparently felt a direct, physical, *symbolic* link to their instruments, much like a violinist feels to her strings and bow; for them, their analogue synthesizers were not just instruments or machines, but arguably extensions of their own bodies, through which they could also establish a direct connection with their music. Such sentiments are hard to come by in the digital era, in the 'sober' grey world of the 1980s and beyond, and it might be fruitful to rationalize their absence in terms of the wholesale mass-cultural anxiety of the alienation supposedly inflicted upon us by machines, of which the *Terminator* and *Matrix* film series might be the most salient cinematic examples.

These days, digital synthesizers are mass-produced by mighty multinational corporations such as Yamaha, Korg, and Roland and gone are the times of Robert Moog's Trumansburg manufacture. Moog's company had been bought out over 40 years ago and moved to Williamsville outside Buffalo, New York, where it eventually went under; today, the building that housed Moog's workshop on Trumansburg's Main Street does not even bear a plaque or anything to distinguish it as the birthplace of the synthesizer. But vintage and replica Minimoogs are still sought after and routinely sell for more than most cutting-edge digital synthesizers. Is this nostalgia? Or is it melancholia? For, in its own day, the Moog had to fight the same anxieties and prejudices – it was even banned from pop music for awhile⁵¹ – that later greeted the digital synthesizer from some conservative circles. We can never retrieve the 'authentic' sound of the analogue synthesizer: the sound is, of course, empir-

⁵⁰ Ibid., 155–86.

⁵¹ See Pinch & Trocco, op. cit., 148–49.

ically the same, but we cannot hear it that way, because we can only perceive it against the background of digitization and other technological and musical developments that have intervened between the early 1960s and our own time. There is, then, no possibility of return, of an unproblematic homecoming; there is nothing to retrieve, only mourn an object that is lost forever. Of course, we may indulge in the sounds of vintage and replica analogue synthesizers, but we can only enjoy them as new cultural objects, redefined by our ever-changing cultural circumstances, not as artefacts retrieved or reclaimed from the past.

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Summary

The synthesizer, as a novel and incredibly versatile instrument, especially in terms of timbre, played a central role in Western popular music of the 1960s, 1970s, and well into the 1980s, especially in so-called progressive rock and synth pop and other offshoots of post-punk new wave. However, although there is a relatively large number of book-length studies, histories, handbooks, and the like on the synthesizer, analogue and digital alike, and on the music, especially progressive rock, written by musicologists and non-musicologists alike, there is still no book-length study of the synthesizer's impact on and meanings in this repertory. The text offers a historical survey of the emergence and early development of analogue and digital synthesizers, from Robert Moog's and Donald Buchla's pioneering designs of the 1960s, some of their main competitors' analogue designs of the 1960s and 1970s, up to the mass-produced commercial digital synthesizers of the 1980s, manufactured by the likes of Yamaha, Roland, Korg, Casio, and other multinational corporations. It then proceeds to discuss some of the salient issues regarding these various instruments' impact on and meaning in 1960s progressive rock and 1970s and 1980s synth pop, most notably their role in the performance and staging of normative hyper-masculinity in progressive rock by figures such as Keith Emerson of Emerson, Lake, and Palmer and the renunciation of such a model of masculinity accompanied by a wholesale air of detachment and dehumanization in 1970s and 1980s synth-pop acts such as Gary Numan.

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'ROOTS IN THE AGE OF YOUTUBE': OLD AND CONTEMPORARY MODES OF LEARNING / TEACHING IN SERBIAN *FRULA* PLAYING

Abstract: During the first two decades of new millennium Serbian *frula* playing has been transformed from traditional to neotraditional practice, grew from aural to digitally mediated musical expression and shifted from a relative continuity with the past to specific revivalistic tendencies. The mode of learning of the music has also transformed from aural transmission and memorization without a teacher to combined tutoring and learning via listening to digitally available sources. This paper traces the modes of learning of folk aerophone *frula* throughout the twentieth century and up to the present, and moreover analyzes how the relation of the teacher and the pupil, although being a recent invention in *frula* practice, serves as a counterbalance to the mediatized way of learning (of) music.

Keywords: *frula*, Serbia, teaching music, learning music, digital environments, aural learning, hybrid learning, music learning and technology

From living tradition to revival

In 2007, a discussion among the cacophony of similar, quick, solution-oriented exchanges popped up in the Serbian area of the Internet: in one online forum, a person was wondering whether a 'tutorial' for *frula* playing could be

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found somewhere in virtual space, since it was not possible to locate it via the common Google Search. Suggestions followed concerning the basics of *frula* by relying on the instructions for the classical flute or for the simple toy recorder; buying a book-manual by a renowned local *frula* player; downloading a score for a particular song, and, in several instances, asking some notable *frula* player (*frulaš*) for lessons. Among the responses, somebody suggested that the inquirer should try to learn how to play on his own, by listening and letting his fingers 'do the work' – this particular suggestion wasn't, however, taken into account as a serious one. Roughly at the same time, a change was taking place in the very core of the *frula* playing scene in Serbia: older players, such as the already vanishing generational cohort whose skill was treated as somewhat remote in the overall context of Serbian music culture, were suddenly becoming highly sought-after transmitters of traditional knowledge for the young generation that started to express an interest in learning the *frula*. Since then, many recordings of the *frula* repertoire were uploaded on various Internet venues, with the highest concentration on video sharing platforms such as Youtube. Yet, the old way of learning by being submersed in the everyday presence of the sound and literally 'stealing' the art of playing by simple acts of listening and repeating, wasn't included in the recent popular ideas about maintaining *frula* practice, because the gap between the experience of old musicians and the young ones – the latter being 'digital natives', did not allow for this. The renewal of practice transfigured the past and made it into a new, sonically and experientially different present.

A small and delicate wooden wind instrument, the *frula* is a strong symbol of Serbian pastoral music with a tradition of playing that waxed and waned throughout the 20th century, but it nevertheless maintained a solid continuity with the historical past. During the first decades of the new millennium, and mostly under the influence of the budding Serbian world music community and its growing importance for the local commercial popular music scene after the turn of millenium, *frula* playing underwent a revival, as many young people expressed an interest in the *frula*, and older players (often amateurs) assumed the role of teachers, sometimes with a few selected students, and at other times with quite large groups of children and teenagers.¹ It can be argued that the 21st century setting for *frula* playing with the inevitable and growing importance of new, digital ways of storing music and learn-

¹ Iva Nenić, *Guslarke i sviračice na tradicionalnim instrumentima u Srbiji: identifikacija zvukom*, Beograd, Clío, 2019, 140–143.

ing in virtual contexts, and also a particular choice that blended older rural and the early modernized repertoire from the previous century, changed the practice considerably in a relatively short period. In agrarian, pre-industrial Serbia, the *frula* was commonly played in villages during various community gatherings that included lively folk dances, but also during leisure time or when shepherds were tending their flocks in the pastures. This end-blown instrument has six finger holes, a duct and one thumb hole at the back, and it is made of different sorts of wood (plum, cornel, black locust, the boxwood tree, etc). Its typical repertoire traditionally consisted of *kolo* (folk dance) melodies, the instrumental version of songs, improvised shepherd melodies played while herding cattle or sheep ('ovčarska svirka', 'čobanska svirka') or improvisations played on ox carts that were transporting various kinds of goods ('rabadžijska svirka', 'po putnički'). During socialism, many of the village folk music practices were either institutionalized through the cultural politics of the state as the representative and non-nationalist folk culture of various nations comprising the Yugoslav people, or they slowly tended to die out, as massive industrialization and modernization were profoundly transforming the landscape of Yugoslav culture. *Frula* playing was incorporated within the framework of socialist folklore-related societies (sing. KUD, 'kulturno-umetničko društvo'), but it was particularly affected by the rise of the modern state radio as a new and potent setting for the top-down transformation of folk music, together with other media for sound storing and reproduction like gramophone recordings. Early postwar promoters of the modernized *frula* sound, like the notable musician Sava Jeremić (1904–1989), helped forge not only a specific repertoire that is nowadays taken as the golden standard, but also introduced the instrument into a new, mediatized and sonically different medium – amplified, aired, mass-consumed music tailored to retain the 'folk spirit' and yet, to sound modern and closer to Western standards of music in terms of tempered scales, strict time measures, wider tonal ranges, etc. The post-WWII generation of famous *frula* players took part in modifying the sound of this non-tempered, small and soft-sounding instrument according to the requirements of the state radio as the chief promoter of the new folk sound. During most of the 20th century, the *frula* was supposed to fit the aesthetic and technical standards of the official radio folk orchestra made up of chiefly Western musical instruments, in order to create a modern yet locally distinct music appealing to a wider audience, and to remain concurrent with newly introduced folk music instruments of Western origin, such as the ex-

tremely popular accordion.² Following the attempts to modernize the sound and to improve the technical and ergological features of the *frula*, new, tempered instruments able to play common modulations started to be constructed³ and merchandised during the late 20th and early 21st century. The repertoire created and disseminated by the state institutions during the socialist period, consisted of modernized folk music pieces, newly composed dance tunes and songs and some old time melodies preserved as part of the still vibrant village culture, served as the basis for the contemporary reinventing of *frula* practice⁴. Notable players that had served as a link between the old-fashioned village music and the modernized 20th century *frula* sound were iconic figures promoted by the Yugoslav State Radio, for instance, Adam Milutinović

² Ethnomusicologist Andrijana Gojković noticed that the rapid modernization and the fast rise of technology after WW2 brought a substantial change in the role and function of folk musical instruments in Serbia: she warned that the centuries old musical instruments with an established role in everyday life were quickly abandoned in favour of “various factory-made instruments and even musical devices that are the latest technological fad and that require one only to press a button to get music according to one’s liking” (cf. Андријана Гојковић, “Историјски пресек друштвене улоге народних музичких инструмената у Срба”, *GEM*, 49, 1985, 129). By posing the question of whether the grouping of instruments into artistic (related to classical music) and folk will gradually vanish, but leaving it to future scholars to answer, she accurately depicted the dilemma that her generation of ethnomusicologists was facing, as they were able to evidence the impact of the first wave of modern technological development on traditional music cultures. It is interesting to note that the categories of folk and Western musical instruments did not vanish in the meantime, but that certain musical practices previously belonging to village music were modified in order to ‘elevate’ their social status more closely to ‘high’ culture.

³ The transformation towards the tempered scale started from the 1960s, and in 1978 ethnomusicologist Dragoslav Dević noted that the newly built, shorter *frula* instruments have a natural acoustic system, “with a tendency of reaching towards the tempered system, in order to play the major scale more precisely” (cf. Драгослав Девић, “Савремене тенденције развоја свирале у Србији у процесу акултурације”, *Развиџак*, 4-5, 1978, 70). The famous virtuoso player and *frula* maker Bora Dugić actually created the highest standards for contemporary instruments and raised the bar for the excellence of playing for today’s Serbian *frula* players. In his own workshop, with precise measurements and self-made tools for crafting, Dugić has created technically superior types of *frula* that have the possibility of playing two scales set apart a half tone, thus widening the technical possibilities of the instrument.

⁴ Cf. Mirjana Zakić, *Dušom i frulom: Dobrivoje Todorović*, Beograd, FMU, 2015, 39–41.

Šamovac (1886–1946),⁵ Sava Jeremić, and Tihomir Paunović (1932) or, later, major radio and TV stars like Borislav Bora Dugić (1949), who is probably the most renowned figure in the contemporary *frula* community at the present moment. However, the transformation of *frula* practice during the previous century was not solely championed by prominent stars of *mediaized*⁶ folk music, but also by the efforts of less famous musicians that were disseminating a new repertoire and impacting their given localities, while sometimes also actively working on technical and sound innovations. One of these was a distinguished player and *frula* maker, Mitar Vasić, who experimented with the technical crafting of *frula*, while his repertoire, mostly consisting of *kolo* dances and songs, also included some new melodies of foreign origin, popularized by the radio, such as Peruvian /the Andean melody *El Cóndor Pasa* or the popular Russian melancholic song *Moscow nights* (Подмосковные вечера).⁷ This model of keeping the core repertoire local (regional) and traditional, while adding certain popular pieces that are of foreign origin and/or composed, remained pretty much in place for the subsequent generation of players, up until now. For example, young *frula* players that I worked with during a longitudinal field research of the Serbian *frula* practice performed in the second decade of the new century, almost all inserted different popular tunes in the otherwise traditional and local repertoire, in a wide range from so-called 'ethno' (world music) melodies and some catchy TV advertisement music, to pop and movie songs, and contemporary classical music and jazz. This possibility to express different music idioms was strongly supported by

⁵ Adam Milutinović Šamovac was a key *frula* player who was promoted from a village musician to the status of a folk artist in the interwar period in the Kingdom of Yugoslavia, and who, in addition to being a pioneer figure in the promotion of the *frula* in the early days of radio in Serbia, also published for foreign record companies like Columbia and Decca records and had an international career. Cf. Marija Šurbanović, "Frula – tradicionalni dis/kontinuitet", *Putevi kulture – časopis za kulturu i umetnost*, 13/14, 2009, 2.

⁶ Mediaization is a concept envisioned by Krister Malm and Roger Wallis in 1984. It refers to the changes that happen when music is introduced into a new mass media context, spanning from the use of new sounds and instruments, the impact of technology on timbre, forms, formats and styles to textual changes, the inserting of certain music into new, geographically and culturally distant settings ('transplantation'), and the rise of different claims over authenticity (conservativism, 'mannerism', authenticity seeking). Cf. Krister Malm, "Music on the Move: Traditions and Mass Media", *Ethnomusicology*, 37(3), 1993, 344 et passim.

⁷ Mirjana Rakić, *Graditelj frula i izvođač Mitar Vasić*, graduation thesis, Beograd, FMU, 1987, 82.

the great technical improvements of the *frula*, but it was also made possible by players with a formal music education, who, especially at the end of the 20th century, started to introduce new interpretative and agogic features, like particular kinds of accents, the more frequent use of *staccato*, a wider range of ornaments and the use of glissando, tonal modulations and cadencing in a manner similar to classical music.⁸

The nineties saw the rise of interest in local folk music of the 'authentic' kind, as the dominant post-socialist cultural politics was centered on the re-discovery of neglected national cultural forms, and simultaneously, the newly risen world music scene exploited various genres and sounds of local, chiefly rural music, as the source for the new sub-cultural craze. It is interesting to note that although the *world* or *ethno* music of the nineties relied predominantly on rural music, *frula* playing largely remained outside of this folk music revival, instead growing steadily through institutions such as the Festival of the Frula "Oj, Moravo" in the village of Prislonica (central Serbia) since 1988, as a major event to promote the cherished local and national music heritage without cross-overs or significant contemporary influences. The first formal teaching of the *frula* was in fact organized during the annual festival in Prislonica in 1994, but the true interest in prolonged *frula* classes, in the form of private tutoring, group lessons and short-term courses started to flourish in the early 2000s when *ethno* music became highly popular and the market sought new sources to draw from, apart from village songs that were the basis for the nineties' revival. Here, I imply the musical revival in the meaning proposed by Tamara Livingston, as a social movement that restores (or believes to restore) a particular musical system that has already vanished, or that it is threatened by contemporary development.⁹ The participants of the *frula* revival of the 2000s, who have also introduced neglected or almost forgotten folk melodies to a certain extent, as part of the search for authenticity during the first two decades of the new millenium, also favor complex new pieces composed by contemporary iconic players, thus compromising between the revivalist quest for the old, on the one hand, and the advanced technical standards of playing and the choice of virtuosic contemporary mu-

⁸ Cf. Dragoslav Dević, op. cit., 70; Nice Fracile, "Promene stila i repertoara u instrumentalnoj muzici Srba, Vlaha i Rumuna u Srbiji", *International Journal of Music "New Sound"*, 18, 2001, 102.

⁹ Tamara E. Livingston, "Music Revivals: Towards a general theory", *Ethnomusicology*, 43(1), 1999, 66.

sic that elevate their social status, on the other. Local annual folk music festivals often testify to this kind of conflict, coming from two directions. Firstly, the two main categories of *frula* playing where the players can compete – ‘traditional’ (soloist and duet, authentic/‘izvorno’) and ‘with the accompaniment of the orchestra’ that were created in the early post-socialist transition of the nineties, are still in place. Older amateur players can easily fit into the first category since they were able to learn the older repertoire and style in their youth. Younger players often wish to display technical and interpretational brilliance, accompanied by the orchestra and are less inclined to preserve the older, ‘simpler’ playing style, with some exceptions; older players also like to play with the orchestra, since it was a model of success for *frula* musicians in Yugoslav culture, but a greater number of them are able to accurately present an older and ‘authentic’ style, and their non-tempered instruments that clash with the sound of the orchestral accompaniment, and the general lack of experience in playing together with an orchestra, relegate them to the first category of ‘authentic’ playing. Secondly, the dispersion of available *frula* recordings of various origin – chiefly, published radio and commercial audio and audiovisual recordings and some field recordings on Youtube and other audiovisual sharing platforms, actually form a repertoire source for younger players. Thus, the conflict between the revivalist urge to preserve and the genuine impulse to perform modern and cross-genre music on the *frula* is a direct symptom of the relative continuity with the tradition of the old, but also of the influence of new digital broadcasting and storing media that can both, as Krister Malm points out, “contribute to safeguarding music traditions and to their remodeling or even destruction”.¹⁰

A teacher and apprentice: learning the old way

In the preindustrial, premodern everyday setting, *frula* playing was almost never formally taught. In villages, young people were supposed to ‘steal’ the craft and their way of learning consisted of copying the older and more experienced players, while practicing in relative solitude until they were ready to perform during village gatherings (*sabori*), dancing events, weddings and celebrations of patron saints. Although the older men would sometimes give a brief instruction to a boy,¹¹ usually at the very beginning of playing, the main

¹⁰ Krister Malm op. cit., 351.

¹¹ Girls who played the *frula* were rarer and their learning was restricted by social norms

part of the learning process was based upon repeated acts of aural memorization and practicing while being alone. This way of learning was noted by early researchers of Serbian folk culture: for example, Petar Ž. Petrović observed that a boy would start to whistle dance tunes and songs around the age of six, and would then continue to practice on a small *frula*, so finally his “self-taught (*samoučko*)” playing could be later “polished by playing together with more advanced musicians”.¹² One of the famous self-taught multi-instrumentalists from the 20th century, the *ocarina* player and maker Božidar Vekić expressed this manner of learning with a laconic phrase “I listen, I watch and I steal”.¹³ *Frula* players in the aftermath of WWII maintained this way of learning, while increasingly being able to listen to and copy songs and *frula* melodies broadcast by the Yugoslav State Radio. One of the older players from southeastern Serbia, M. Đ. (1942) spoke during a fieldwork interview about how he learned to play indirectly from an older skilled neighbor while herding sheep. However, he repeatedly compared his immediate role model to the famous radio *frula* star, Sava Jeremić.¹⁴ Many older *frula* players still remember how people were listening on early wireless devices like a crystal radio receiver popularly called ‘a wire’ (*žica*) where only one person could use the earphones: this fact was mentioned by several older generation *frula*

of gendered behavior that required women to stay out of public roles, especially after the onset of puberty. However, a number of female players, among whom many were praised for their exceptional skills, was noted in various published sources. In the contemporary context, there are many female *frula* players, from the oldest ones, who learned to play in the old way (herding, alone), to the mid-generation (influenced by the radio and, later, the record industry) and young players belonging to the ‘new media age’ (girls and young women). In the cohort of young *frula* players, girls measure equal to, and in certain instances, even outnumber boys. For more information on female *frula* playing, see Iva Nenić, op. cit., 2019.

¹² Petar Ž. Petrović, *Život i običaji narodni u Gruži*, SEZB LVIII, knj. 26, Beograd, SANU, 1948, 367.

¹³ Zagorka Marković, *Narodni muzički instrumenti* (Zbirka II), Beograd, Etnografski muzej, 1987, 45.

¹⁴ It is interesting that the metaphor of stealing the art in the particular instance of this player worked twofold, both in the figurative manner of indirect learning via listening, and in the direct meaning, as M. Đ. also, as a poor boy, literally *stole* a *frula* from a neighbour, in order to obtain an otherwise inaccessible instrument. M. Đ. later on proceeded to build instruments, and so far has made more than 100 *frula* pieces. Cf. Zakić et al., Interview with Miodrag Džunić, Archival signature: NSZ 013, Field recordings of ethnomusicological workshop „Nišnu se zvezda“ (audio recording 0072013), 2013.

players when they describe how the media influenced *frula* practice, and according to my informant M. I., elderly *frula* musicians like Mitar Vasić (1925 – 2011) were learning some melodies that way. M. I. and other middle-aged players used to make audio cassette collections during the eighties and early nineties both by buying and by creating personal mix-tapes of recorded *frula* pieces broadcast on radio.¹⁵ In these instances one can observe how the post-WWII generation of *frula* players had started to transform their way of learning from ‘stealing’ the art to the mix of indirect influences of surrounding amateur players with the direct impact of modernized folk music streamed via radio. This was a process of a gradual modification of local repertoires of the *frula* that included a specific choice from tradition by a powerful socialist ideological state apparatus, under the *credo* that broadcast music should include and further ‘develop’ the fittest examples of folk music culture that also appealed to the taste and cultural needs of the newly created Yugoslav nation. One of the greatest contemporary *frula* players who balanced between the local style from Central Serbia and the newly risen pan-regional repertoire during socialism, Dobrivoje ‘Doca’ Todorović (1934 –) can also serve as an illustrative example for the leap from village to mediated music practices. He was generally self-taught, although his grandfather would occasionally “correct a few tones”.¹⁶ Todorović was also among the first *frula* players who recorded traditional melodies with the accompaniment of the State Radio Orchestra, led by the celebrated violinist and conductor Vlastimir Pavlović Carevac. Todorović’s contribution, together with other notable *frula* players of the 20th century consisted not only of maintaining the specific local and regional style but also of creating a modernized, yet recognizably folk *frula* sound that other players embraced as a new cultural, technical and aesthetic standard. It is interesting to note that Dobrivoje Todorović did occasionally teach *frula* playing to youngsters as part of extracurricular activities during socialism,¹⁷ but this did not lead to a new, institutionalized and fully established way of *frula* teaching – successful players continued to learn the instrument on their own terms, while also picking up the mediatized and partly

¹⁵ Iva Nenić, Interview with Milinko Ivanović. 5th August 2019, Archival signature: MI_019, personal digital archive, 2019a.

¹⁶ Mirjana Zakić, op. cit., 22.

¹⁷ Iva Nenić, *Deregulacija kanona: identiteti, prakse i ideologije ženskog sviranja na tradicionalnim instrumentima u Srbiji* [Deregulating the Canon: Identities, Practices, and Ideologies of Women’s Playing Traditional Instruments in Serbia], Defended Ph.D. thesis, Belgrade, FMU, 2015, 221.

transformed *frula* repertoire and style from the radio, and later on, through the cassette culture of the late eighties and early nineties.

To sum it up, the figure of a teacher in the *frula* tradition was not a common one, as self-taught and accomplished players (neighbours, relatives or older friends) served as paragons, and not as real teachers for young interested people. The rise of modern media during Yugoslav socialism created the first 'stars' of mediatized and reconfigured *frula* practice like S. Jeremić, T. Paunović, V. Kokorić, and later Bora Dugić, Milinko Ivanović, and others. They have greatly contributed to selection from the tradition by being promoted and broadcast by media and, later, the recording industry, and their respective styles and repertoires have been copied by many amateur players. The rise of contemporary *frula* private schools in Serbia after the turn of the millennium brought substantial changes to a process of learning the instrument. Many young players could name a few of the famous *frula* performers from the 20th century whose style they value and sometimes imitate, but other circumstances regarding learning have changed considerably. Young players of today rarely 'pick' the skill of playing from a person in the context of their everyday life. The playing of traditional folk music instruments has been included only in some state and private music schools,¹⁸ as well as in university education quite recently,¹⁹ and many young people who are in search of training are not able to attend formal music education due to various reasons, so their families take them to private tutors instead. Many pupils travel to other towns to attend a lesson (Picture 1).

The discourse surrounding the *frula* often connotes a positive attitude towards national identity and culture, hence the older players who teach are often portrayed as the beacons of tradition and true mentors to their young stu-

¹⁸ For example, the departments for traditional singing and playing at the state "Mokranjac" music school in Belgrade and of the state "Mokranjac" music school in Kraljevo, where the first teachers were skilled *frula* players without a formal classic music education, and of lately, ethnomusicologists with an university degree. For private schools, *frula* lessons are included as something 'exotic' that can raise the status of a particular school on the highly competitive private education market, and institutions like the "Master Blaster" school of *frula*, led by the young prominent player Nebojša Brdarić, offer to teach a wide range of the repertoire from the old (Balkan) style of playing to new compositions, and place emphasis on virtuosic skills.

¹⁹ The Department of Ethnomusicology of Belgrade's Faculty of Music has formal lessons regarding *frula* playing at B.A. level, focused on the preservation and on the minutiae of older, authentic village folk music idioms.



Picture 1: A renowned *frula* player Dobrivoje Todorović teaches children how to play in his home in Vlaška village (near the city of Mladenovac), in 2014.

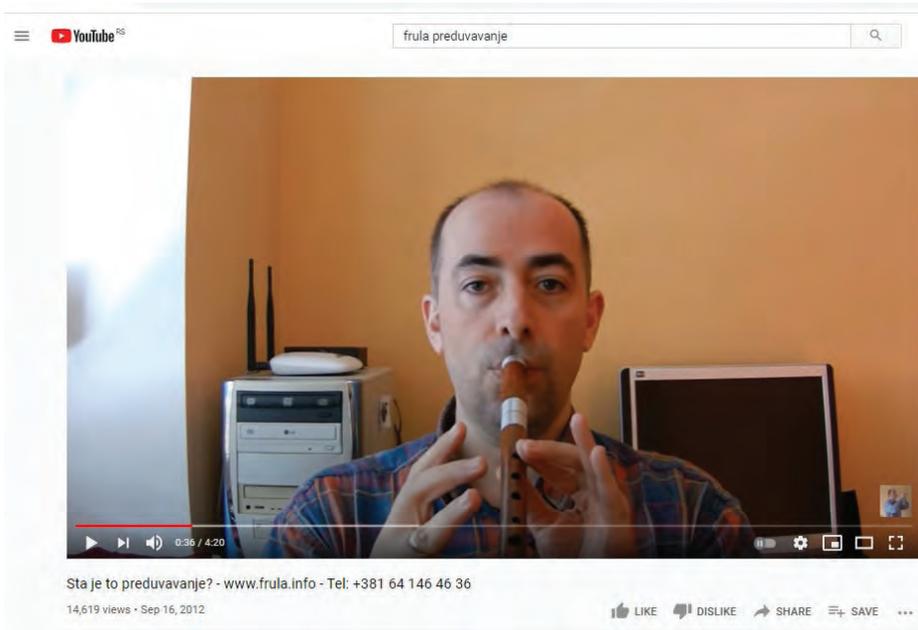
dents. Although this specific teacher – student bond is a recent invention, it is retroactively constructed as *traditio*, an old-time ‘handing down of knowledge’, although learning by direct teaching was not typical of *frula* practice and moreover the teaching methodologies, repertoire choices and techniques of playing vary greatly among several contemporary ‘schools’ of *frula* playing. The contrast between the immediacy of human agency (a real teacher and the uniqueness / transience of his/her music delivery) and the immediacy of digitized culture (instantaneously available and *repeatable* music) is something that I have repeatedly encountered during my recent fieldwork. Apart from having a ‘real’ teacher, many students of the *frula* also have a certain preference among the notable players and turn to Youtube and other music-sharing platforms and websites in search of a repertoire, technique and style. Among my informants of whom several young adults recently became accomplished *frulaši*, the majority rely *both* on teacher-mediated learning and exploring the sources available on the Internet. Some of them put the major accent on the

substantial self-exploration of digital sources in terms of repertoire, style and technique, while a lesser number of younger players strive to keep the standard of direct learning from the teacher and 'reliable' sources (e.g. the 'standards' of the older repertoire, field recordings) and thus maintain a balance 'with' tradition.

The 21st century *modes and nodes* of learning the *frula*

At present, *frula* playing is almost never learned in solitude: those who are interested do so either through private individual or group lessons with well-known older and a few renowned younger players, or to a lesser extent through state and some private music schools. The Internet is also a silent ally in this process, as the majority of today's players also reach to digitized sources. A rather telling example of the latter is an online string of lessons about *frula* playing on a YT channel linked to the website frula.info. The teacher, Dragan Jovanović from Novi Sad, has recorded a number of videos where he explains *frula* playing from scratch, starting with a lesson on the history and basic features of the instrument, giving instructions on how to produce tones, position the fingers and hold the *frula*, proceeding gradually to more advanced topics like overblowing, and, finally, and on how to play well-known songs and instrumental dances (like the Macedonian song "Zajdi, zajdi, jasno sonce" or the Serbian "Užičko kolo"). The main performer in videos is Jovanović himself, and he speaks in Serbian and, occasionally, in fluent English, since the website is also a webshop that sells hand crafted instruments (gusle and *frulas*) and Serbian national costumes, apart from being linked to a YT tutorial. (Picture 2)

This online digest of lessons with the accompanying Internet marketing of the *frula* as a product is related both to the Serbian *frula* revival, and to a recently reignited interest in Serbian traditional culture in the diasporic communities, which also produces a specific demand for those who could (rather quickly) 'train' future players in Serbian diasporic cultural societies that preserve folk music and dances. The cultural repositioning of distinguished older players into teachers has relied on a discursive entwining of the tropes of *authenticity* and *excellence*, as some of them are labeled as true bearers of old-time rural national / local music due to their knowledge and experience. For example, Srećko Perčević, a former bus driver and good *frula* player and maker, after his retirement received a teaching position in 2005 in a public music school in Kraljevo, in western Serbia. He has also published more than



Picture 2: A screenshot of an instructional Youtube video by Dragan Jovanović, that explains and demonstrates the basics of producing overtones on *frula*. Jovanović often produces explanations both in Serbian and in English.²⁰

one instructive book regarding *frula* playing. While it is not common to start a job at a state school without a sufficient teaching degree, the experience, awards at folk music festivals and the fact that this musician was recognized in the local community, helped this player, as well as a few similar ones in taking an active role in the contemporary *frula* revival. Another *frula* player of the older generation, Milutin 'Cveja' Cvejić, from the town of Brus on the slopes of central Serbia's Kopaonik mountain, worked actively on reestablishing the *frula* in the local municipality after 1996, and since the second decade of 2000s has launched a local organization where numerous children from his hometown and the surrounding villages have been privately taught how to play the *frula*, taking part collectively in many festivals and frula-related events under the label of 'the Brus school'. While I was observing his group lessons on several occasions, he insisted on showing me and letting me record only some parts, spoke about his specific methodology and highlighted the

²⁰ https://www.youtube.com/watch?v=R82WDcxmLts&t=88s&ab_channel=FRULA-GUSLEDraganJovanovic Last access date: 29th December 2020.

value of the local repertoire and the local manner of playing. Another highly important *frulaš*, Bora Dugić, a virtuoso and innovator of *frula* crafting, can be credited for the standards of playing that many active younger musicians of today hold as the highest goal. His unique, highly specialized methods of *frula* making are often portrayed as an advanced and almost secret craft, with a specific discourse laden with elaborate metaphors and almost poetic language regarding the *frula* past and its future. Having said all this, it can be claimed that the master teachers of contemporary Serbian *frula* playing maintain a special status and highlight the trope of exceptionality by various gestures, in order to rise above ordinary village musicians and the institution-alized folk amateurism of the 20th century, but at the same time they display loyalty to national culture and small-scale local traditions, which is readily embraced by the discourse of authenticity typical of revivals.

In terms of the process of learning, there is also a change regarding the way music is perceived, observed, memorized and practiced. Aural learning / transmission was typical of village music, but today's players, especially the younger ones, utilize audiovisual recordings for the sake of both learning the basics (e.g. melodic skeleton) and more advanced research into the matters of style. I have observed on several occasions how young *frula* players create video recordings of their older or more skilled friends' playing, in order to master the use of the holes, fingering and hand positions by visual inspection. Some teachers also expect their pupils to repeat the melody by both listening and *observing* the movement of fingers. In addition to aural and aurally-visual learning, however, is the case of written music notation. As already mentioned, several *frula* teachers wrote and published textbooks with a brief description of the instrument and its history, and laying the basic principles of playing coupled with scores of the most common *frula* music pieces. This gesture also entails the ambition to elevate the role of the instrument from a 'simple' one tied to village practices, into a more serious music tool capable both of expressing authentic national music, as well as being modern, technologically advanced and apt for more complex music endeavours.

Yet, although the presence of music notation was intended to give more ground to those who learn *frula* in terms of authenticity and style, music transcriptions and written instructions haven't become a favoured way of learning. Written melodies are intended to ensure the *stability* of a sound-object, instead of the *fluidity* typical of aurally transmitted traditions. However, a tendency to value written scores in comparison to aurally perceived and learned music, for a present cohort of *frula* players largely remains a 20th

century thing, since their exposition to today's prevalence of digital visual cultures also dictates a supremacy of mediated aurality of *frula* learning and playing. Younger players use Youtube as a non-biased source, and although some of them were in a situation when they would hear a dance tune or a song that couldn't be found on the Internet, they nevertheless maintain a stance that the present body of digitized *frula* recordings is a reliable foundation, sometimes even claiming that the 'authenticity' of their playing directly comes from the practice of dedicated listening to a good, 'authentic' recording. The belief that the use of recordings that directly show a *frula* player's fingers helps in learning the music at home with more ease, and that the slowing down of recorded melodies also serves the same role, is something new and common in the group of young players. Some teachers thus also prepare detailed video lessons, either on DVDs or on their own blogs or YT channels. The present entangling of aural, recorded and notational sources of the *frula* repertoire, indicates that the music's "main modes of storage and distribution"²¹ have changed and likewise, that the music tradition is being pulled back and forth by different forces, belonging simultaneously to several socio-musical domains and experiential fields. This change from the already lost and yet craved immediacy of aurally and orally transmitted music culture to present the *visuality* of the *frula* sound is close to what Marshall McLuhan described as an opposition between "acoustic" and "visual" space: "Acoustic space is organic and integral, perceived through the simultaneous interplay of all the senses; whereas 'rational' or pictorial space is uniform, sequential and continuous and creates a closed world".²² To indeed see whether the shift from the purely acoustic space to present the multimedialisation of *frula* practice is making it more uniform, it would also letting go of the discourse of authenticity, and instead taking into account the different layers of maintaining, learning and perceiving of the *frula* sound that shape its present practice.

²¹ Philip Tagg, "Analysing popular music: theory, method and practice", *Popular music*, 2, 1982, 4.

²² Marshall McLuhan, "The Playboy Interview: Marshall McLuhan", *Playboy Magazine*, March 1969.

<https://web.cs.ucdavis.edu/~rogaway/classes/188/spring07/mcluhan.pdf>

Last access date: 3rd April 2020.

Who is the Teacher and what is Taught? Human vs. digital agency

Although many contemporary tutors of the *frula* would readily let the pupils record their playing and later use it, some accomplished players are not comfortable with this way of learning, and instead rely on the pupil's aural memorizing or refer the young student to a published recording source. The less known or older pieces that can't be found online, guarded and elaborated the instrument's craft techniques, or the fact that certain older players are simply seen as the last who were able to directly learn the *frula* as part of a living village culture – all point to the special, almost auratic status of contemporary teachers that the contemporary *frula*-related community sees as true masters. The 'old masters' thus employ certain gestures to ensure their specific position as keepers of tradition and highlight the trope of exceptionality, in order to rise above ordinary players. In a typically revivalist ideology, the older players are, as Livingston states, "the source musicians",²³ who enable revivalists to actively (re)construct the authenticity of a given music genre or practice. Apart from that, younger players, as well as some older ones strive to incorporate novel techniques, compose and play pieces 'in the spirit' of authentic folk music, and thus balance between tradition and novelty. In terms of learning and regarding the aid of technology, the older generation players tend to work directly with their students, while the middle and younger generation *frula* players use technology, but in a cautious manner. It is worth noting that the members of the oldest generation nowadays active in the role of teaching, were described by D. Dević more than four decades ago as the bearers of a "new generational style", who introduced more complicated ornaments (double grace notes, *glissandi*, longer trills), experimented with the introduction of new thematic, musically contrasting materials in one piece and became able to perform modulations, among other things,²⁴ so that novelty was already something incorporated in the 'tradition', observed from a present point of view.

Middle-aged *frula* teachers allow for the use of recordings on the Internet to a different extent, and prefer to show and teach the music directly, thus seeing technology as an aide. Some well-known and highly esteemed *frula* players and teachers, like Milinko Ivanović 'Crni' perform intense private and group lessons, but also offer a combination of video step-by-step tutorials

²³ Tamara E. Livingston, op. cit., 70.

²⁴ Dragoslav Dević, op. cit., 70.

with the recording of an orchestral accompaniment, which is a simulacrum of the 20th century coupling of the *frula* with the radio orchestra (Picture 3).



Picture 3: Back cover of the booklet *The school of pipe – saint Nikolaj Velimirović* by frula player Milinko Ivanović (a shortened version of an instructional booklet of the multimedia publication *Škola frule “Sveti Vladika Nikolaj”* (škola za štimovanu frulu) by M. Ivanović, translated into and published in English)

Other *frula* musicians like to put tutorials online more frequently. On the other hand, the approach of younger respected *frula* players to technology and the Internet sources is split between the all-encompassing use of digitized sources and the preference for strictly relying on aural transmission and trustworthy sources (e.g. ethnomusicological and radio-based archives). During my interviews with young musicians, the issue of intimacy was brought up frequently. While many of them appreciate their chosen tutor as a role model, the Internet is a silent 'second tutor', as the repertoires, communication and 'checking' or upgrading of a given style or a piece is frequently sought online. Young players of the *frula* frequently point out that the relation with a skilled teacher forges closeness and a specific bonding both to the person and the music, while listening and acousmatic learning lack the warmth of

human interaction. On the other hand, the repeatability / reproducibility and the possibility to easily slow down the sound are cited often as the supreme advantages of digital technology. Young musicians record the 'fingers' of more skilled players of the *frula*, show preference for certain YT recordings with an important visual aspect (appealing video), and learn to play complicated parts of the melody by slowing it down in music software. These new modes of learning are becoming common nowadays, and present a stark contrast to the previous, aurally and memory-based ways of grasping the music. Mediatization dictates not only repertoires, it also creates a specific perception and relation towards playing and listening, on a subtle, but important level that dwells in the territory of an intimate, bodily *knowledge of music* with an impact that is yet to be shown. A fleeting melody becoming a frozen artefact in time by the act of recording, and tender *frula* music now can be stretched and observed in detail, as young players frequently do so – however, the act of 'stealing' is not something preferable anymore, and old players with their 'imperfect' tones, non-tempered instruments and old-fashioned melodies either adjust to the demands of the new markets and new cohorts of budding performers, or their skills and music pass unnoticed, as aspiring *frula* musicians sometimes confess that it is too bothersome to 'remember' something imperfect and so different in every instance of repetition. Or, perhaps, unworthy if not presented and stored publicly? It seems that the whole ontology of listening and *observing* the sound has been transfigured, as the *act of listening* is paradoxically less valued due to the increased availability of digitally stored sound. On the other hand, the combined practice of learning where the act of playing is coupled by written and recorded sources, now seems prevalent for the generation of mature players-turned-teachers who had the chance to participate in both worlds – in the late culture of auditory learning and in the age of the Internet, thus forming a hybrid soundscape for contemporary *frula* playing. The newly created 'traditional' role of the *frula* teacher, albeit a specific construct in a recent tradition invention, might help in sustaining the fragile, but important aspect of the immediacy of music's transmission, against a colossal tide of artefacts of sound that digitized culture brings about.

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Summary

Frula is Serbian rural folk aerophone strongly connected with the symbolism of national culture and pastorality. The practice of *frula* playing has maintained a relative continuity with the historical past, as it has been gradually transforming from aurally transmitted folk music to mediatized living tradition / neotraditional music throughout the twentieth and the early twenty first century. Although the technical mastering of *frula* and the acquiring of the repertoire in the past had primarily relied on individual learning by aural transmission and the acts of frequent repeating of music in solitude, today the construct of a relation between the teacher (a skilled master) and a student has frequently been framed as a true and genuine traditional way of learning, though being a recent invention. In addition to that, the ongoing depositing of the recordings in digital environments (YT) and the inclination of the cohort of young players to search and listen to music via digital / online contexts, has also added a new interpretative and ideological layer to the changed mode of learning of traditional *frula* playing. The paper outlines the history of *frula* playing since its *mediaization* in socialist Yugoslavia in the aftermath of WWII, throughout its 'ethno' revival after the turn of the century and up to the current hybrid model of combined taught playing and learning by relying on the iterability of digitally transmitted sound available online. The testimonies of historical and contemporary *frula* players have been analyzed, and the issues of human and digital agency in teaching and learning of this Serbian traditional music instrument have been tackled as well, with a significant attention paid to imagined construct of 'traditional' role of *frula* teacher and his mentoring stance, and to the coupling of tutoring with the self-teaching in form of mediatized learning / listening.

VIEWS

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(RE)POSITIONING ART MUSIC IN CONTEMPORARY TRADITIONAL AND DIGITAL MASS MEDIA/RADIO CONTEXT

Abstract: This paper discusses, actualizes and problematizes the representation and treatment of art music in the context of contemporary mass media radio discourse, in its traditional and digital/internet formats. The thesis is that understanding the content of high culture and art music is key to the social and cultural progress of the audience, and that it implies the clear views of the creator of the work of art music, on the one hand, and the experience of the recipient – that is, the audience, on the other hand. In this context, traditional and digital mass media must continue to act as the main transmitters/mediators of musical creation. Through the prism of art music on the radio, the types and ways of the operation of contemporary (meta) mass media are detected, as well as the effect of the reception of elements of mass/media culture on

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the audience. The critical-analytical-interpretive method interprets the phenomenon of artistic music on the radio and contributes to the research of the impact on the audience with music as the key parameter of mass media discourse.

Key words: mass media, radio, digital, Internet, global network, art music, music editing, mass media culture, audience

The culture of mass media, that is, the mass media culture derived from mass media messages, is developing simultaneously with the culture of the modern and postmodern. Mass culture is shaped by direct or subliminal messages of the mass media created with the aim of being adopted as the dominant social patterns and models. Aimed at a broad spectrum of consumers, it is often determined as: unified, standardized, non-inventive... With the dominance of the market economy and commercialization from the mid-twentieth century till today, mass media culture, thanks to its accessibility, is an effective means of direct communication with the audience and influences it. Whether it encourages its consumers to engage, acts informatively, or skillfully indoctrinates by setting questionable models of behaviour and measures of value, mass media culture is indisputably a phenomenon worthy of continuous research and analysis because of its power to transform and adapt.

Postmodern and mass media culture form a kind of megaculture because they connote the complex sociological, economic, biopolitical, artistic forms of behaviour, meanings and influences that determine the epochs of civilization.¹ Bearing in mind that megaculture is formed by means of production, exchange and consumption (market capitalism), globalization, as well as various forms of presenting meaning, values and beliefs (mass media), it is clear how postmodern and mass media culture are the *raison d'être* of the mentioned megaculture.

In the age of the increasingly dominant market economy and commercialism, that is, material profit as the imperative, works of art are increasingly integrated into commodity, serial production directed towards consumerism, in the sense of art as a material good that depends on consumer satisfaction. Thus, artistic music often loses its *l'art pour l'art* function as an independent object of aesthetic (and any other) contemplation, positioning itself around consumers in an adequate commercial context and framework, in order to be generally accepted. Significantly contributing to this is the intensive commercialization of mass media whose space for the promotion of high art,

¹ Miško Šuvaković, *Pojmovnik teorije umetnosti*, Beograd, Orion Art, 2011, 431.

especially in the context of domestic commercial media, is practically non-existent.

Connoting the society of the spectacle as a “view of the materialized world”² high art, within the mass media, postmodern megaculture, also becomes a kind of commodity whose survival on the market depends on an adequate attitude towards consumers. The word ‘consumers’ is intentionally used here because the artistic audience/auditorium in the era of the market economy, the society of the spectacle and the expansion of new mass media forms has been transformed into a passive³, active and/or interactive⁴ user of offered commercial mass media contents.

In modern times, in commercial mass media discourse, art music is subject to stereotyping as formally and market-oriented towards a specific, and in the mass media context, small audience. In addition to the fact that the demonization of art music in the context of commercial media is unacceptable, there are also critical prejudices that label this genre as unsuitable for the general public, i.e. they generally emphasize the audience as insufficiently musically literate to accept the contents of artistic music, and in the context of a market economy to consume them adequately and to a large extent. Mass media mediation is largely responsible for this creation of a socio-cultural reality and the negative generalization of fans (consumers) of art music in the broadest context. Contrary to all the above, occupying the audience’s attention and turning it exclusively to consuming popular music on commercial mass media seems to be aimed at essentially passivating the public’s social awareness, which results primarily in the absence of attitude and development of critical thinking.

Mass media in the postmodern are a mechanism of serial products, a metaproduct of postmodern technological development, and a representation of the social order and positions. With their form and essence, the media to an exceptional extent determine social life and have an influence on its organization. Culture as a “concept based on opinion, behavior, lan-

² Gi Debor, *Društvo spektakla*, Beograd, Porodična biblioteka, 2003, 18.

³ Max Horkheimer i Theodor Adorno, *Dijalektika prosvetiteljstva – filozofski fragmenti*, Sarajevo, Izdavačko preduzeće “Veselin Masleša”, 1974.

⁴ Ана Мартиноли, “Трансформација радијског аудиторијума као последица конвергенције традиционалног радија и интернета”, in: Петар Марјановић и Милена Драгићевић-Шешић (ed.), *Зборник радова Факултета драмских уметности*, 17, Београд, Факултет драмских уметности, 2010, 219–235.

guage, customs, the identity of a society, under the influence of the media grows into a new communicational, virtual model”⁵ The system of cultural values becomes an inseparable part of the society of the spectacle, through the propagation of the phenomenal and the shaping of the social value system in relation to the phenomenal,⁶ whereby the value system is transformed. New, primarily market-economic imperatives penetrate the domain of high art, which becomes absolutely suppressed as non-commercial (unprofitable) within the commercial mass media because it presumably does not address a wide audience, but a narrowly selected / target / focus group.

However, art music is transcending the limited space within the commercial mass media thanks to the expansion of the global network (as synonyms for the Internet) at the beginning of the new millennium. The new digital, mass media, and social order affect the quantity and ways of presenting and consuming art music in the modern mass media sphere. Within the mass media/postmodern/megaculture, a new global (Internet) community is determined, inhabited by a newly established post-technological, information society that ‘manages’ an endless technological, digital space with an unimaginable abundance of data. In this context, culture is determined and (re) shaped by technological innovations and continuous changes, as well as the convergence of the mass media, and thus the ways of sending messages to the audience; and “new electronic technologies of the postmodern information age, although sometimes beyond the human experience of time and space, and often invisible to that very experience, are technological forms of existence that we can neglect less and less today”⁷. Space and time in the context of the global network become relative concepts, without limitations. The change that is happening with the expansion of the Internet at the beginning of the new millennium refers not only to the relativization of space and time, but also to cultural models, as well as mass media forms and contents. The availability of information and the possibility of independent choice result in the audience behaving in completely new ways towards the mass media, artistic and cultural contents.

⁵ Vesna Milenković, “Estetizacija medijske realnosti – mediji i publika kroz prizmu Krisa Hedžisa, Sofi Bisonet i Robin Arčer”, in: Dragan Žunić i Miomira M. Đurđanović (ed.), *Balkan Art Forum, Umetnosti i kultura danas, zbornik radova sa naučnog skupa*, Niš, Univerzitet u Nišu, Fakultet umetnosti u Nišu, 2014, 245.

⁶ Gi Debor, op. cit., 19–20.

⁷ Marina Gržinić, *U redu za virtualni kruh*, Zagreb, Meandar, 1998, 10.

Understanding the content of high culture and art is two-way and implies, on the one hand, clear views of creators of works of art, as well as the experience of recipients, i.e. the audience, on the other hand, while the mass media, regardless of format, must act as transmitters or mediums of artistic creation. It is indisputable that music, regardless of its genre definition, is a powerful means of communication and correlation with the audience in the sense of forwarding certain messages. In contemporary mass media discourse, whether it is about traditional commercial media or new Internet/online formats, the placement of artistic music and the ways in which the audience receives, but also accepts artistic content are being problematized.

Throughout its nearly century-old history, radio as an influential mass media has proven the power of survival and transformation, despite all the technological challenges over the decades. For that reason, the position of art music is best manifested through the level of its representation and treatment in this mass media. From the founding of Radio Belgrade in March 1929 until today, from the appearance of the first domestic commercial radio stations in the second half of the twentieth century, and the Internet during the new millennium, domestic radio discourse is absolutely in line with European mass media flows and as such is meticulously analyzed and continuously interpreted.

It is important to emphasize the distinction between the treatment of (artistic) music on a public broadcaster, that is, the state radio and commercially formatted radio stations. The state radio broadcaster has retained the principle of mixed programming throughout Europe, as well as in our country, which implies genre-diverse music segments that are intended for a wide audience. Rating and competitiveness in relation to other mass media is in the background, because it is a mass media that is financed from the state budget. The music conception and the choice of the representation of music genres on formatted commercial radio stations are directly conditioned by the ratings and competitiveness on the mass media market. Namely, the status of art music has become increasingly debatable since the 1960s, all over the world and in our country, the popularization of commercial radio stations introduced the segmentation of radio programs and audiences, and a unique model called 'format' that is characterized by the strict positioning and editing of music and program segments. Creating a music radio format refers to the formation of the sound identity of a radio station, that is, "stationality".⁸

⁸ Džozef Tjurou, *Mediji danas – uvod u masovne komunikacije*, Beograd, Clio, 2013, 97.

Of course, as well as the audience which the mass media addresses, the music content is the result of market analysis and the discovery of a market niche in which the media will be attractive and profitable with its content. In this sense, the genre definition of art music intended for a specific target group seems to be continuously losing the battle for survival on the mass media commercial scene. Like the domino effect, there is a situation in which the decreasing representation of art music (especially contemporary art) in radio (and even television), essentially and non-transparently leads to cultural blindness, limiting the cultural, and therefore social progress of the audience.

While on the domestic public broadcaster, art music is represented in the broadest context within specialized shows dedicated to artistic music and creativity, as well as complete radio channels (such as the Third Program of Radio Belgrade), it is important to note that there is an awareness of the importance of art music on the radio. On the other hand, today, many domestic commercial stations, whether on national or local frequencies, have absolutely no option of formatting the musical concept in the direction of art music, especially not contemporary. When it comes to classical and art music on traditional radio, exceptions are the national day(s) of mourning⁹ when the Law of the Republic of Serbia strictly regulates the broadcasting of art music in the most tragic context. Even then, the response of the audience and the reaction to the choice of music on the air is not negligible and indicates a real need for a significant presence of art music in the broadest stylistic and genre context, especially in the field of the contemporary formatted radio program.

Editing music on commercialized formatted radio stations means that the audience is moulded according to market demands, with the imposition of criteria and norms that often, especially when it comes to the treatment of music, give way to quantity instead of quality. However, with a well-designed analysis, along with testing and monitoring the wishes, needs and habits of the target group of listeners, it is quite possible to reconcile the economic and financial imperatives of the market and the needs of the audience. This especially refers to the treatment of art music of all epochs on contemporary commercial radio.

It is an indisputable fact that worldwide broadcasting of art music is waning. Namely, in the United States, there are only a few commercial ra-

⁹ During the days of mourning, it is forbidden to broadcast folk and popular music, i.e. to hold entertainment programs in public places. Law on National Days of Mourning in the territory of the Republic of Serbia, Official Gazette no 101/2005 and 20/2010, Article 10.

dio stations that broadcast art music. However, their number in the Internet space is increasing, which is by no means insignificant.¹⁰ In contrast, examples of a successfully implemented traditional commercial format are present throughout Europe. Thus, for example, in Hungary, on the frequency 91.1 MHz, classical music is broadcast on a local radio station from Budapest, called *Klasszik Rádió*.¹¹ One of the most popular commercial radio stations in Germany, formatted exclusively with art and film music is *Klassik Radio*¹² and broadcasts its program via FM signals in over 300 German cities, as well as via the Internet. In the same context, in the UK the most popular radio station with a focus on art music that has moved from a national framework to a commercial format (traditional FM and Internet) is the famous *Classic fM*.¹³ In France, the commercial radio station *Radio Classique* has been on the air since 1983, and it also broadcasts its program formatted with artistic music via the Internet.¹⁴ The Italian *Radio Classica* works according to the same model.¹⁵ In the Russian Federation, one of the radio stations most listened to is Radio Orpheus (Радио Орфей)¹⁶ which broadcasts a program with art music throughout Russia and via the Internet. Radio examples come from European countries that are very different in size, population/audience, as well as their biopolitical position and influence – but what they have in common is the significant presence of art music in traditional, formatted, commercial radio.

From the above, it is clear that art music can fit into the laws of the commercial formatting of radio, and with a knowledgeable selection and skillful music editing it can be adapted to certain established types of music radio format. Examples are *adult contemporary* – music tracks that make up the most famous works of art music of all eras or *easy listening* – tracks with a slower tempo and developed melodic lines, which have a calming effect on the listener and the like. As it is a commercial radio format, in addition to the selection

¹⁰ Mark Vanhoenacker, “Requiem. Classical music in America is dead”, <https://slate.com/culture/2014/01/classical-music-sales-decline-is-classical-on-deaths-door.html>, page accessed: 12. 11. 2020.

¹¹ <http://www.klasszikradio.hu/hu/>

¹² <https://www.klassikradio.de/>

¹³ <https://www.classicfm.com/>

¹⁴ <https://www.radioclassique.fr/>

¹⁵ <http://www.radioclassica.fm/>

¹⁶ <https://orpheusradio.ru/>

of more adequate music tracks, for the sake of positioning on the mass media market, such musically formatted mass media must be thoughtfully presented and popularized in public. With the appropriate promotional strategy and placement, it is possible to stand out on the competitive market of formatted radio because of the fact that commercial radio stations are primarily related to making a profit, and secondarily to the promotion of music content. Eileen R. Meehan points out that on this kind of radio there is no focus on ennobling listeners. As commercial radio stations depend on advertising, the music on the program is aimed at listeners who are potential consumers of what is advertised on the radio.¹⁷

However, it is indisputable that artistic music in the commercial radio broadcast, viewed on a macro level, is far less represented than popular genres throughout Europe, which especially relates to domestic and regional radio broadcasting. The space of the global network, that is, the Internet, has largely compensated for the absence of art music in contemporary commercially formatted radio discourse.

The possibility of placing and consuming content in the Internet sphere has provided users of new versions of traditional media, as a result of the convergence of radio into a kind of Internet metamedia¹⁸, with a significantly more diverse musical choice. The genre narrowing of the music concept of terrestrial radio stations has been overcome on the Internet through an expanded offer of content: music platforms and services (Apple Music, Spotify, Pandora, Google Play, Deezer, Youtube Music, Amazon Music, Sound Cloud), music podcasts, art websites music and other, of course, still within what is the assumed need of the target group.

The traditional audience, made up of art lovers, is becoming an important part of the 'network society' in the Internet sphere, which in the new metamedia space identifies itself as a group of individuals who share common interests and exchange a large amount of information.¹⁹ In the world of the global network, the audience is both passive and active, and the subject

¹⁷ Eileen R Meehan, "Ratings and the institutional approach: A third answer to the commodity question", *Critical Studies in Mass Communication*, 1, 1984, 216–225.

¹⁸ Lev Manovič, *Metamediji – izabrani tekstovi*, Beograd, Centar za savremenu umetnost, 2001, 74.

¹⁹ Vera Mevorah, *Internet i umetnost na prostoru Srbije 1996–2013. Odlike umetničkih diskursa na polju Interneta u Srbiji*, doktorska disertacija, mentor dr Nikola Šuica, Beograd, Univerzitet umetnosti, 2015, 12.

and object of attention, as well as the creator and recipient of content and meaning. And as such, it is the 'guardian' of the idea of social and cultural progress, which is determined by the fluctuation of information, adequate selection and choice, and which satisfies all basic human needs: education, information, ennoblement, entertainment.

Whether it is about those who create, interpret or determine art music, the Internet has provided performers and music creators with an endless opportunity for interaction, placement, affirmation, exchange of opinions, attitudes, presentations, and promotion. In the space of the global network, the existing hierarchy of relations between the periphery is deconstructed as "aesthetically marginal tendencies within one musical culture", the ones outside the mainstream, often negatively contextualized as insufficiently good²⁰ and the centre as a standardized space from which music culture develops.²¹

When it comes to presenting and consuming art content on the Internet, in the era of hyperinformation, important questions arise: how can an increasingly demanding audience come into contact with intriguing art content; how can contemporary performers and creators present their art, and in the inconceivable space of the global network be prominent and draw the attention of the network society to themselves? Is there and who can be responsible for redefining the thread between art music and the audience? The answer is in the hands of music experts who, on the one hand, know the laws of the commercial mass media market, but also have ideas, visions and knowledge about how to present artistic music to the audience in contemporary mass media discourse – either traditional or digital. In order to attract and animate the audience in the digital age – it is necessary to accept the new reality, and it is complex, vibrant and being continuously transformed. The question also arises: what is expected from the music editor of a radio program, both in the traditional and in the digital / online mass media space, especially when it comes to the presentation and promotion of artistic music content?

The task of art music promoters, whether they are music editors, artists and music creators or an audience free to create their own content in the

²⁰ Mirjana Veselinović-Hofman, "Music as the Periphery Under Conditions of Degraded Hierarchy Between the Centre and the Margins in the Space of the Internet", in: Tilman Seebass, Mirjana Veselinović-Hofman, Tijana Popović Mladjenović (eds), *Identities: The World of Music in Relation to Itself*, Musicological Studies, Volume 17, Belgrade, Faculty of Music, 2012, 23–24.

²¹ *Ibid*, 25.

global network – for the popularization of art music in a new mass media, commercial context, certain premises are necessary:

- *Impeccable musical creations and performances* – the mass media audience feels and recognizes true quality. Whether it is a musically literate audience or music lovers who are driven by the need to meet their aesthetic criteria, such an audience will support and ensure the survival of a mass media form whose focus is on art music. However, for the adequate support and interest of the audience, the selected and broadcast works of art must really be at the highest creative and interpretive level. The challenge for presenting art music in a contemporary commercial mass media context, whether it is in traditional or Internet formats, is the time limit. Namely, the predominance of popular genres and their simplified form, as well as the duration of which is reduced to up to five minutes on the air, negatively affected the survival of art music as a complex form on the commercial radio. The skill and knowledge of the creators of the program are crucial for selecting and fitting art music tracks according to certain parameters, that is, music components such as: style, character, tempo, harmony, musical form and so on. Also, adequate, intriguing, meaningful, direct speech segments are key to bringing the content of art music closer and building relationships with existing and new audiences, in the traditional and digital mass media space.
- *Stylistic and musical diversity* – when it comes to broadcasting art music on the air, in modern times, the laws of the market and new forms propagate the so-called more music variety concept. With this concept, which in addition to the music base of hundreds of music tracks that are broadcast, includes the production of striking jingles that determine the sound/music identity of the media, so the audience is able to listen to a quality radio station with a diverse and interesting selection of music. Whether it is the presentation of artists who, with their interpretation and creation, but also with their fashion style and action, 'represent' artistic music as sophisticated, elite, sublime (like the vocal diva Maria Callas), or musically and visually eclectic and eccentric artists (such as the violinist Amadeus Leopold) – the modern audience follows the most diverse stylistic tendencies. The fact that in the digital era, all radio stations have their own Internet formats, which means that this mass media converges from an exclusively auditory to an audio-visual medium, providing the opportunity to present the broadcast content in more detail to the audience.

- *The art of radio/mass media storytelling about music* – speech and music segments in each mass media form represent a kind of narrative. In modern times, the clear distinction between a music editor, a presenter/host and a listener is blurred by the possibility of them performing several activities at the same time. The skill of radio storytelling about music, which uses a whole range of narrative tools that connect the details into a coherent whole, is especially attractive to the artistic audience. Radio storytelling, as another important tool in establishing a strong connection with the audience, is created on the basis of short stories and ballads, as forms that are transmitted in a rhythmic, poetic format, designed in such a way that contents of stories are easily remembered. In a mass media, musical context, radio storytelling would refer to the skill of stories about music, in the broadest sense. Expressing through storytelling is a special skill that expertly overcomes the distance between the author of the show/music editor/presenter/host and the listener. This gives the impression of unity, and their active participation in a (music) story. Storytelling in a radio discourse is different from presenting. Despite the narrator having the main say, he treats the audience as an active participant in the storytelling. A successful storyteller captures the listeners' attention, and all participants in this process draw their own conclusions from what they are listening to. The radio storyteller or music narrator is honest and authentic and speaks in a way that every person in the audience can understand. The power of storytelling is also reflected in the thoughtful presentation of the musical content. Being personal, speaking subjectively, but based on facts, is imperative for creating a mass media art form in traditional and Internet discourse, which leaves an impression on the contemporary music and media audience. A significant example of this is the show broadcast by the British public radio service The Composer of the Week, which has been on the air for an impressive seventy-seven years (since August 2, 1943). Since 1999, the author and editor of the show has been Donald Macleod, an extremely experienced and skilled radio presenter with extraordinary diction, vocal timbre and storytelling skills: "It's not my job to tell people what to think about music. I'm here to make pictures, and I often start with a visual picture [...] I think it's a kind of secret connection between me and the listener, to establish connections where they don't seem to exist".²² Although not formally musi-

²² <https://www.radiotimes.com/news/2013-07-29/composer-of-the-week-host-donald-macleod-im-one-of-the-worlds-great-bluffers/>, page accessed: 2. 6. 2020.

cally educated, Macleod took his position as a music storyteller seriously and prepares for each show in detail, providing the audience with a truly unusual personal musical experience, taking care of every detail as a narrator and emphasizing that “if you get to a particularly tragic point in a composer’s life, you don’t want to accompany it with cheerful music [...] it seems to me that the show ‘Composer of the Week’ represents radio in its full glory – it’s fun, and at the same time you learn something”.²³ Music storytelling is an important element of modern radio programming because it is a fusion of education and entertainment.

- *Knowing your audience* – direct communication with the audience is always the best way to get to know the preferences of the target group addressed by the radio whose program focuses on art music. In addition to research conducted by specialized audience monitoring agencies, or software for visits to Internet portals and pages, there must be a kind of ‘key’ for direct contact with the audience. Feedback is necessary for positioning traditional and Internet mass media as humane, interpersonal, with the power to educate and intrigue their audience.

The global network is a specific rhizome structure²⁴ and although it is based on mass media and market bases, within it the musical contents of diverse identities flourish. Affirmation of identity from the sphere of art music in the space of the global network is realized primarily thanks to the convergence of the mass media – integration, the fusion of elements of various mass media formats, and the creation of a kind of metamassmedia in which existing entities intertwine and transform, creating completely new forms.²⁵ In this way, artistic musical creation is propagated, affirmed, accessible and exposed to the public, and thus to transparent praise or criticism.

and <https://www.bbc.co.uk/programmes/profiles/3VPxfjrPDcWm8b5DjX2DFW1/donald-macleod>, page accessed: 30. 5. 2020.

²³ <https://www.radiotimes.com/news/2013-07-29/composer-of-the-week-host-donald-macleod-im-one-of-the-worlds-great-bluffers/>, page accessed: 2. 6. 2020.

и <https://www.bbc.co.uk/programmes/profiles/3VPxfjrPDcWm8b5DjX2DFW1/donald-macleod>, page accessed: 30. 5. 2020.

²⁴ “The rhizome approach assumes that any point can be connected to any other point”, see: Jovan Čekić and Jelisaveta Blagojević (eds.), *Moć / Media / &*, Belgrade, Center for Media and Communications of the Faculty of Media and Communications, Singidunum University, 2012, ix.

²⁵ Rodžer Fidler, *Mediamorphosis – Razumevanje novih medija*, Beograd, Clio, 2004, 46.

When it comes to critical reviews of works, performances and authors of art music in radio discourse, this program segment seems to have become represented less and less in recent decades. In commercial formats related to popular genres, which are also the most prevalent in the global radio airwaves – traditional and Internet – shows, critical reviews are reduced to short segments called music sells. These are announcements that contain information about music tracks that can represent valid information for the audience. In the commercial radio format, this program segment could be expanded, and critical reviews returned to the former very important position on the air. Internet music podcasts are also an adequate space for interpreting and presenting the achievements of art music in the new mass media radio context. Whether it is a public broadcaster, commercial radio formats in the traditional framework, or the Internet as a space for metamasmedia radio forms, art music in the broadest context can and must be part of that system. And while the global network through the most diverse forms: Internet portals of existing, traditional radio stations, stand-alone Internet radio stations, music platforms, podcasts and so on, provides the audience of art music with extensive and diverse content, it seems high time to take some of these forms they also implement in a modern, traditional radio context. When one hears and analyzes the content of the podcast of one of the most influential radios of all time – the British BBC radio, it is clear that with a knowledgeable approach and top production, art music can be adequately positioned in contemporary metamasmedia discourse. At the very end of this presentation, let us point out that “whether we like it or not, we now live in a postmodern age [...] in which incompatible aesthetics and styles coexist in a fluctuatingly stable state. If the arrow of history has lost its way, maybe technology will start up the future of music?”²⁶

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²⁶ Tijana Popović Mladenović, *Procesi panstilističkog muzičkog mišljenja*, Beograd, Fakultet muzičke umetnosti, Signature, 2009, 165, according to: Fred Lerdahl, “Composing and Listening: A Reply to Nattiez”, in: Irène Deliège & Josip Svodoba (Eds.), *Perception and Cognition of Music*. Hove, East Sussex: Psychology Press, 1997.

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Summary

As a culture derived directly from mass media formats and content, mass media culture is a kind of phenomenon that, due to its exceptional power of constant transformation and adaptation to change, is worthy of continuous research and analysis. In the time of the domination of the market economy and commercialism, and material profit as an imperative, art music also found itself at a turning point – whether to be

integrated into goods, as part of serial production aimed at consumerism, or to remain sublime, refining, driving, special, different, eclectic. The intensive commercialization of the mass media marginalizes the presence of art music on the air, and there is practically no space for the promotion of high art, especially in the context of domestic commercial media. Mass media mediation is largely responsible for this creation of social and cultural reality, for the marginalization of fans of art music in the broadest context. However, the limited space within the commercial mass media is surpassed by artistic music thanks to the expansion of the Internet at the beginning of the new millennium. The change that is happening also applies to mass media forms and contents. On the one hand, the space of the global network, that is, the Internet, compensates for the insufficient representation of art music in contemporary commercially formatted radio discourse. On the other hand, examples of good radio practice from many European countries indicate that art music, like any other music genre, can fit into the laws of traditional commercial media formatting, while knowledgeable selection and skillful music editing can adapt to certain established types of modern music radio format. With the appropriate promotional strategy, it is possible to stand out in a very competitive market. The genre narrowing of the musical concept of terrestrial radio stations has been overcome on the Internet through a diverse offer of numerous contents. In the space of the global network, which is used as an extended arm of traditional commercial mass media, but also as a new space for the transformation of media into new metamedia forms, both performers and music creators are given the opportunity to interact, place, affirm, exchange opinions, views, criticism, presentations, and to promote themselves. However, for the popularization of art music in the new metamedia commercial context, it is extremely important to respect clearly defined premises: broadcasting impeccable musical creations and performances, promoting stylistic and musical diversity, radio storytelling skills, with an obligatory knowledge of its audience and continuous building a personal relationship with the audience. And, in fact, this concept can be applied to traditional radio commercial formats, but also in public broadcasting (in terms of program modernization and access to music editing and presentation). Artistic music in the broadest context can and must be a part of every mass media system and format and be adequately positioned in the contemporary metamedia discourse.

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IVAN BRKLJAČIĆ: *LOVE!* – SAXOPHONE CONCERTO¹

Abstract: The text examines Ivan Brkljačić's most recent orchestral work entitled: *Love! – Saxophone Concerto*, composed in 2018 as commissioned by the Belgrade Philharmonic. *Love!* was chosen as a universal theme, but also as the moving force behind the composer's personal and creative life. The composition corresponds to the stylistic expression that is characteristic of Brkljačić. His contemporary musical language is complemented by his own quotes and unequivocal references to popular, primarily rock music, but also to pop, jazz, and other genres that have formed his artistic persona. This work will remain chronicled as the first performed concert for saxophone and symphony orchestra in the history of Serbian music.

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¹ The amended and abridged version of this text was presented at the panel *Novi zvučni prostori*, held in the hall of the Association of Composers of Serbia on February 27, 2019, and printed within the collection of works of the same name: Zorica Premate (prir.), *Novi zvučni prostori*, zbornik radova, Beograd, Centar za muzičku akciju, Radio-televizija Srbije, 2019.

Keywords: Ivan Brkljačić, Saxophone, Concert Music, Symphony Orchestra, Popular Music, Rock Music

Ivan Brkljačić (1977) is one of the most active contemporary Serbian composers of the middle generation. He graduated (2001) and received his master's degree (2005) in composition in the classes of professors Srdjan Hofman and Zoran Erić, and he defended his doctoral art project in 2012, under the mentorship of Srdjan Hofman. His creative oeuvre so far includes works of various genres and instrumental ensembles. He has written dozens of compositions for symphony orchestra, string orchestra, choir, chamber ensembles, and solo instruments and has also contributed significantly in the field of applied music, writing for numerous theatre plays, and a film score for *Ustanička ulica*.²

Love! – Saxophone Concerto is Brkljačić's latest orchestral composition, written in 2018 at the request of the Belgrade Philharmonic. This is the author's second concert work so far and belongs to the same formal framework as his first, diploma work: *IT!-Concerto for Piano and Orchestra*. This genre also includes related works of a somewhat smaller scope and reduced instrumental ensemble: *Fliza* for flute solo and chamber string orchestra (2006) and *Cavatina* for violin and string chamber orchestra (2007).

His Concerto for Saxophone and Orchestra was performed by the Belgrade Philharmonic under Russian-Dutch Conductor Daniel Raiskin at the Kolarac Concert Hall on November 16, 2018, with Serbian artist Milan Savić on the solo saxophone.

Due to the fact that this was a commissioned composition, its thematic setting – *Love!* was to a certain degree predetermined. Before starting his work, the composer received certain guidelines from the Belgrade Philharmonic program managers,³ regarding the theme and character of the work, to

² In addition to numerous performances throughout Serbia, Ivan Brkljačić's compositions have been presented in Belgium, the Netherlands, Canada, Sweden, Brazil, the Czech Republic, Italy, Austria, Slovenia, Bosnia-Herzegovina, Poland, Germany, Croatia, Macedonia, France, Romania, Hungary, England, Australia, and Hong Kong. According to: <http://www.ivanbrkljacic.com/>

³ The Belgrade Philharmonic's artistic programming team, musicologists Danica Maksimović and Asja Radonjić, M. Sc., together with Chief Conductor Gabriel Feltz, work on creating this orchestra's thematic and conceptual content of the concert seasons and all other programs.

make it in line with the program concept of the Belgrade Philharmonic's concert series. The intention of the authors of the orchestra's concert programs was to provide – through the prism of a contemporary artist – one of the many possible answers to the question of how love, as an eternal human driving force, theme, and creative inspiration, has a different meaning, connotation, context, and interpretation in relation to the viewed time period.

In accordance with his individual stylistic expression, in this composition Brkljačić combines the musical language of the 21st century with certain blends, but also specific associations to pop music. Although the choice of the alto saxophone as his solo instrument complements this colorful image of sounds and ideas in an exemplary way, it is by no means a coincidence. The composer had been working on his idea of writing a concerto intended specifically for the saxophone, an instrument that has been intrinsically associated with the theme of love, especially in contemporary popular culture.⁴ Brkljačić was also motivated by the need to enrich our domestic music literature written for this instrument, especially since only one concerto had been written for alto saxophone and symphony orchestra before that. Unfortunately, that particular concerto, written in 1955 by Petar Stojanović,⁵ has never been performed.⁶

The musical language of Brkljačić's Concerto for Saxophone and Orchestra is characteristic of his stylistic expression. It is a postmodern work, with clear reflections on popular music, structurally clear, with a comprehensive texture and a formal conception. As the author himself states, the form of the

⁴ Although the saxophone made its appearance in symphonic performance practice at the end of the 19th century, mostly in French music – Georges Bizet, Léo Delibes, and Gilles Massenet – it was not until the first half of the 20th century that it achieved its full application, often with key and impressive solo performances. It is often featured in the works of Richard Strauss, Béla Bartók, Maurice Ravel, Dmitry Shostakovich, Sergei Rachmaninoff, and Sergei Prokofiev, whose ballet *Romeo and Juliet* is one of the most impressive examples of the use of the saxophones in classical symphonic music. In the same period, in addition to classical music literature, this instrument began to be associated with jazz and other popular genres. In the middle of the last century, it became the personification of various love contents and romantic allusions, but also an association with jazz and other popular and lighter music genres.

⁵ Vlastimir Peričić, *Muzički stvaraoči u Srbiji*, Beograd, Prosveta, 1969, 535.

⁶ In Serbian music literature, there is also a Concerto for Saxophone and String Orchestra, written in 2014. Its author is Ivan Jevtić, but in the case of Stojanović and Brkljačić it is a symphony orchestra, so in that context, the abovenamed works fall into different categories.

work and its general musical progression follow the idea of a specific and very special kind of love – *inimitable, passionate, and above all crazy*.⁷ It is written as a single movement, with a mosaic structure, and on the macro level it is divided into nine parts,⁸ in which uniqueness is achieved by omitting any repetition of the musical material, in other words, by preserving a constant progression. Even though the composer himself says there is no repetition in the musical flow (but only embellishments in the constant progression), a musical material that is similar in its various components and manifestations is, nevertheless, present as a red thread that ties the work together.

When it comes to the treatment of the solo section and its relationship with the orchestra, Brkljačić's rich experience in writing for the saxophone and his long-term collaboration with soloist Milan Savić, are evident. Their cooperation lasted from the very beginning of the work on the solo part, composed specifically for this artist.

The composer treats the saxophone as an instrument capable of great virtuosity, which, by changing the character of the different sections, dominates over the musical material. The section is written in full accordance with the technical possibilities of the saxophone, and the dialogues with individual instrument groups or the whole ensemble change in relation to the presented material. Any virtuosity in the solo cadence in the tradition of classical concert performances has been avoided in this part, with the exception of a short section of *Liberamente* at the very end. However, the performer was challenged on several occasions to play virtuoso segments that would have

⁷ From the author's comment published in the Belgrade Philharmonic's program booklet on November 16, 2018 (a complete commentary on the work can be found in the preface to the score of *Love! – saxophone concerto*, Belgrade, Rights and Royalties Publishing Company, 2019). Recording is available at the YouTube: <https://www.youtube.com/watch?v=Q7p0o-T3G5w&t=1279s>

⁸ The nine parts of the composition are divided on the microplan as follows: part 1 (bars 1–135) – orchestral introduction and saxophone entry, part 2 (bars 136–247), part 3 (items 248–319) – in this segment, ideas based on folklore elements / *starogradska muzika* motifs permeate), part 4 (bars 320–384) – a section in which the author presents his personal relationship to the string quartet, wind quintet and string orchestra, through self-citations from earlier compositions), part 5 (bars 385–439) – here the composer uses a model of numerous love songs based on I-VI-IV-V degree, part 6 (bars 44–467) – instead of a virtuoso cadence, in this segment of the musical flow follows the solo as a break, in the style of Sade Adu, part 7 (bars 468–561), part 8 (bars 562–599) – a paraphrase of the performance of the group *Queen* at *Live Aid*, which will be discussed in more detail below and part 9 – (bars 600–666). Taken from an interview with the author in October of 2020.

been integrated into a classical cadence, if it had really existed in its expected form and scope.⁹

The musical content of the solo part is based on passages and phrases that are repeated within each section, sometimes rhythmically, sometimes melodically, and sometimes even with several combined components, giving the resulting sound an impression of repetitiveness.

Brkljačić also fully demonstrates his knowledge of the nature of the instrument: its range, volume, timbre, and its technical possibilities, at the same time adapting them to the personal affinity of the soloist for whom he had written the work. The orchestral accompaniment lends colour to the solo section and complements it, guiding the listener through the different moods and atmosphere of each individual section, while the instruments of the symphony orchestra are placed in the service of achieving the desired effect and adequate tonal character.

The relationship between soloist and orchestra hinges on delivering the thematic material, but the author clearly gives priority to the saxophone, which, like a narrator, tells its love story, *leading* the listener through its musical flow. His narrative is multi-layered and reveals different levels of the composer's inner being. Commenting on the work and its concept, the composer himself made reference to this multi-layering. The first layer indicates the *sparks of love that can be felt at a rock concert in the rapport created between a super star and his audience*.¹⁰ Brkljačić defines the next level as an affinity to classical chamber ensembles, such as a string quartet, wind quintet, or string orchestra, which he materialized with self-citations of his *Mokranjac – Variations for String Quartet on the theme from "Njest svjat"* written in 2010, and the *Flobchoffy* for wind quintet written in 1998. The next level refers to his love of the classical saxophone, an instrument to which he has dedicated many of his compositions (*Cutting Edge* /2004/, *Quattro temperamenti* /2011/, *Saxkolo* /2015/, *Sax&Sex* /2015/ and *Peter and New York* /2020/).¹¹ As a special layer, Brkljačić states his love of the geographical space to which

⁹ Such segments can be found in the 2nd and 3rd part of the composition, in the solo (from bar 440), then at the end of the 7th part, and finally in the section *Liberamente*, which has the role of a short solo cadence (bar 648). From a conversation with the author, conducted in October of 2020.

¹⁰ *Ibid.*

¹¹ Taken from the list of works: <http://www.ivanbrkljacic.com/kompozicije/>

he belongs and in which he lives and works.¹² This can be seen in his use of folklore fragments in the style of *starogradska muzika* (urban traditional folk music),¹³ which are not so obvious in the sound result but are noticeable at the conceptual level: in an individual motif or some passage enriched with a characteristic ornament in the solo section. Finally, by the composer's own admission, woven into the musical fabric of his works is his completely subjective and personal inclination toward the Belgrade Philharmonic – the orchestra with whose interpretations he grew up, formed his musical taste, and learned the composer's craft – as well as his personal liking of the soloist, for whom he wrote this work, and who, with his interpretive skills, represents a worthy creative inspiration.

Associations with popular music are not unusual in Brkljačić's creative oeuvre. Examples are numerous, direct and indirect, more or less subtly incorporated into the musical fabric or representing a complete leap from the genre of classical music (*Where Are the DLM /2005/, Sun King for Female Choir (Homage to the Beatles) /2006-07/, BGBA Ro(c)k /2016/*).¹⁴ These influences stem from the author's affinity for the popular genre, primarily rock music, with which he grew up first as a listener, and then as an active performer in his own (amateur) band, which has been active for more than two decades. The synthesis of these different influences, along with his classical education, resulted in very clear references to Brkljačić's musical idols – *The Beatles* and *Queen*. Thus, for example, a respite from the repetitive flow in the central section, although in fact a self-quote from a theme from the composer's *Mokranjac – Variations for String Quartet on the theme from Njest svjat*, discreetly resembles the famous Beatles hit *All You Need Is Love*. This theme presented in chords, in a classical manner, is delivered by a quartet of solo string instruments from the orchestra, to which the bass trombone and the tuba are discreetly added, introducing the listener to a new, contrasting, musical material (Example 1).¹⁵

As a direct homage to his *musical love*, in the penultimate section, the composer paraphrases a motif from *Queen's* legendary performance at the *Live Aid* concert at Wembley in 1985.¹⁶ Brkljačić takes the dialogue between

¹² Ivan Brkljačić. Op. cit.

¹³ From a discussion with author in October of 2020.

¹⁴ List of works, Op. cit.

¹⁵ The examples are based on the piano reduction produced by the author.

¹⁶ *Live Aid* was a legendary charity rock concert held on July 13, 1985 at two locations,

Example 1: Self-citation from the *Mokranjac – Variations* for string quartet on the theme from *Njest svijat*

The image displays two systems of musical notation. The first system is labeled '320 Sostenuto' with a tempo marking of a quarter note equal to 52-56 beats per minute. It features two staves: 'A. Sax' (Alto Saxophone) and 'PR.' (Piano). The saxophone part is mostly silent, while the piano part plays a melodic line with dynamics ranging from *p* (piano) to *mf* (mezzo-forte). The second system continues the piano part with dynamics including *mf*, *sfz* (sforzando), and *p*. The saxophone part remains silent throughout.

Queen frontman Freddie Mercury at the start of the song *Hammer to Fall* (through a kind of variation on the theme of the song), and hundreds of thousands of people in the stadium, and transmits it to the concert hall, where the soloist delivers the phrases, which the orchestra then repeats. Thus, the saxophonist assumes the role of a kind of rock star and the orchestra becomes the accompaniment, in other words, the audience (Example 2).

the most important of which were in London and Philadelphia. The organizers of these concerts were rock musicians Bob Geldof and Midge Ure, with the goal of raising funds to help the hungry in Ethiopia and other African countries. Over \$127 million was collected, and the broadcast of the concert was one of the largest ever realized satellite and TV broadcasts – it is estimated that it was watched live by over 1.5 billion viewers in 110 countries around the world. According to: <https://www.history.com/this-day-in-history/live-aid-concert>

Example 2: Paraphrase of a motif from a *Queen* performance at Wembley in 1985

Allegretto ♩ = 112

A. Sax. *ff*

Pft. *f*

570

A. Sax.

Pft.

580 *vib.*

A. Sax.

Pft.

Example 2 Continued

The musical score for Example 2 Continued consists of two staves: A. Sax. (Alto Saxophone) and Pft. (Piano). The score is divided into five measures, each with a different time signature: 3/4, 3/4, 4/4, 4/4, and 2/4. The A. Sax. staff begins with a rest in the first measure, followed by a melodic line starting in the second measure with a dynamic marking of *ord.* (for *ordine*). The Pft. staff provides harmonic support with chords and arpeggiated figures in the first three measures, then rests in the fourth and fifth measures. The saxophone part features a complex rhythmic pattern in the fourth measure, including sixteenth and thirty-second notes with accents.

The dialogue between Freddie Mercury and his audience ends with the singer's witty expletive and a tentative musical victory of the audience, while the soloist and the orchestra in Brkljačić's score conclude their contest without a winner or a loser, diving together into the final section of the composition. Their parting is sudden and cordial, leaving the feeling that new dialogues are yet to follow.

In addition to this, in the musical flow there is a very clear and unambiguous echo of Gershwin's *Rhapsody in Blue*, which is also not an isolated case in the work of Ivan Brkljačić, bearing in mind that in his early creative phase he paid direct tribute to the great composer in his "Summertime", *Variations on Gershwin*. In his *Concerto for Saxophone and Orchestra*, he makes a clear musical allusion to the famous opening solo in Gershwin's original played on the clarinet, whose timbre and performance style are suggestive of the sound of the saxophone. Today, this phrase is associated with the atmosphere of New York's Broadway and jazz standards from American musicals, of which Gershwin is one of the most famous representatives (Example 3).

Ivan Brkljačić's *Love! – Saxophone Concerto* represents a valuable contribution to Serbian concert music literature, especially music intended for wind instruments. In the history of Serbian music, this achievement will be recorded as the first performed concerto for saxophone and symphony orchestra.

Viewed from the aspect of the composer's individual oeuvre, *Love!* represents the personification of Ivan Brkljačić's path of life and artistic creation so far. It presents the synthesis of the acquired knowledge, experience, and skills of a mature composer, but it also represents all the external and internal, visible and invisible layers that make up a modern man. Brkljačić's *Love!* is not hermetic, nor quasi-academic; occasionally it sounds popular, but never trivial or with the intention of instantly currying favor with the potential

Example 3: Tonal allusion to the famous passage from Gershwin's *Rhapsody in Blue*

The image shows a musical score for two instruments: A. Sax. (Alto Saxophone) and Pft. (Piano). The saxophone part is written on a single staff with a treble clef. It begins with a glissando marked 'Improvvisando' and 'G' (glissando), followed by a series of notes with a dynamic marking of 'ff' (fortissimo). The piano part is written on two staves (treble and bass clefs) and consists of a series of rests, indicating that the piano is silent during this passage.

listener. It is a sincere testimony of a composer and a man who communicates openly with the environment he is addressing, hoping that anyone who so desires can connect with the emotion that the work conveys. That is precisely why this authentic statement guarantees the Concerto for Saxophone and Orchestra something that every great artistic work aspires to achieve – a long life on the concert podium.

Translated by Bojan Drndić

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Summary

The text deals with the latest orchestral work by Serbian composer Ivan Brkљjačić: *Love! – saxophone concerto*, which he wrote in 2018 as commissioned by the Belgrade Philharmonic. The work premiered at the end of the same year and was the first concerto for saxophone and symphony orchestra in Serbian music history.

Love, as an eternal and always current theme, which has occupied artists of different historical epochs to this day, was the inspiration for patron and artist alike to create this composition. The work is postmodern. Its contemporary musical language

is complemented by self-citations and unequivocal references to popular, primarily rock music, but also to pop, jazz, so-called old-town music, and other genres that formed Brkljačić's artistic persona. In creating the composition, the author worked closely with the soloist, which resulted in an expertly written saxophone section, fully in tune with the capabilities of the instrument and its potential players. The formal concept of the Saxophone Concerto is mosaic-like, and the musical flow brings constantly new thematic material, while avoiding repetition. Nevertheless, the similarity in the thematic and motivic work results with the sound impression of repetitiveness. References to popular music are clear: as a direct dedication to his musical love, Brkljačić paraphrases the dialogue between *Queen* frontman Freddie Mercury and hundreds of thousands of people at the legendary *Live Aid* concert at Wembley Stadium in 1985, transferring it to the concert hall in the form of a dialogue between the soloist and the orchestra. Also, the work contains an echo of George Gershwin's *Rhapsody in Blue* in the form of a musical allusion to the famous opening clarinet solo in the original, giving the composition a discreet jazz sound and Broadway atmosphere. Finally, it is important to mention the application of self-citation in the work, in which Brkljačić returns to his earlier works, *Flobchoffy* for wind quintet and *Mokranjac – Variations* for string quartet on the theme from *Njest svjat*, which, in the context of the Concerto for Saxophone and Orchestra, represent a respite from the constant musical progression.

The composition *Love!* is the personification of Ivan Brkljačić's path of life and artistic creation so far. It is the synthesis of the acquired knowledge, experience, and skills of a mature composer, but it also represents all the external and internal, visible and invisible layers that make up a modern man. The authenticity of the artistic expression that the Concerto for Saxophone and Orchestra guarantees something that every great artistic work aspires to achieve – a long life on the concert podium.

“STANA ĐURIĆ-KLAJN” AWARD

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*Ana Kotevska**

Serbian Musicological Society

WELCOME SPEECH

Dear colleagues and friends,

In my capacity as President of the Serbian Musicological Society, it is my honour to open this ceremony, the inaugural presentation of “Stana Đurić Klajn” Awards for outstanding contributions to musicology, and to extend my warmest greetings to all of you.

First, it is a great pleasure to greet here the first two winners of this newly established prize, Dr Mirjana Veselinović-Hofman and Dr Melita Milin, and congratulate them on behalf of the Steering Committee and all members of the Society. I also want to thank the members of the Award Committee and its chairwoman, Prof. Dragana Stojanović-Novičić, for their professional efforts, energy, and good will, which enabled the “Stana Đurić Klajn” Award, imme-

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diately upon its establishment, to live up to the credibility and quality implied by its name.

Unfortunately, the epidemiological crisis that has disrupted, since March 2020, all aspects of regular life and, to a large extent, put our musical life on hold, did not allow us to fulfil our original intent and present the awards on 5 May, the date Stana Đurić-Klajn was born in 1905, when we celebrate the Day of the Serbian Musicological Society. Given the circumstances, it seems to me that we should be happy that we managed to come together this evening at all, especially here, at the Ilija M. Kolarac Endowment, a hugely significant institution for the musical and cultural life of Belgrade and Serbia, as well as in the rich biography of Stana Đurić-Klajn. First as a member of the Organizing Committee and then as a performer and lecturer, pianist and musicologist, Đurić-Klajn maintained a close relationship with the Concert Hall of the Kolarac Endowment right from its opening in 1932, especially in terms of shaping its Musical Hours (*Музички часови*), a breeding ground for modernist trends in inter-war Belgrade.

The Musicological Society is especially grateful to the Endowment and its director, Ms. Jasna Dimitrijević, for allowing us to use this space, which is, for all the reasons enumerated above, emblematic of the figure whose name our award proudly shares. In what follows, our main topics will be musicology, musicologists, Stana Đurić-Klajn, and her enormous contribution to our profession and discipline. On this occasion, I will share just one snippet that connects Stana Đurić-Klajn with the history of the Kolarac Endowment.

It concerns a Musical Hour held on 7 May 1935, featuring the Belgrade Philharmonic led by Vojislav Vučković and the 26-year-old pianist Stana Đurić Klajn as the soloist in Manuel de Falla's *Nights in the Gardens of Spain* (*Noches en los jardines de España*), with Petar Bingulac as moderator and lecturer on the evening's programme, which also included, in addition to Falla's piece, Josef Suk's *Meditation*, Debussy's *Prelude to the Afternoon of a Faun* (*Prélude à l'après-midi d'un faune*), and Vítězslav Novák's tone poem *Of the Eternal Longing* (*O věčné touze*).¹ An attractive and stylistically consistent

¹ Cf. Драгољуб Катунас [Dragoljub Katunas], "Пијанистичка делатност Стане Ђурић-Клајн" [The Pianist Work of Stana Đurić-Klajn], in: Мирјана Веселиновић-Хофман [Mirjana Veselinović-Hofman] and Мелита Милин [Melita Milin] (eds.), *Стана Ђурић-Клајн и српска музикологија. Поводом стогодишњице рођења Стане Ђурић-Клајн* [Stana Đurić-Klajn and Serbian Musicology: Marking the Centenary of the Birth of Stana Đurić-Klajn], Belgrade: Serbian Musicological Society, 2010, 145.

programme, you will admit, especially given the repertoires of our orchestras today! These symptomatic and symbolic pieces of information come from an article by the musicologist Dragoljub Katunac included in *Стана Ђурић-Клајн и српска музикологија* (Stana Đurić-Klajn and Serbian Musicology), a collection of essays published by the Serbian Musicological Society in 2010 to mark the centenary of her birth. It was co-edited by Mirjana Veselinović-Hofman and Melita Milin, our two esteemed colleagues whom we gathered to celebrate here tonight. That is symbolism and continuity!

But we are not here only to evoke the past and maintain continuity with it, although the past may currently seem preferable to our present, but also for the sake of that present and the future, both of musicology and the Kolarac Endowment itself, which has operated over the past several years under increasing pressure due to unresolved legal and financial issues, only to suffer a further blow from this global pandemic, with its very survival at stake.

Thus I feel obliged to use the privilege of speaking first tonight to issue an appeal on behalf of the Serbian Musicological Society's Steering Committee to all the institutions responsible for implementing cultural policy in the Republic of Serbia – first and foremost the Ministry of Culture and Information, whose financial support helped us establish this award – to address the problems of the Ilija M. Kolarac Endowment, “a cultural subject entitled to special protection”, according to the Law on Culture. To that special status I would only add “national”, which is, in my view, entirely pertinent to the standing of this institution.

Let us urge the government to quickly make all the necessary amendments to the Law on Endowments and adopt appropriate provisions regarding permanent funding of their work, which are already built into the Law on Culture and the Cultural Development Strategy of the Republic of Serbia for 2017–2027, allowing endowments to receive up to 45% of their total funding from the government. Such an elementary safety valve would provide a further impetus to the principle of donating, which informs the work of endowments in general. Even if, perhaps, this appeal sounds simplistic, we are confident that, if met by political good will, this burning issue in our culture would be quickly resolved, with the potential to be applied to other similarly neglected cases, which block the free flow and diversification of cultural and artistic ideas in our society.

Thank you for your attention!

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**MUSICOLOGY AGAINST SILENCE.
MEMORIES, MEANING, VALUE: THREE BRANCHES OF
MUSICOLOGY AMID TWO TYPES OF ONE SILENCE**

Abstract: The text is a reflection on the status of musicology under the conditions of isolation imposed by the ongoing pandemic, from the perspective of my personal memories concerning the impact that the historical, analytical, and interpretative branches of musicology had on the formation of my musicological poetics as a student of musicology. Understood as a kind of social silence informing one's internal domain as an author, and in terms of the imposition of physical distancing, which is severely jeopardizing not only individual scholarly production, but entire professions as well, this isolation is forcing the study of music (as well as many other professions) to make significant changes to some of its key activities. This concerns the necessity of making a transition to distance working.

Keywords: musicology (historical/historiography, modernist/analysis, postmodernist/interpretation), new musicology, social silence

There are phrases that, however conventional and empty they might seem, are not mere platitudes devoid of meaning and drained of all emotion; cordial expressions of a distanced kind of politeness. These are not just verbal constructions that have become usual in certain contexts only because they are considered polite, but also because the pertinence of their condensed con-

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tents has established them, over time, as the only phrases one could possibly use on such occasions. That is why at this special time – for me, at least, as I am about to receive our newly established award for my work in musicology thus far – when I say that this prize, that is, a prize named after the musicologist and professor Stana Đurić-Klajn, a major professional award, is a great honour as well as obligation, I want my words to resonate with what they really mean and bear for me: multiple layers of memory, meaning, and value.

Therefore, I will direct the following discussion at some of those layers that made a decisive impact on my professional habitus and current reflections in musicology.

In my class, Professor Đurić-Klajn taught “Yugoslav Music History”, which at the time covered the area of national music history. Her lectures encompassed the history of music in the territories of former Yugoslavia from the dawn of music making in this part of the world all the way to its contemporary forms and tendencies, which were taught by Prof. Vlastimir Peričić in the final year of the programme. Stana Đurić-Klajn based her work in pedagogy on combining her teaching principles with her own scholarly practice, never failing to infect us with a certain feeling of pleasure in conducting scholarly research. This sense of pleasure would be expressed over a piece of data – as though we were discovering, together, there and then, a previously ‘unknown’ fact, or a systematized body of material – as if we were finding for it, together, at that very moment, its ideal place in its historical musical context; it could also concern cross-fertilizations of analytical, descriptive, and historical interpretations of musical facts and other relevant facts around them, grounded in historiography. Often, this pleasure also contained a performative layer. For, as a professional pianist as well,¹ Professor Đurić-Klajn often performed the pieces she discussed in class – especially piano works. But, whenever possible, she would include students in those little ‘concerts’ of hers. This generated a peculiar atmosphere in her classes, vividly evoked by Dušan Mihalek from his personal memories as her only student in his class, in “Последња лекција Стане Ђурић-Клајн” [The Final Lesson of Stana Đurić-Klajn], his contribution to an essay collection published by the Serbian

¹ For more on this, see Драгољуб Катунaц [Dragoљub Katunac], “Пијанистичка делатност Стане Ђурић-Клајн” [Pianistic Activity of Stana Đurić-Klajn], in: др Мирјана Веселиновић-Хофман [Dr. Mirjana Veselinović-Hofman] and др Мелита Милин [Dr. Melita Milin] (eds), *Стана Ђурић-Клајн и српска музикологија* [“Stana Đurić-Klajn and Serbian Musicology”], Belgrade, Serbian Musicological Society, 2010, 131–149.

Musicological Society to mark the centenary of her birth.² “Ms. Đurić-Klajn”, Mihalek writes, “[would] include examples of live music performance in every class. The atmosphere was quite surreal, like in Fellini’s films: Ms. Klajn and I [...], enveloped by clouds of mint cigarette smoke, would play and sing together ‘Sve dok je tvoga blagog oka’ (For as Long as There Are Your Warm Eyes) ili ‘Rado ide Srbin u vojnike’ (A Happy Soldier is Every Serb)”, or “individual vocal parts from choral works”.³

The long-term purpose of studying Yugoslav music history for two years in Professor Đurić-Klajn’s class was to familiarize her students with the principles of historiography, or, rather, historical musicology in general, and to enable them to master those principles above all by working on their individual seminar papers. In concrete terms, the expectation was that every student should take responsibility for verifying the reliability of every piece of data cited in her paper and for interpreting it within its relevant historical context as well as its basis in notated music and recorded sound – of course, depending on the topic at stake, that is, the availability of notated sources and/or sound recordings.

The *historical orientation* of Stana Đurić-Klajn constituted one of the three fundamental directions that remain relevant in Serbian as well as international musicology, which were already at that time, at the very end of the 1960s and beginning of the 1970s, clearly delineated and balanced in the teaching of music history as the main subject in higher education in Belgrade, although none of them had a meta-discourse in our musicology at the time. In the order of *my own* learning about those three orientations (I might even call them branches of musicology), the historical direction was followed by the analytical direction, while both were preceded and then accompanied by a sort of interpretative orientation.

Thus in the final year of our undergraduate programme, the historical musicological orientation in the teaching of national music history, pursued up to that point, was now supplemented with an analytical orientation, which informed the teaching of contemporary Yugoslav music. This tendency was firmly championed by Vlastimir Peričić. The key principles of his basically *modernist* theoretical-scholarly and pedagogical methodology were the following: giving primacy to analytical procedures, ensuring the reliability of

² Душан Михалек [Dušan Mihalek], “Последња лекција Стане Ђурић-Клајн”, in: *ibid.*, 165–170.

³ Михалек, *ibid.*, 167.

all analytical findings, and discussing them in terms of their corresponding stylistic contexts – musical and more broadly artistic. By implementing these principles in both areas of his own practice, research and teaching, and relying on his own impressive encyclopaedic knowledge, Peričić strongly argued for the necessity of studying domestic art music and forming a worthy body of musicological literature about it, as the paramount task of Yugoslav musicology. A body of literature that would ideally fulfil his almost Adorno-esque 'expectations' of music analysis and trust vested in it, becoming a sort of "verbal counterpart to the musical practice at its core".⁴

Of course, those expectations may not only relate to the logical and conceptual world of analysis and its stylistic 'capability', since they are, in principle, open to a wide array of contextual and interdisciplinary views. Which, after all, also applies to the results of historical analyses and articulations. That, however, certainly does not mean that historical and modernist efforts, as materialized in their authentic finalizations, are not entirely accomplished and adequately delineated in terms of genre, but it does mean that the results of both approaches – analytical and historical alike – are vital to any kind of constructive, interpretative-musicological consideration, both in terms of methodology and fact finding. These problems were put into sharp focus by Kofi Agawu, who, without meaning to deny the importance of individual orientations in musicology, or the need to connect what is ultimately its positivistic conception with its contextualist notion, but still in an almost brutally truthful way, reminded us that music theory and music history could survive without musicology, but that musicology could not survive without music theory and music history.⁵ In other words, the historical and modernist approach to musicology forms the basis of the process of musicological contextualization and interpretation.⁶

⁴ Мирјана Веселиновић-Хофман [Mirjana Veselinović-Hofman], "Литература о музици као музички медиј" [Music Literature as a Music Medium], in: Весна Микић [Vesna Mikić] and Тајјана Марковић [Tatjana Marković] (eds), *Музика и медију* [Music and Media], Belgrade, Faculty of Music, 2004, 30.

⁵ Cf. Kofi Agawu, "Does Music Theory Need Musicology?", *Current Musicology*, 53, 1993, 89–98.

⁶ For more on this, see: Мирјана Веселиновић-Хофман [Mirjana Veselinović-Hofman], *Пред музичким делом. Опеди о међусобним пројекцијама естетике, поетике и стилистике музике 20. века: једна музиколошка визура* [Contemplating the Work of Music on Display. Essays on Mutual Projections of Aesthetics, Poetics, and Stylistics of 20th Century Music: A Musicological Viewpoint], Београд, Завод за уџбенике, 2007.

This contextual-interpretative aspect of doing work in musicology, as its purpose, was the bedrock of the musicological conception and activity of Professor Nikola Hercigonja, which he demonstrated throughout his years of teaching general music history (from its beginnings to its contemporary aspirations), as well as in supervising seminar papers. At the same time, he invariably relied on musical material that was *factual* in character – in terms of sound, analysis, and history. But this material served him only as a stimulus, basis, and source of argumentation for his unique interpretative perspectives on individual teaching topics, whereby Hercigonja critically and dialectically problematized the oeuvres of individual composers, musical phenomena concerning genres and styles, issues relating to their evolution and especially their social character in line with his personal views. They were richly associative, and, due to his inordinately broad erudition, in this associative quality they were rather mobile and penetrative in disciplinary terms and in that sense contextual.⁷

Although Nikola Hercigonja never sought to theorize his musicological principles, they were built into his pedagogical procedures and advice he gave to students. But even if he had provided them with a theoretical grounding, I believe he would not unreservedly label them “new musicological”, as a younger generation of American musicologists, led by Richard Taruskin, did in the early 1980s in line with their own principles, which were incidentally not unrelated to Hercigonja’s, by manifestly repudiating positivism (analytical and historical) as the only method and purpose of musicological creativity. Hercigonja would have probably found a more authentic expression for his positions than “new musicology”, since the general notion of collaboration among different disciplines, critical and contextual procedures in the domain of musicology, does have latent positions and proto-theses of its own.⁸

⁷ Cf. Мирјана Веселиновић-Хофман [Mirjana Veselinović-Hofman], “Теорија у покрету: музиколошки критицизам Николе Херцигоње у његовим написима и педагогији” [Theory in Motion: The Musicological Criticism of Nikola Hercigonja in his Writings and Teaching], in: др Мирјана Веселиновић-Хофман [Dr. Mirjana Veselinović Hofman] and др Мелита Милин [Dr. Melita Milin] (eds), *Никола Херцигоња (1911–2000). Човек, дело, време. Поводом 100 година од његовој рођења* [Nikola Hercigonja (1911–2000): The Man, the Opus, Time – on the Occasion of the 100th Anniversary of his Birth], Београд, Музиколошко друштво Србије, 2011, 45–60.

⁸ In that regard, one should note that in the United States itself, as early as the mid 1960s, *new musicology* had already received a rough general sketch in Joseph Kerman’s “A Profile for American Musicology”, *Journal of American Musicological Society*, 18 (1), Spring

And although long anticipated by them, *new musicology* had to wait for the mega-culture of post-modernity as its natural 'habitat', that is, a conducive intellectual, social, and even professional-ethical context for its establishment, elaboration, and affirmation. And only in that respect, that is, as a conception of musicology elaborated and articulated in the spirit of the new, postmodern condition, may *new musicology* be viewed as new. For, had that new, postmodern context not hegemonized the domain of real and spiritual life, the existence of new musicology would probably still be confined to the sporadic quality of its anticipations.

That was precisely the case in Yugoslav musicology in the late 1960s and early 1970s. In it, the postmodern mega-culture was still only anticipated, meaning that its musical, theoretical, scholarly, and many other disciplinary manifestations were still mostly individual, inhabiting a space 'without a system'; more precisely, a space that had yet to be covered by the web of postmodernist terminology, postmodernist narratives, methods, tools, modalities... In that sense, Nikola Hercigonja's personal interdisciplinary-associative musicological and pedagogical practice likewise possessed the traits, meaning, and significance of an individual endeavour as a sort of postmodernist anticipation, stemming from his personal conception of the musicological profession. In other words, an endeavour confined to his personal radius, pursued outside the global context, in the quiet of his personal creativity and 'territory' of work; in a sort of *social silence*.

That is why from today's perspective I would say that as students, and perhaps even for years thereafter, we were unaware that we were already venturing into the problematic of the postmodernist creative conception of/and

1965, 61–69, while in European music scholarship the first hints about linking musicology with other scholarly disciplines were already made in its inaugural 'act' in 1885, that is, in Guido Adler's "Umfang, Methode und Ziel der Musikwissenschaft", *Vierteljahrsschrift für Musikwissenschaft*, 1885, 5–20. One should also remember many other, earlier attempts at classification and systematization in the musical sphere, as well as reflections on music that sought to tie its existence and meaning with various non-musical disciplines. Cf. Nicolas-Étienne Framery, "Tableau de la musique et de ses branches", *Journal de musique*, 1770, cited in Philippe Vendrix, "Musique, théorie et philosophie: le nouvel élan de Rameau", in: Jean Duron (ed.), *Regards sur la musique au temps de Louis XV*, Centre de musique baroque de Versailles, Wavre, Éditions Mardaga, 2007, 78; Johann Nikolaus Forkel, *Über die Theorie der Musik, insofern sie Liebhabern und Kennern notwendig und nützlich ist: eine Einladungsschrift zu musikalischen Vorlesungen*, Göttingen, Vandenhoeck, 1777; *Allgemeine Geschichte der Musik*, Leipzig, Schwickert Verlag, 1788 / Laaber, Laaber Verlag, 2005, etc.

new musicology, at a time when it was still not labelled as such or existed as a movement – therefore, at a time when terms such as interdisciplinarity, interpretation, criticism, or context, for example, had yet to attain the role and “status” of keywords in postmodernism. That time and the moment when those words did attain that role and status were separated by some ten years; and roughly the same amount of time passed between that moment and my own engagement not only with *musical* postmodernism, but also with the largely analogous postulates of *musicological* postmodernism, stimulated by the already rising tide of postmodernist compositional imagination and the compositional procedures it employed. And it was only then, that is, belatedly, observed from the perspective of my own musicological and pedagogical methodology, that I identified some of the main structural concepts and directions of that movement in the accumulated layers of my university education in musicology.

Thus they lay dormant in those sediments, ‘unnamed’ in that environment of *social silence*, but with far-reaching effects. In the context of our musicological activities today, that phenomenon of *social silence* has become current in a different way. Its meaning – not only from the perspective of our profession! – is changing significantly in relation to what I metaphorically referred to when I used that phrase: in relation to the solitary nature of individually pursued research and its methods of anticipation. That is, in relation to silence in terms of an internal, autonomously delineated creative space that engenders ideas, dilemmas, positions, “struggles with the material” and debates with oneself, where solutions are found and creative edifices constructed... In other words, silence as a natural part of every creative process – artistic and scientific – silence, which, however restive and noisy due to the internal tumult that inhabits it,⁹ remains inaudible in social terms. However, the same fate can befall the creative *products* of that silence, unless they are grasped and valued accordingly in ‘their own’ professional and social environments. Much for the same reasons, the same kind of neglect and social silence may shroud entire professions, even multiple professions in the domains of certain disciplines – for example, artistic or scholarly. Like it happened to a certain degree in this year’s global everyday life, substantively changed by the COVID-19 pandemic, marked by the isolation we had

⁹ An especially symptomatic example in that sense is the title of a piece by Miloš Zatkalik, *Бука у унутрашњој тишини* (“Noise amid Internal Silence”) for flute, oboe, clarinet, percussion, and piano (2015).

to endure during those several difficult weeks, acting according to the rules of quarantining that were imposed upon us. On this occasion, I shall refrain from discussing the 'hot-headedness' and ruthlessness with which they were enforced in our country and their effect of a political drill, which, like a magnifying glass placed at "the distance of clear vision", shone a clear light, in the terrifying capacity of its negative impulses and 'stimuli', on our attitude to professionalism, to *schooling* in general, understood in all its aspects and levels of education it offers, knowledge, creativity, behaviour, institutions, conditions of work, moral criteria, and systems of value.

To the contrary, I will only look at the fate that befell the study of music amidst the isolation of this pandemic, as a *globally* specific problem and manifestation of *social silence*. As early as April this year, shortly after the onset of the new corona virus's European onslaught, looking at this problem got a stimulus from Daniel K. L. Chua when he asked what kind of music one should listen to, play, and think about in the time of the COVID-19 pandemic, given that amidst the isolation that came to dominate our lives, "we need music not just as a music to entertain us and humour us, but a music that resonates with this crisis".¹⁰ He responded to his question with a brilliant lecture – a wide-ranging interpretative-analytical musicological probing of Schubert's Impromptu in C minor, D 899, Op. 90 (1827), a work that he, like Schubert's late works in general, views as music that is pertinent to the present circumstances, because it is a music that is "equally lonely and isolated" but at the same time "deeply consoling" in its confrontation with tragedy.¹¹

Chua's presentation certainly inspires one to ask analogous questions of musicology: for instance, what kind of music scholarship we need in this life shaped by a pandemic, whether it should perhaps aim its analytics and hermeneutics at tragic narratives and their latencies in works of music, at corresponding musical contents or composers' destinies, for instance, as sources of wisdom and strength for confronting the tragedy of our ongoing pandemic experience – with death, solitude, the devouring fear, void, and devastating silence of loss. Although an affirmative answer to these questions might actually be arguable in a certain way, on this occasion I think a more important issue one could link to Chua's presentation would be to highlight its mul-

¹⁰ Cf. Daniel K. L. Chua, "Impromptu in the Key of COVID-19", *IMS Musicological Brainfood*, Vol. 4, No. 1, YouTube, First posted on April 21, 2020; last updated June 22, 2020, acc. September 13, 2020.

¹¹ Cf. *ibid.*

tilayered significance regarding our current life in musicology. Not only on account of the topic he addressed and the methods he used, but also due to the environment *in which* he did it and the way *in which* he made his work available.

On the one hand, Chua implicitly argues for the importance of the universal human need for listening to music as a type of content that can fill the void of isolation, as well as his conviction, somewhat coloured by his critical-theory leanings, that really effective is that kind of music that resonates with the burning social issues of the day. Also, he highlights the necessity of direct contact with the sound of the music one is studying – a contact that is, in his case, also performative – as well as the nature of his internal creative silence, where his scholarly-interpretative procedures and utterances are set in motion by his personal experience of music and are shaped accordingly. On the other hand, with the way he chose to make his work available, Chua suggests that, without this new form of communication – I shall call it *close communication at a distance* – public presentation of his (or anyone else’s!) musicological discourse, which is, as we know, a common segment in the activities of a musicologist, might in the present conditions of isolation remain stuck in the “black hole” of social silence, in other words, beyond the reach of his target audience. Therefore, Chua recorded his presentation in the socially isolated ambiance of his study, rendered meaningful by the quiet internal space of his mental activities and a lecture performance intended for a physically invisible listener; silent, but *fictively* present before his eyes. That said, in that solitude of his creativity and presentation, Chua (or any other musicologist in an analogous situation) may also remain solitary if his potential listeners fail to use the technologically provided option of “sharing” with him the offered content of their – our shared! – lived isolation. That is, *if they do not ‘really appear’ as fictive in the environment where the lecture is actually taking place.*

Chua thus demonstrates a way to negotiate the danger that musicological life, due to the restrictions imposed on physical movement, might also imperceptibly ‘slip’ into a life that would be creatively restricted, too; that it might close off and, in some respects, lapse into the silence of oblivion.

Having said that, even though distance working technology is not unfamiliar to us, since we are already adapting to it in every sphere of life, and although – as Chua demonstrated – musicology can use it to manage a transition of its key forms of activity whilst remaining faithful to itself in all three of its elementary branches discussed above, faced with the silence of the pandemic, musicology must still confront the problems that affect some forms

of musical life that are necessary to practising musicology. On this occasion, I will only mention the institution of the public concert, which has changed, under the restrictions of quarantining and the somewhat more relaxed provisions that came in its wake, its 'habitat', forced to move online. Mirroring the changed relationship between the musicologist and her auditorium, they have also changed the relationship between the performer and her audience. That relationship has become virtual, with "likes" taking the place of clapping and the experience of performing live – especially in premières – losing the magic of immediacy and uncertainty. Moreover, likewise gone is that 'chronicling', informative role of all forms of live concert events, which every musicologist needs, especially if she is historically oriented. The disappearance of that role – which will go on until it finally fulfils its transformation to "distance working" – is a major threat to the 'visibility', even existence, of some segments of musicology. Here I particularly mean the absence of live concert première performances of recent works that have yet to be recorded and that entail performing forces of any kind of complexity. Namely, their absence has forcibly separated those of us working on musicological projects focused on current musical creativity from their object of research. And thus forcibly silenced, this kind of work has to endure some serious consequences: research is cut short, prolonged, or, at best, considerably slowed down. For, without live performances, new works exist in no other way than the silence of their notated texts. Of course, depending on the type and precision of their notation, such works may be presented analytically using notation alone, but the absence of audio perception means that no theoretical or musicologically interpretative discourse concerning such pieces can be authentic or grounded in sound.

To resist the silence of isolation that symbolizes our new lived reality, isolation in physically real and psychological terms, literal and figurative silence, musicology must face up to the necessity of embracing all kinds of "distance" working, which would allow it *both to retain and develop* its principles and extend the scope of its scholarly activities.

Like a concept that is both remembered and anticipated.

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Summary

It was inevitable that my acceptance speech at the presentation ceremony of the “Stana Đurić-Klajn” Award for overall contribution to Serbian musicology would inevitably feature some autobiographical moments, since I was a student of Prof. Đurić-Klajn in the first two years of her course in “Yugoslav Music History”, covering everything up until contemporary musical creativity. This text therefore stems primarily from my memories of those two years, as well as, inseparably, the entire conception of studying the history of music as the main subject. In the late 1960s and early 1970s, it envisaged a differentiated implementation of three basic musicological approaches, with each one of them making deep furrows in my personal musicological poetics, informing its basic traits. In specific terms, Stana Đurić-Klajn, as a historical musicologist, championed in her teaching a historical conception of the study of music; Vlastimir Peričić, a composer, music theorist, and musicologist, based his approach to contemporary Yugoslav music on modernist analytical grounds; while Nikola Hercigonja, from his perspective of a musicologist and composer, sought in his “General Music History” course to combine those two approaches, enlisting them into the service of scholarly interpretation. At the time, this approach was still not called “postmodern”, although it did anticipate some of its salient features.

The circumstances surrounding my evocation of these memories today, as well as the inaugural presentation of the “Stana Đurić-Klajn” Awards, constitute a confusing and threatening moment in our civilization. Marked overall by isolation as a way of life, the social environment and atmosphere shaped by the presently raging COVID-19 pandemic, this moment presents a potent actualization of the problematic of silence, in broad terms ranging from its purely human to its professional meanings, forms, and consequences. Since the phenomenon of silence – musical silence, of course! – has occupied my attention for many years now, in my efforts to fathom its physical and psychological phenomenal forms, literal and figurative meanings, on this occasion I chose to highlight the problem of silence in terms of social separation, marginalization, and isolation. More precisely, in its guise as a kind of social silence and its repercussions on the status of the study of music.

Therefore, I highlighted two types of social silence affecting the three orientations in musicology listed above, its three ‘branches’. One of those two types is understood in terms of an undeniably personal, creatively fulfilled and stimulating internal silence, that is, the solitary nature of conducting individual research, which predates this pandemic crisis but has been intensified by it. The other type concerns the social neglect facing the products of that creative silence, the fact that the restriction of direct, non-distanced communication between people is having an adverse effect on musicology as well as many other scholarly and artistic professions. This type of social silence is suppressing various kinds of musicological activities into the stillness of inaction, which, consequently, leads to a marginalization of the entire profession. That is why it is necessary for musicology to perform its transition to distance working in many of its activities, especially those that are public in character.

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MONOGRAPHS ON COMPOSERS AS A MUSICOLOGICAL GENRE¹

Abstract: Monographs on composer may considerably diverge from one another, depending on their authors' fundamental views concerning the way and extent to which biographical data should be used in relation to music analysis. So as not to lapse into mere music *Biographik*, a monograph should encompass the life and works of its subject in a complementary way – with all the necessary contextualization – and bring them into a meaningful relationship in a well thought-out and critical manner. That ideal goal should be pursued, although usually the result is a more or less successful hybrid of a biography and music analysis.

Keywords: monographs on composer, Serbian composer monographs, monograph on Ljubica Marić, music analysis and biography, self-referentiality of musical works

Expressing my gratitude for awarding me this prize of the Serbian Musicological Society, not only to the Institute of Musicology at the Serbian Academy of Sciences and Arts, which nominated my monograph for the Award, but also to the members of the Jury who made the decision, I wish to express how happy I am that the Society decided, with no dilemma at all, that this newly established award, the first in our humanist discipline, should be named after Stana Đurić-Klajn, one of the pioneers of Serbian musicology, a visionary fig-

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¹ Acceptance speech given at the presentation ceremony of the 2018 “Stana Đurić-Klajn” Awards of the Serbian Musicological Society, Music Gallery of the Kolarac Endowment, 15 October 2020.

ure who left a deep trace in the history of Serbian and Yugoslav musicology and writing on music. I did not have the opportunity to witness Prof. Klajn's qualities as a teacher and had to rely instead on my colleagues' accounts, because by the time of I enrolled at the Academy of Music in Belgrade, she had already retired as a professor and when I began working at the Institute of Musicology of the Serbian Academy of Sciences and Arts several years later, she had retired from there, too, where she had served as a research fellow and director. That is why, unfortunately, I never had an opportunity to get to know her more closely, as a person. The first time I met her was when the Institute's newly appointed director, the late Dimitrije Stefanović, asked me to pay her a visit at a hospital in Belgrade where she was receiving treatment and I saw her another two or three times later, when she came to visit the Institute. I was honoured to co-edit, along with Mirjana Veselinović-Hofman (the other laureate of this award, in the lifetime achievement category), the proceedings of an academic conference dedicated to Klajn (2008)² and thus make a professional homage to her as a renowned scholar who produced a rich oeuvre.

My monograph, *Љубица Марић: композиовање као традиционални чин* (*Ljubica Marić: Composing as an Act of Creation*), is an addition to the relatively short list of Serbian publications in this genre of musicology. Although Kosta Manojlović's *Споменица Стевану Мокрањцу* (*A Memorial to Stevan Mokranjac, 1923*) was modest in scope, it might be labelled the first monograph in our musicology and the only one published in the interwar period. The post-WWII years saw Petar Konjović's important monographs on Miloje Milojević (1954) and Stevan Mokranjac (1956),³ followed by similar works that became vital in the study of Serbian music⁴ – Vlastimir Peričić's mono-

² The conference took place on 5–6 December 2008 at the Music Information Centre in Belgrade, while the proceedings were published the following year: Мирјана Веселиновић-Хофман [Mirjana Veselinović-Hofman] and Мелита Милин [Melita Milin] (eds), *Стана Ђурић-Клајн и српска музикологија. Поводом стогодишњице рођења Стане Ђурић-Клајн (1908–1986)* [Stana Đurić-Klajn and Serbian Musicology: On the Centenary of the Birth of Stana Đurić-Klajn (1908–1986)], Belgrade, Serbian Musicological Society, 2010.

³ Петар Коњовић, *Милоје Милојевић, композитор и музички писац* [Miloje Milojević, Composer and Writer on Music], Belgrade, Serbian Academy of Sciences, Department of Fine Arts and Music, 1954); *Стеван Св. Мокрањац* [Stevan St. Mokranjac], Belgrade, Nolit, 1956.

⁴ In the words of Ivana Ilić, the 1960s and 1970s were “the golden age” of composer monographs..., in “Auto/biographical Discourse in Serbian Musical Periodicals (1993–

graphs on Josif Marinković (1967) and Stanojlo Rajičić (1971),⁵ and Marija Koren (Bergamo)'s work on Milan Ristić (1977)⁶ and Nadežda Mosusova's book on Petar Konjović.⁷ Toward the end of the 20th century there came another monograph study: Mirjana Veselinović-Hofman's work on Vladan Radovanović (1991).⁸ The beginning of this century saw the publication of Gorica Pilipović's monograph on Dušan Radić (2000)⁹ and, several years later, Enriko Josif's monograph on Milenko Živković, published posthumously in 2009,¹⁰ the same year that my monograph publication about Ljubica Marić came out as an extended catalogue accompanying the exhibition I curated at the Gallery of the Serbian Academy of Sciences and Arts in 2009, foreshadowing the 'real' monograph published nine years later.¹¹ Nemanja Sovtić's monograph on Rudolf Brucci (Бручи; Бручи) was published on the composer's centenary in 2017, while the latest monograph to come out in our rapidly growing musicological literature is dedicated to Predrag Milošević (2019),

2007): The Positioning of the Female Voice", in: Tatjana Marković & Vesna Mikić (eds), *(Auto) Biography as a Musicological Discourse*, Belgrade, Department of Musicology, Faculty of Music & University of Arts in Belgrade, 2010, 184.

⁵ Властимир Перичић, *Јосиф Маринковић – животи и дела* [Josif Marinković: Life and Works], Belgrade, Serbian Academy of Sciences and Arts, 1967 and *Stvaralački put Stanojla Rajičića* [The Creative Path of Stanojlo Rajičić], Belgrade, Academy of the Arts, 1971.

⁶ Marija Bergamo, *Delo kompozitora: Stvaralački put Milana Ristića od prve do šeste simfonije* [A Composer's Oeuvre: The Creative Journey of Milan Ristić from the First to the Sixth Symphony], Belgrade, University of Arts, 1977.

⁷ This book is still in manuscript and its publication is forthcoming.

⁸ Mirjana Veselinović, *Umetnost i izvan nje. Poetika i stvaralaštvo Vladana Radovanovića* [Art and Beyond: The Poetics and Creativity of Vladan Radovanović], Novi Sad, Matica srpska, 1991.

⁹ Горица Пилиповић, *Појед на музику Душана Радића* [A Survey of the Music of Dušan Radić], Belgrade, Serbian Academy of Sciences and Arts, 2000.

¹⁰ Енрико Јосиф, *Миленко Живковић* ["Milenko Živković"], Belgrade, Department of Fine Arts and Music of the Serbian Academy of Sciences and Arts, 2009.

¹¹ Мелита Милин, *Љубица Марић, 100 година од рођења: ...тајна / тишина / творење...* [Ljubica Marić: 100th Anniversary of the Birth: Mystery, Silence, Creation], Serbian Academy of Sciences and Arts (Gallery of the Serbian Academy of Science and Arts, No. 116), Belgrade, 2009 and *Љубица Марић – Компоновање као традиционални чин* [Ljubica Marić: Composing as an Act of Creation], Belgrade, Institute of Musicology at the Serbian Academy of Sciences and Arts, 2018.

authored by Jelena Mihajlović Marković.¹² A more detailed analysis of Serbian composers monographs would also need to take into account the following studies that came out in hectograph, smaller in scope but still significant as valuable contributions to Serbian music history: Dejan Despić, *Marko Tajčević* (Serbian Composers' Association, Belgrade, 1972) and Mirjana Veselinović, *Milivoje Crvčanin* (Serbian Composers' Association, Belgrade, 1972). Also, such a list would need to include Jelena Milojković Đurić's article "Kosta P. Manojlović u međuratnom razvoju muzičke kulture" (Kosta Manojlović and the Development of Musical Culture in the Interwar Period), published in V. Peričić (ed.), *U spomen Koste P. Manojlovića* (In Memoriam Kosta Manojlović, Belgrade: Faculty of Music, 1990), 7–100. A comprehensive index of monograph publications on Serbian composers should also include undergraduate and graduate final theses presented at our institutions of higher education in music.

These monograph studies of Serbian composers are quite varied in conception, which may relate to the differing scopes and characters of the oeuvres they address, as well as their authors' personal views and the standards of the times and the institutions that published them. In the opening chapters of his monographs on Milojević and Mokranjac, Konjović traces their biographies continually, concluding with their return from studies abroad and establishment in the musical life of Belgrade and beyond, with brief discussions of their early works from those periods in their career. The monograph on Mokranjac proceeds with an analytical focus on his works, occasionally including, where needed, information on relevant events from his professional life as a conductor and pedagogue. With regards to the more diverse and quantitatively much more prolific pursuits of Miloje Milojević, the relevant chapters of his monograph are both larger in scope and more detailed. In the concluding sections of both books, Konjović offers not only an assessment of the significance of their respective oeuvres, but also an intimate portrait of both composers, whether by quoting from the memories of their contemporaries, in the case of Mokranjac, or by relaying his own memories and observations, since, as we know, he was a friend of Milojević, which thus provided another layer in his portrayal of the composer's personality.

In his monograph on Josif Marinković, Vlastimir Peričić divides his 'Life' and 'Works' into clearly delineated chapters, both of them minutely elaborate,

¹² Jelena Mihajlović Marković, *Predrag Milošević – Portret muzičkog stvaraoca* [Predrag Milošević: A Portrait of a Creator in Music], Belgrade, Institute of Musicology at the Serbian Academy of Sciences and Arts and Serbian Musicological Society, 2019.

exquisitely supported by facts, and transparently structured; moreover, such a division, entirely justified, was at least partly dictated by the difficulty of dating the composer's works, which would have made it hard to link events from his private/professional life with his works. Similarly to the monographs discussed above, it sheds light on the composer's personality as well – in a separate and smaller subchapter – based on oral and written accounts from his descendants and acquaintances.

Peričić's other monograph is dedicated to his professor Stanojlo Rajičić, who was 61 when it came out and who, as we know, lived for another three decades thereafter and remained creatively active throughout. Peričić structured his narrative chronologically, focusing mainly on the most important works, providing them with analytical commentary including a wealth of notated examples, while other pieces were only mentioned in passing. Snippets of biographical information – for instance, regarding Rajičić's childhood and first lectures in music, his studies in Prague, Belgrade's musical life during the late 1930s, Rajičić's polemic with Svetomir Nastasijević – are built into the tissue of Peričić's text with conciseness and a clear sense of purpose. In the Introduction to her book on the oeuvre of Milan Ristić (1977),¹³ Marija Bergamo notes that she did not write a standard monograph because the composer's oeuvre was not yet complete, as well as because not enough time had passed since the latest stylistic changes in Ristić's oeuvre. Bergamo focused on positioning the composer's work in relation to his working environment in Yugoslavia as well as on drawing links with stylistic directions in European music, with the final chapter summarizing Bergamo's analyses of his symphonic music, while "A Short Biography" is included as an appendix.

Mirjana Veselinović-Hofman refers to her book on the poetics and oeuvre of Vladan Radovanović as a *study* (which appears in its subtitle as well),¹⁴ although one might broadly regard it as a monograph. On the one hand, it analyzes the whole of Radovanović's oeuvre thus far, encompassing not only his musical compositions, but also works in extra-musical domains and syntheses; on the other hand, one of the peculiarities of this book is that its subject's biography receives a total of a single footnote (no. 3), which communicates the kind of basic data one might find in an encyclopaedia, demonstrating the author's position regarding the (limited) value of relating a composer's works to his life.

¹³ Marija Bergamo, *Delo kompozitora. Stvaralački put Milana Ristića od Prve do Šeste simfonije*, Belgrade, University of Arts, 1977.

¹⁴ M. Veselinović, *Umetnost i izvan nje*, op. cit., 8.

Although written as early as the 1970s, Josif's monograph on Milenko Živković was published only several years after his death, with necessary additions, thanks to the efforts of several highly competent and committed colleagues and friends. Similarly to Peričić's book on Rajčić, this monograph likewise has the added value of an act of homage to the author's professor of composition. As the monograph's editor, Dejan Despić wrote in his foreword that "every book of this kind speaks not only of the figure to whom it is dedicated, but also of its author" and, indeed, what we get is a book with a strong and vivid authorial mark, and yet also an informative and analytical book, with a short concluding chapter "In Memoriam", where Josif writes about his own personal memories of Živković as a man.

In line with his view that the post-socialist era has neglected Rudolf Brucci as a composer and that his cantatas and oratorios have been singled out as undesirable, Nemanja Sovtić advances in his monograph dedicated to this composer an array of arguments advocating a reappraisal of Brucci in our music historiography, especially as a composer, as well as a highly active organizer of and participant in musical life. That is why his monograph, in addition to its detailed analyses of individual works, which form the central part of his study, also presents a wealth of biographic material, used as the basis for an accurate portrayal of private and social aspects of the composer's personality and work. Thus in the opening chapter Sovtić advances his interpretations based on testimonies from Brucci's contemporaries about him as a person, his views and everyday life, while in a series of appendices at the end of the book he presents a selection of Brucci's writings and interviews.

The first five chapters of Jelena Mihajlović's monograph on Predrag Milošević offer a detailed life and works of the composer, including, in addition to events from his private life that were in various ways linked to music, a survey of individual stages in his education and later career in composing, conducting, teaching, and writing on music, without neglecting the socio-musical contexts of his activities. In the second, larger part of the book, Mihajlović aims her analytical attention to Milošević's oeuvre as a whole, with a justifiable focus on his three most important works.

It is easy to see that these monograph studies address composers from the summit/canon of Serbian¹⁵ music, whether born in the 1850s or 1880s, whether belonging to the "Prague group" who came of age during the interwar peri-

¹⁵ Leaving out Krešimir Baranović as a Croatian composer, the subject of Mirjana Veselinić-Hofman's monograph *Krešimir Baranović: Stvaralački uspon*, Zagreb, Jugoslavenska akademija znanosti i umjetnosti, 1979.

od, with the exception of Vladan Radovanović, who belongs to a later generation born after World War I. One may also note that three of them were alive when their monographs appeared, which means that the fact that their oeuvres were not yet complete did not present an obstacle to their authors. Although in some disciplines of the humanities, such as art history, there is (or, at least, there used to be) a rule that monographs are only written about authors whose life and creative journey have ended,¹⁶ in musicology things were different. In that regard, there are written documents from the 1960s by members of the Department of Fine Arts and Music at the Serbian Academy of Sciences and Arts about plans to commission monographs on contemporary composers, members of the Academy, although not all of them were implemented.¹⁷

I would like to amend this brief survey of Serbian composer monographs with a reminder of what is so far the only monograph dedicated to a musicologist – Roksanda Pejović's book on, indeed, Stana Đurić-Klajn.¹⁸ Pejović begins her foreword by referring to her publication explicitly as a monograph, even though she addresses Klajn's biography merely in the opening three pages of the first chapter (up until 1941) and a few pages at the beginning of the second chapter (the post-WWII period). Thus in the first part of the book, in addition to tracing individual stages in Klajn's education as an aspiring writer on music and musicologist, as well as her efforts to find her true vocation, Pejović outlined, without going into much detail, the main trajectories of her professional biography, probably regarding that as a sort of necessary socio-historical contextualization of Klajn's work. We should also note several monographs dedicated to our performing musicians, most prominently the monograph on the opera singer Zlata Đunđenać (1990) by Irena Grickat, an important Serbian linguist and lexicographer.¹⁹

¹⁶ As told to the author by Dejan Medaković, a fellow of the Serbian Academy of Sciences and Arts.

¹⁷ See Биљана Милановић [Biljana Milanović], "Деловање музичара у оквиру Одељења ликовне и музичке уметности САНУ" [The Work of Musicians at the Department of Fine Arts and Music of the Serbian Academy of Sciences and Arts], 2017; to be published by the Serbian Academy of Sciences and Arts.

¹⁸ Роксанда Пејовић [Roksanda Pejović], *Музиколог Стана Ђурић-Клајн: историографска, есејистичка и критичарска делајносћ* [The Musicologist Stana Đurić Klajn: Historiography, Essays, and Criticism], Belgrade: Serbian Academy of Sciences and Arts, Institute of Musicology at the Serbian Academy of Sciences and Arts and Serbian Composers' Association, 1994.

¹⁹ Ирена Грицкат [Irena Grickat], *Злата Ђунђенац*, Belgrade: Serbian Academy of Science of Arts and Institute of Musicology at the Serbian Academy of Sciences and Arts,

Viewed in retrospect, my path to writing a monograph on Ljubica Marić began when I decided to write my undergraduate final thesis, supervised by Prof. Vlastimir Peričić, about Marić's post-WWII oeuvre. This decision took me to the Institute of Musicology at the Serbian Academy of Sciences and Arts, to which Marić had bequeathed her collection of concert programmes and press clippings about her works, as well as a few texts published in periodicals and exhibition catalogues, or drafted for radio interviews. Later on, working on the monograph, I committed myself to producing a monograph that would be as comprehensive as possible, presenting Marić not only through her musical works – which was certainly my main concern – but also as an author of poetic and other types of texts, works in the visual arts, and a conductor, as well as a person. Due to the complex demands placed before authors of monographs, many of such works are criticized for focusing too much on biographical data and not enough on analysis or vice versa, as well as for failing to forge sufficiently compelling links between those two aspects or not making them relevant enough.

One should note here that for the most part, debates on the relevance of composer monographs for musicology were waged in the past, from the late 19th century and for much of the 20th century, in the academic circles of nations with long-standing traditions in music and musicology, whose rich bibliographies feature a large number of books in that genre targeting mostly a wider readership. These debates occurred mainly because in many of these monographs their biographical segments were often freely, uncritically related to the composer's oeuvre. Monographs were thereby consigned to a somewhat problematic place in music historiography and for a long time remained outside of the musical arena.²⁰ One of musicology's founding fathers, Guido Adler, attached little value to the genre, dubbed *Biographik*, which makes sense when one takes into account the kinds of music monographs written in the 19th century, which exaggerated the significance of musicians' lives, promoted the cult of genius, and were for the most part popular in style and character. As a new discipline in the humanities, musicology sought to position itself clearly as a serious scholarly discipline, thereby privileging as “the central paradigm of 20th-century musicology”, according to Hermann Da-

1990. Equally noteworthy are the contributions of Vladimir Jovanović, who edited a publication on Nikola Cvejić (1994) and published a monograph on Gordana Jevtović Minov (2017).

²⁰ Christopher Wiley & Paul Watt, “Musical Biography in the Musicological Arena”, *Journal of Musicological Research*, 38/3–4, 2019, 187.

nuser, “phenomenology, structuralism, and problem- or historically oriented music analysis, which resulted in separating ‘life’ from ‘works’, while the reception of Gadamer likewise weakened the links between biographism [*Biographismus*] and hermeneutics, turning the erstwhile complementary relation between these two disciplines into one of opposition”.²¹ As the 20th century drew to a close, the authors of composer monographs placed less and less emphasis on the autonomy of the musical work, instead observing it increasingly in historical, social, and stylistic relations, as well as from the perspective of music reception. That a series of outstanding monograph studies published throughout the 20th century effected a rise in stature of the monograph as a genre of musicology is likewise suggested by the fact that the editors of the 2001 edition of the renowned New Grove Dictionary included for the first time an entry on biography, that is, music biography (as it is termed in Anglo-American musicology), stating, among other things, that the previous century had seen musicology’s “ambivalent reconciliation with biography”.²²

Objections to the monograph as a genre, which have not entirely disappeared, are aimed, according to Jolanta Pekacz, at “the alleged lack of relevance of biographical knowledge to aesthetics and criticism, grounded in the belief that ‘life’ and ‘works’ are unrelated; that the meaning of a work is independent of its author’s life”.²³ The view that facts and events from a composer’s biography have little bearing on the interpretation of her/his music was shared by Carl Dahlhaus, although he did acknowledge that biographical research may occasionally be useful and even necessary in the interpretation of musical works, because some details about individual pieces may not be adequately explained without referring to certain data concerning the composer’s life. “So there is no justification [according to Dahlhaus] for bringing a charge of aesthetic dereliction in those cases where it proves impossible to avoid the recourse to biography, or the history of the work’s genesis, even if the principle of immanence suffers. The idea of a hermetically insulated, entirely self-referential existence for a work is the basis of the arguments against

²¹ Hermann Danuser, “Biographik und musikalische Hermeneutik: Zum Verhältnis zweier Disziplinen der Musikwissenschaft”, in: Joseph Kuckertz *et al.* (eds), *Neue Musik und Tradition: Festschrift Rudolf Stefan*, Laaber, Laaber-Verlag, 1990, 570.

²² Maynard Solomon, “Biography,” in: Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, London, Macmillan, 2001, Vol. 3, 598–601.

²³ Jolanta Pekacz, “Musical Biography—Further Thoughts” in: Zdravko Blažeković and Barbara Dobbs Mackenzie (eds), *Music’s Intellectual History*, New York, Répertoire International de la Littérature Musicale, 2009, 844.

biographical procedures, but it is only a rule with a limited historical authority, not an immutable natural law of art: the relative legitimacy or illegitimacy of the biographical method depends partly on the nearness or remoteness of a work from classicist aesthetics. Epochs and genres of an 'objective' bent, such as classicism and drama in closed forms, are less accessible to biographical interpretation than those that can be called 'subjective', such as romanticism, and the lyric poetry of personal experience."²⁴ Interestingly, Dahlhaus wrote these lines in the opening chapter ("Life and Work") of his monograph on Beethoven, discussing the biographical method in general, its internal form and external purposes, aesthetic and biographical subject, whereas *in lieu* of an introduction he supplied a brief chronology of important events in Beethoven's life. One of Dahlhaus's last works, bearing the unpretentious title of *Ludwig van Beethoven und seine Zeit*, it is original in its conception and merits a separate discussion.

Judging from monographs that are written today, there dominates a tendency to use select elements from the composer's life as signposts or basis for attempting to interpret their works. In that regard, a potentially illustrative example is another monograph on Beethoven, written by the English musicologist Barry Cooper (2000).²⁵ The well known episode concerning Beethoven's removal of the dedication to Napoleon Bonaparte from the title page of his manuscript of the Third Symphony served, with justification, as an argument for separating art from politics – since the work stands with equal success as independent / freed from association with its author's political views. However, that event acquires a different meaning in light of Cooper's discovery that for several months after tearing up the dedication, Beethoven still maintained that the Symphony had been composed to honour Napoleon and that he was forced only by financial constraints to dedicate the work to Prince Lobkowitz in the end.²⁶

Nonetheless, there still remain certain reservations about using composers' biographies in discussions of their musical works, stemming from the old debates on the question of music's autonomy, that is, the self-referentiality

²⁴ Carl Dahlhaus, *Ludwig van Beethoven: Approaches to his Music*, Oxford, Oxford University Press, 1991, 2–3 [*Ludwig van Beethoven und seine Zeit*, Laaber, Laaber Verlag, 1987].

²⁵ Barry Cooper, *Beethoven*, Oxford, Oxford University Press, 2000, 141.

²⁶ This example was borrowed from Christopher Wiley's "Biography and the New Musicology", in: Tatjana Marković and Vesna Mikić (eds), *(Auto)Biography as a Musicological Discourse*, Belgrade, Department of Musicology, Faculty of Music, 2010, 8.

of musical works, as well as whether and to what degree elements from the extra-musical sphere participate in the constitution of their meanings. As we know, arguing for an autonomous status of the musical work relates to the concept of absolute music and informs the basis of modernist aesthetics, which means that upon the emergence of postmodernism such positions were bound to face increasing challenges.

To be sure, it is not only composers biographies that belongs in the extra-musical domain, but also their cultural and social contexts, which in turn exert a strong impact on biographies and are seldom questioned. In that sense it is really difficult to defend the claim that 'life' and 'work' are unrelated and that a musical work exists 'by itself'. I would therefore agree with the view of Maynard Solomon, incidentally the author of another Beethoven monograph, that if biographical data are available, they certainly affect – whether we like it or not – our aesthetic and cultural assessments, modifying our perceptions of art, just as our knowledge of history and other cultural phenomena does.²⁷ This, of course – although it hardly needs stating – does not concern drawing naïve links between anecdotal events from a composer's life with concrete musical and technical procedures, or suggesting the existence of some 'hidden programmes' in certain pieces (here we should think of the reliability, that is, problematic character of such 'readings' of certain works by Tchaikovsky, Shostakovich, and many others). After a long hiatus in interpretations like these, the deconstructivist tendencies that developed in musicology (especially in Anglo-American musicology) from the early 1980s on brought attempts at making hermeneutical inroads into the domain of musical creativity from the perspectives of gender, sexuality, race, class, and ideology.²⁸ However, this switch from a positivistic approach to the lives and works of composers occasionally resulted in drawing some problematic links between certain details from composers' lives and their pieces, with especially bizarre consequences in works by Susan McClary.²⁹

Today, it is almost taken for granted that a composer monograph should cover both life and works. But the question is – and it is an essential question

²⁷ Maynard Solomon, "Thoughts on Biography", *19th-Century Music*, 5/3, Spring 1982, 273.

²⁸ For more on this, see Wiley, op. cit.

²⁹ Susan McClary, "Constructions of Subjectivity in Franz Schubert's Music", in: Philip Brett, Elizabeth Wood, and Gary Thomas (eds), *Queering the Pitch: The New Gay and Lesbian Musicology*, New York, Routledge, 1994; Susan McClary, *Feminine Endings: Music, Gender, and Sexuality*, Minneapolis, University of Minnesota Press, 2002.

– how? Summarizing his own experiences of working on monographs, the renowned musicologist Jim Samson has written about the difficulties he faced trying to integrate as best he could the lives and works of composers, concluding that there is no universal solution for constructing a specific methodology that would enable this. In the introduction to one of his two Chopin monographs (he also wrote one on Szymanowski), Samson formulated his position in the following terms: “Too little is yet known about the mental processes involved in composition to allow any but the most obvious connections to be made [between a composer’s biography and oeuvre]. Since we are not (I suggest) in a position to attempt a thorough integration of ‘life’ and ‘works’, we had better accept the hybrid character of this genre [composer biographies, that is, monographs]. It remains, and it probably should remain, [as] two books in one”.³⁰

Returning to my own monograph, I want to stress here that it would have been rather difficult to reconstruct the life of Ljubica Marić (who was seldom willing to say anything about it, whether in private or in interviews), had it not been for her extant legacy, comprising various family documents and correspondence. I believe that the composer did not destroy them chiefly because they concern her mother, who occupied a unique place in her life. I also found a small number of documents in other places. The archive of the Gymnasium in Valjevo still has her grade-books from the two years she spent there, with descriptive observations by her teachers concerning the extraordinary capabilities of this student who simultaneously took violin lessons from the music teacher at the same school.³¹ In the Archives of Serbia I found almost nothing, except for a document detailing the political traits of professors at the Academy of Music, compiled for the Ministry or a party organization.³² I also consulted her files at the Music Academy and the Serbian Academy of Sciences and Arts, and was fortunate enough to have a friend from Zagreb go to the Croatian State Archives and State Archives in Zagreb, where he found documents relating to one of the most difficult periods in Marić’s life, when she spent several months in prison, accused of engaging in activities hostile to the state. Had I not received photocopies of those documents, this whole episode in my monograph would have been reduced to what I had read in an article by two musicologists from the Czech Republic and Austria,

³⁰ Jim Samson, *Chopin*, Oxford, Oxford University Press), v.

³¹ Милин, *Љубица Марић*, op. cit., notes nos. 4 and 45.

³² Ibid., note no. 292.

Vlasta Reittererova and Hubert Reitterer.³³ Some of Ljubica's colleagues and contemporaries had some limited knowledge of this episode, but for ethical reasons I would not have relayed any of that without verification. It was a similar case with the stories one could hear among musical circles that Marić had a half-sister. Among the documents kept at the Archive of the Serbian Academy of Sciences and Arts there are documents that confirm that as well, which I included in my monograph in an abridged form. The same archive houses her correspondence (with the exception of a smaller portion, which is kept at the Archive of the Institute of Musicology), including that from the interwar period, which is especially interesting, because it offers a vivid psychological portrait of the young artist, who, despite living in extremely modest conditions and occasionally suffering from poor health, managed to achieve some major breakthroughs in her work.

Of course, one could question the relevance of these and similar pieces of information for a composer monograph. To be sure, one could not possibly link them to any of her works' characteristics, except in a rather indirect way. However, they do shed light on certain events that would come to affect her creative evolution. Regarding the episodes mentioned above, these pieces of information indicate the likely reasons behind her decision to leave Zagreb in 1936 and go to Prague for further study, which in turn put her on an even more direct path toward quarter-tone music. The same facts at least partly explain a drop in her production as a composer and even a total lack of new pieces during a certain period – in this case, in 1935. Answers to some other questions, although without written confirmation, may also be gleaned from biographical data. Thus, for instance, the stylistic turn in Marić's creativity that occurred between her works composed immediately after the war and *Pesme prostora* (Песме њпростора; "Songs of Space") is easier to understand if one is aware that in those years she invested a lot of her time in establishing friendships with prominent figures from artistic and intellectual circles, who provided her with new insights in numerous domains – the wealth of world cultures, including Serbian culture, as well as new, fresh artistic ideas and directions. I believe that it was precisely this kind of spiritual environment that gave rise to her heightened interest in tradition – the permanent values that the human spirit had created over the centuries and millennia – which then,

³³ Vlasta Reittererova and Hubert Reitterer, "Musik und Politik – Musikpolitik. Die Internationale Gesellschaft für Neue Musik im Spiegel des brieflichen Nachlass von Alois Hába 1931–1938", *Miscellanea musicologica*, XXXVI, 1999, 129–310.

processed in her individual artistic manner, came to inform works such as *Pesme prostora* and *Vizantijski koncert* (*Византијски концерти*; “Byzantine Concerto”).

In terms of structuring the monograph, I thought about using a non-standard approach, which I had seen some years back in a book on Richard Wagner,³⁴ written like a sort of encyclopaedia about the composer, with individual entries on each music drama and major writings, important figures in his life, the Bayreuth Festival, his revolutionary activities, etc. I devised a similar structure for my ‘proto-monograph’ on Marić – the catalogue for the exhibition at the Gallery of the Serbian Academy of Sciences and Arts (2009). The opening chapter takes the form of a “Dictionary”, with subchapters on individual works, figures with whom she maintained important relationships, the cities she inhabited, and various terms such as “Byzantium” (*Византија*), “Octoechos” (*Осмојласник*), and “Prague Students” (*прашки ђаци*), in which I sought to survey her activities from different perspectives.

When I later set out to write a ‘real’ monograph, I opted for a chronological narrative of the composer’s life, complementing it where pertinent with analytical commentary on her pieces. I tried to tie those interpolations with surrounding texts as much as I could, but still without preventing the reader from consulting them separately. In the opening chapter to the second part of the book, which I titled *Укршћања* (“Intersections”), I sought to draw a retrospective, non-chronological link between her pieces from different periods in her life and shed light on them from the perspective of the relevant topics and preoccupations that permeate them. Thus I discussed the problematics of Marić’s visions of Byzantium as her spiritual homeland, her creative treatment of the Octoechos, the philosophy of the time, and modernism as her main orientation.

Thus conceived and structured, my monograph about Ljubica Marić was intended to offer a comprehensive portrayal of the composer as a figure and creator in music, to intertwine my analyses of her music with various epistemological threads and discourses that might serve to construct her meanings. I think it would have been rather strange had I not included in the monograph the composer’s own succinct and poetic commentaries about her works, because they point to the spiritual kernels that gave rise to her music. As one of the important contexts of her music, they may be crucial for

³⁴ Unfortunately, I have no bibliographical data on this publication. [Maybe it’s Jonathan Lewsey, *Who’s Who and What’s What in Wagner* (Routledge, 1997)?]

understanding her individual pieces, whether as a whole or in detail. Had it not been for Marić's own statement that "a sound from without [the Sputnik satellite's radio signal] was directly transposed into the music [of her *Passacaglia*]", it would have been almost impossible to infer that from the music itself. On the other hand, it would have been easier to spot that a fragment from her *Стихови из Горскої вијеница* ("Verses from *The Mountain Wreath*") appeared in *Торзо* ("Torso"), her final piece, but her commentary on the piece confirms that this is indeed the case. Another expression of her need to direct the listener to something beyond the musical text itself appears in the motto heading her *Ostinato super thema Octoicha*, a phrase resembling a riddle or verbal canon: *Крећућу се стоји, стојећу креће се* ("Moving, it stands still; standing still, it moves"). In that way she sought – and was not alone in that sense – subtly to introduce the listener to the main idea, character, and atmosphere of the work and thereby offer her own interpretation of her artistic urge.

How successful I was in my attempt to integrate the composer's biography with her oeuvre in this monograph, in other words, whether the monograph is a successful hybrid of two books in one (as discussed by Jim Samson), will have to be judged by its reviewers and other readers. During my work on the book, I often thought of the musicologists who study or will study the oeuvre of Ljubica Marić, anticipating dialogues with them. I would like this monograph to act as a stimulus for new, undoubtedly different views of her work and activities, as well as to offer at least a modest impetus for extending or even intensifying the life of her music in concerts and sound recordings.

Summary

The status of composer monographs as a genre kept changing from the 19th century to the present. While the romantic age, with its cult of genius, was dominated by an approach that placed too much weight on biographical facts, often without enough justification for drawing parallels with the composer's creative oeuvre, authors of monographs today clearly manifest their desire to survey the lives and works of composers in their complex inter-dependency, carefully examining their potential links.

The article sets out with a survey of monographs on Serbian composers in chronological order, beginning with *Споменица Стевану Мокрањцу* ("A Memorial to Stevan Mokranjac") by Kosta Manojlović (1923), a work that is modest in scope but offers a comprehensive and expert survey of the composer's life, efforts, and importance. The rise of this genre in Serbian musicology could be seen in the post-WWII period, fea-

turing important, often even model monograph studies: P. Konjović's monographs on M. Milojević (1954) and St. Mokranjac (1956), V. Peričić's monographs on J. Marinković (1967) and St. Rajičić (1971), M. Bergamo's monograph on M. Ristić (1977), N. Mosusova's monograph on P. Konjović, and M. Veselinović Hofman's monograph on V. Radovanović (1991). The present century has seen the monographs of G. Pilipović on D. Radić (2000), E. Josif on M. Živković (2009), N. Sovtić on R. Brucci (2017), M. Milin on Lj. Marić (2018), and J. Mihajlović Marković on P. Milošević (2019).

In order to assess the achievements of these works in the context of monographs written elsewhere in the world, the article discusses the main features of the often ambivalent relationship of authors of monographs with biographical data in writers such as H. Danuser, C. Dahlhaus, M. Solomon, and some younger authors. The author of the article attaches special relevance to J. Samson's view that, although the desire to integrate the discussions of a composer's life and works is understandable, one should accept the hybrid character of the genre and its "duality", which he describes as "two books in one".

REVIEWS

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Review of *Einstein on the Beach: Opera Beyond Drama*, Jelena Novak and John Richardson (eds.), Abingdon, Routledge, 2019, 350 pages, ISBN: 978-1-4724-7370-7

In his autobiography, *Words without Music*, Philip Glass elicits how the audience at the premiere of the opera *Einstein on the Beach* “was totally enraptured [...] They were screaming and laughing – practically dancing” (Glass 2015, 364–5). Indeed, since that performance at the Avignon Festival in 1976, Robert Wilson and Glass’s ground-breaking five-hour work has prompted countless debates on its interpretation.

In *Einstein on the Beach: Opera Beyond Drama*, Jelena Novak, Researcher at the Center for the Study of the Sociology and Aesthetics of Music at NOVA Uni-

versity of Lisbon and John Richardson, Professor of Musicology at the University of Turku has compiled a collection of essays, interviews and reminiscences on this seminal work. In light of the 2012–15 revival of the opera, the idea for the book was conceived following the “*Einstein on the Beach: Opera after Drama*” symposium organized by Sander van Maas and Jelena Novak at the University of Amsterdam in 2013. The conference coincided with a performance by De Nederlandse Opera, and the event featured a conversation between Glass and Richardson. Two years later, Richardson hosted the “Minimalism Unbounded” conference – the Fifth International Conference on Minimalist Music at the University of Turku and the Sibelius Academy, which provided yet another springboard for the publication.

The interdisciplinary and holistic nature of the book is illustrated in the contributions by experts in the fields of music, dance, architecture and theater. Its layout reflects the structure of the opera itself: five ‘Knee’ chapters (representing the “Knee Plays” within the opera), consisting of interviews and reminiscences, and four Parts (reflecting the four Acts), presenting scholarly chapters from a range of artistic perspectives.

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Susan McClary's Foreword evaluates the impact of *Einstein* on the subsequent development of the operatic form, and its reaction against high modernity; Glass's innovation is contextualized within new currents in popular music during the 1970s, although McClary concedes that understanding why listeners gravitate towards such styles is a future inquiry. In the introduction, Novak and Richardson approach the question of how operatic *Einstein* actually is, and they discuss the work in terms of "opera beyond drama", or "postopera" (xxvi). Postmodern heroism and neosurrealism are addressed, as are the temporalities and neutral mood of the opera.

Knee Chapter 1 presents Glass's interview, in which he firstly recalls the work's early performances. Glass refers to the emotional power of music over image, with the music being the "vehicle" that takes the audience to the image – a journey that makes the audience "own" the work (5–6). Evaluating how *Einstein* is related to his current work, Glass concludes that the "language of the work hasn't change all that much but its position has shifted" (11).

Part 1, "Einstein on the Shores of Culture", opens with Robert Fink's chapter analyzing the use of radio broadcast data in the opera's libretto as contributed by Christopher Knowles. Fink examines the broadcast flow of the WABC radio station, and its "forward momentum" is considered analogous to the flow of *Einstein's* libretto (33). *Einstein*, Fink concludes, "rests in a basic dialectical conflict between modern and postmodern ideas of representation" (44).

Johannes Birringer describes the work as "a new-mythical time machine" (65), and it is examined in the milieu of Wilson's overall theatrical output. The formal techniques employed in the opera are mapped out; the significance of the beach is also explored, which is considered "a hypnagogic event, a drifting by of a distant early warning system of changes to come" (*ibid.*).

Reflecting on the cultural political context of Yugoslavia at the time of the Cold War, Miško Šuvaković discusses the reception of the performance at the 10th Belgrade International Theater Festival in 1976. Šuvaković notes how the opera played a role in the cultural politics at the time: its staging at the festival in Belgrade, in advance of the USA premiere, was considered "a statement of mediation both to the East and the West" (77).

In Knee Chapter 2, Robert Wilson is interviewed by Bojan Djordjev, offering an insight into his collaboration with Glass and the dancer Lucinda Childs among others. The malleability of theatrical time is considered, as is the importance of light as a structural device, as influenced by architect Louis Kahn.

Part 2 ("From repetition to representation") opens with Kyle Gann's chapter, which argues that although certain parts of the work are founded upon basic mathematical procedures, other scenes are more freely based on intuition. Drawing on his analysis of chord progressions and formal structures, Gann reveals a sense of unpredictability and variation in the music, particularly in the Train scene and the dances.

Pwyll ap Siôn observes how meanings are found "in the liminal space between the perceiver and that which is

perceived" (108), and the relevance of subject position. Such concepts as estrangement, fragmentation, irony, and personalization are applied to the debate; ap Siôn argues that although meaning "is certainly not indelibly fixed in the opera", the relationship between "what is represented in it and what one may think it represents" offers an approach to its interpretation (124).

Avra Sidiropoulou addresses Wilson's visual authorship, and explores such matters as the use of form, bricolage, and metaphors. For Sidiropoulou, the work is "a meditation on life" (132), combining mystery with the sublime; its humanistic elements contrast with the critical views of the opera as "being cold and stilted, devoid of meaning" (136).

Knee Chapter 3 presents a conversation between Childs and Novak, recalling her collaboration with Wilson, and her work on the 1984 production. Childs explains how the choreography derives from the music itself; her thoughts on the 2012 revival of the opera are elucidated, and noted that it was "emotional to be on the outside looking in" (146), although such distance allowed her to interpret the work from a different perspective.

In the initial chapter of Part 3 ("Beyond Drama"), Leah G. Weinberg examines both the organizational role of dance within the overall structure, and the actual content of the dances. Childs offered an alternative style to de Groat's original choreography, Weinberg notes, with Glass and Childs using their formal training in non-classical ways. Subsequent productions of the opera are discussed, in addition to the re-contextualized uses of Glass's music in other dance productions.

Zeynep Bulut looks at the use of "foreground speech" in the opera (175), and explores such concepts as obsession and indifference. The "conception of the beach heightens a similar symmetry between excessive sense and nonsense" is subsequently discussed (188).

In the opening part of Knee Chapter 4 ("Artists recall and respond"), Suzanne Vega provides an insight into Glass's compositional thinking by drawing on her recollections of conversations with the composer. The chapter proceeds with writings by Juhani Nuorvala and Petri Kuljuntausta; Nuorvala describes the impact of hearing *Einstein* for the first time, and its influence upon his current compositions. Kuljuntausta recalls hearing the early works, and later *Einstein*, which influenced his work in different ways. Tom Johnson recollects attending a rehearsal of the opera prior to its premiere, commenting on such features as its orchestration and the technical demands upon a singer. The chapter concludes with a talk between Peter Greenaway and John Richardson, covering a wide range of topics relating to minimalist music.

The final part of the book, "Operating machines and their ghosts" opens with Sander van Maas's writings, which address the absence of intermissions within the work. The sense of totality in the opera is explored; moreover, van Maas argues how the audience members in fact "overhear" the performance (224), with the freedom to enter and leave the auditorium being central to the listening experience.

Jelena Novak explains the pitfalls of re-interpreting the work at the Stuttgart Opera in 1984. Novak divulges her own

response to this production, particularly to the impressive Spaceship scene. The site-specific Staatsbankberlin productions (2001, 2005), the State Opera of South Australia production (2014), and other performances, are discussed comparatively. Different interpretations of the Spaceship scene reveal the directors' understanding of the opera, Novak concludes.

In Knee Chapter 5 ("Critical excavations"), Peter T'Jonck focuses on Lucinda Childs's contribution, and writes on her collaboration with Glass on another projects, *Dance*, which led to her choreography for *Einstein* in 1984. Frits van de Waa analyses the critical receptions, particularly in relation to the premiere and the 2012–15 revival.

Published over forty years after the legendary performances at the Avignon Festival, this book offers an abundance of fresh debates and fond reminiscences of the work. This review has been able to highlight only some of the topics addressed in this impressive collection. Simply put, this edited compilation is a ground-breaking and multifaceted examination of a landmark piece of theater, and it is written in a very approachable and clear style. Not only is a highly valuable contribution to the study of opera studies, but also to an array of other artistic disciplines.

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On the Margins of the Musicological Canon: the Generation of Composers Petar Stojanović, Petar Krstić and Stanislav Binički, Biljana Milanović (ed.), Belgrade, Serbian Musicological Society, Institute of Musicology of the SASA, 2019, 378 pages, ISBN 978-86-80639-52-9

On the Margins of the Musicological Canon: the Generation of Composers Petar Stojanović, Petar Krstić and Stanislav Binički [Na marginama muzikološkog kanona: kompozitorska generacija Petra Stojanovića, Petra Krstića i Stanislava Biničkog] is a thematic collection of papers published by the Musicological Society of Serbia (MSS) and Musicological Institute of the SASA initiated by the international scientific meeting of the same name organized by the MSS from December 1st – 2nd, 2017 on the occasion of the 140th anniversary of the birth and 60th anniversary of the death of Petar Stojanović (1877–1957) and Petar Krstić (1877–1957), and the 145th anni-

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versary of the birth and 75th anniversary of the death of Stanislav Binički (1872–1942).

The main intention of this Collection of papers, according to the editor Dr. Biljana Milanović, is to fill the gaps in the scientific literature on Stojanović, Krstić, and Binički. The focus of 'older' musicology on musical creation has left other aspects unexplored, so the multiple contextualizations in the studies published in this collection critically re-examine the established canons and focus on neglected aspects of musical activities of this generation of Serbian composers. The result is a collection of twenty studies by musicologists and music theorists from Austria, Bosnia and Herzegovina, the Czech Republic, Croatia, Portugal, and Serbia.

The revaluation of well-known topics in science implies a starting point conditioned by the questioning of epistemological, methodological, and representational frameworks of previous research ranges, which results in a larger number of questions, new approaches, and methods. The versatility of used research perspectives, methodological approaches, and sources, brings a multitude of new facts that are viewed in the Collection in different contexts: the relationship of central and marginal personalities and practices in European contexts of the second half of the 19th and the first half of the 20th century; the reception of the mentioned generation of Serbian composers in different musical and socio-political frameworks of the regional context; the relationship of national and universal music in individual compositional poetics; social engagement through

various activities in which composers positioned themselves as key figures in the Serbian musical culture of their time.

Lubomír Spurný in the work "Nationalism and Modernism. Czech (Exterritorial) Modern Music" considers national stereotypes within Czech-German musical relations, as well as the reception of individual Czech composers of the first half of the 20th century, in relation to two opposing views – Vladimir Helfert (*Czech Modern Music: a Study of Czech Musical Creativity*, 1936) and Theodor Adorno (*Philosophy of New Music*, 1949). To establish a broader metanarrative of Southern European culture, Ivan Moody's in his work "Cosmopolitanism as Nationalism or How to Create a National Opera" discusses the possibilities of a parallel view of the operatic works of composer Stanislav Binički in Serbian, Alfred Keil in Portuguese and Manuel de Falla in Spanish music who created the foundations of a distinctly national opera tradition. Considering the relationship between the centre and the periphery, Lada Duraković in her paper "Compositional Practices of Small Milieux at the Turn of the 20th Century: The Case of Pula (Croatia)" connects Pula musicians Giulia Smareglia and Alfred Martinz with their contemporaries Binički and Krstić, and concludes that the composers' activity depends on the performing possibilities of their environments while noticing the common characteristics of individual composers' qualities. Sonja Cvetković in her paper "Reconsidering the Status of Petar Stojanović's Artistic Personality from a Historical Perspective in Central European and National Music Contexts" re-examines the established views and

concludes that Stojanović's work is characterized by the intersection of personal creative experiences formed under the influence of Central European cultural models.

In two co-authored papers, Marijana Kokanović Marković and Vera Merkel Tiefertaler question how Stojanović was integrated into the musical life of Vienna. The period of Stojanović's schooling is reconstructed based on statistical reports of the Conservatory in the paper "Education and Artistic Activities of Petar Stojanović in Vienna (1896–1904)" alongside the analysis of Stojanović's initial composing and performing steps on the Viennese music scene. In the paper "The Reception of Petar Stojanović's Operettas in the Viennese Press: Socio-Cultural and Political Aspects", the authors analyze the reception of Stojanović's operettas, *Liebchen am Dach* and *Der Herzog von Reichstadt* by the Viennese audience at the time of their performance, considering cultural and political implications. Vesna Peno in her paper "The Engagement of Petar Krstić as a Conductor in the Saint Sava Church in Vienna" based on, until now unprocessed archival material from the "Cor" fund of the Archives of the Serbian Church of St. Sava in Vienna, describes the circumstances under which Krstić began and ended his activity during his studies in Vienna as the choirmaster in this church, where he led a choir of his compatriots. Based on the critiques published in the daily press, Sofija Jovanović in her paper "Petar Stojanović's Cooperation with Czech Violinists" reconstructs lesser-known facts about Stojanović's performing and creative work in the context of collaboration

with the Czech violinists František Ondříček, Jan Kubelik and Oscar Nedbal with a focus on the reception of Stojanović's *Concerto for violin and orchestra* no. 2 performed by Jan Kubelik in Prague. In the paper "Musical Contributions of Petar Stojanović, Petar Krstić and Stanislav Binički to the Repertoire of the Croatian National Theatre in Osijek Since its Inception in 1907 Until World War II", Sunčana Bašić provides a chronological list of works by Serbian composers in the repertoire of the theater in Osijek with data on performers and an analysis of the reception of their works based on articles in the daily press. Lana Pačuka in her paper "Guest Serbian Artists on the Sarajevo Concert Podium: The Case of Stanislav Binički and Petar Stojanović" describes the concerts of Stanislav Binički as the head of the King's Guard Orchestra during 1919 and Petar Stojanović in 1922, 1924, and 1931 organized by the Sarajevo Philharmonic.

Thomas Aigner in the work "Floribella and Triglav. Music Manuscripts of Compositions by Petar Stojanović in the Vienna City Library" provides an insight into two, according to the existing list of Stojanović's works, unknown compositions. Through a detailed analysis, Aigner comes to conclusions about the possible time of origin and purpose of the listed compositions, opening some other questions that provoke some other new research. An analytical review of Stojanović's program composition *Sava* inspired by Václav Smetana's *Vltava* is provided by Sanda Dodik and Gordana Grujić in the paper "Symphonic Poem *Sava* by Petar Stojanović – Analytical Review". Considering Stojanović's violin

concerto as a paradigm of his entire opus, Srđan Teparić in his paper “Concert for Violin and Orchestra No. 2 in G Major by Petar Stojanović – Integration of Serbian Music into Stylistic Canons of European Late Romanticism” analytically conclude the individual compositional language of Stojanović, which does not deviate from the usual norms of the historical epoch of romanticism. Igor Radeta in the work “The Phenomenon of Adaptation in the Poetics of Petar Stojanović: The Example of Sonatina for Oboe and Harp and the Second Sonata for Violin and Piano Op. 95” through a comparative analysis of these works concludes the differences and similarities between the composition, which are two scores of the same musical idea, as well as the change and manner of manifestation of sound thinking whose final form is the Second Sonata for Violin and Piano Op. 95.

Based on archival material, segments of the legacy of the composer and singer and melographer, Lazar Lera, Nataša Marjanović in her paper “Composer Petar Krstić and the Tradition of the Serbian Church Chant” sheds light on Krstić’s contribution to Serbian church music in the context of Russia-Serbia ties, church-musical circumstances, and the cultural and musical life of the Serbian diaspora in America. Biljana Milanović in the work “Activities of Petar Krstić and Stanislav Binički in the Association of Serbian Musicians” provides an insight into the activities of two musicians who were among the main actors in the history of the little-known first association of professional musicians in Serbia, founded in 1907 to improve the status of musicians. The significant efforts that

Krstić undertook with prominent creative work in the fight for the emancipation of music and musicians, i.e. solving the economic and social problems of musicians through a series of activities such as creating a network of institutions and legislation, spreading an awareness of the music profession and professional organization, music education, etc. are described in the paper “Petar Krstić and the Struggle for Emancipation of Yugoslav Musicians and Musical Life in the Interwar Period” by Ivana Vesić and Dragan Teodosić. Gordana Krajačić in her paper “Stanislav Binički and Military Music” gives an overview of Binički’s concert activities with the Belgrade Military Orchestra and the King’s Guard Orchestra, emphasizing the most important performances in the concert life of Belgrade until the First World War. In the paper “Stanislav Binički (1872–1942) in the Great War: Preserving National Identity and Musical Links with the Homeland” Maja Vasiljević, based on many years of research of archival material and periodicals, describes the significant creative and organizational activities of Binički in wartime circumstances that had a dual function: the preservation of the national identity and cultural diplomacy. An overview of the various activities of Binicki during his engagement as the director of the Opera (1920–1924), which in addition to the director’s function included conducting, composing, and translating opera librettos, based on the repertoire analysis and reception in the press, is given by Marijana Dujović in her paper “The Activities of Stanislav Binički in the Opera of the National Theater in Belgrade”.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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sense, the album presents key junctures in Mihajlović's creativity, with a selection of 1980s works based on exploring Scriabin's mode, followed by a selection of works from the 1990s and 2000s based on the introduction of quotation procedures, and rounded off with works from his current, synthetic period. Dispensing with a chronological structure in favour of intertwining the selections foregrounds precisely the continuity of Mihajlović's high artistic achievements in this overall creative retrospective, as well as his unyielding commitment to those character spheres of music that are close to him.

The album opens with the 1986 cycle of *Bagatelles* (Багатели) for violin, strings, and harpsichord – one of Mihajlović's works based on his creative relationship with the Scriabin mode as the generic nucleus of harmonic, thematic, and even colouristic consequences that Mihajlović has used to construct a unique type of musical expression of his own. An eclectic confrontation between idioms hailing from various musical traditions (rhythmic sequences and ostinatos in the harpsichord part surrounding folk-like motives developing in the strings, in movements bearing Baroque labels) is performatively permeated with an expressive charge that, ranging from melancholy to drama, establishes the wide range of characters that is evident in this and later works by Mihajlović. Along with the stylistically close *Elegy* (Елегија) for string orchestra composed three years later (1989), the album also sheds light on other peculiarities in Mihajlović's poetics from this creative period, resting on a sophisticated type of lyricism, resignation, and a need to express, from a post-

historical vantage point, his creative arbitrariness in referencing various strands of musical heritage, confronting folk-like (for the most part in individual motives, often only in terms of association) with artistic idioms, the latter present in the overall orchestral image likewise stemming from resorting to some historically rooted orchestral principles, such as ostinato.

The contemplative character of *Melancholy* in the version for oboe, piano, and string orchestra, composed in 2017 (the piece was originally composed in 2014, in a somewhat different scoring), serves as the album's rest area, as it were, although it could symbolically also act as a sort of *postmodern core* or – along with *Fa-Mi (ly)* from 2013 in its 2017 version for viola, piano, and string orchestra – as the centre of gravity for the surrounding recordings of pieces from earlier stages in Mihajlović's career. If one viewed melancholy as an embodiment of the spiritual condition of the postmodern era, and even as a peculiarity in the emotional profile of Mihajlović himself as its musical spokesperson, one could then argue that in this tellingly titled work, *Melancholy*, sublimating from his experience as a composer, Mihajlović perhaps comes closest to himself. In his recent works, the striking qualities of his melodic lines, his procedures of thematic layering, and his gradual building up toward points of culmination, as constants in Mihajlović's compositional thought, appear hand in hand with a confessional-sounding type of melody, including further refined sonic ideas that gain a special kind of colouristic subtlety in the vibrant movements of the string apparatus.

On this album, melancholy and drama (especially of a tragic slant) as the two character poles of Mihajlović's music are perhaps best organically linked in the processes of intensifying the musical flow and reaching culmination plateaus used in *Memento*, which has already attained a special status in his oeuvre and even in contemporary Serbian art music in general. Dedicated to the memory of Mihajlović's colleague Vasilije Mokranjac (1923–1984),¹ this work further deepens the procedures of postmodern referencing through an intimate kind of interference that Mihajlović sets up with the sonic world of his elder colleague. Still, for a listener unfamiliar with the origins of this work, its captivating quality owes to its wondrous colourism and ethereal flow of musical time, which the composer rather skilfully transforms into a tension-ridden climax in formally clearly delineated waves of a distressed lyric alternating with an open drama. Regarding *Memento*'s complex sonic procedures, it would be pertinent to say that on this album they get a *musically correct* execution in a rather precise reproduction of Mihajlović's musical text, which faithfully evokes the suggestive emotional tension that informs his musical thinking in general...

The new readings of Mihajlović's music that are brought here by the Brandenburgisches Staatsorchester Frankfurt led by the British conductor Howard Griffiths² stand out by the high degree of

tone culture that they demonstrate, as well as their full commitment, which is evident throughout the album in their faithful understanding of the author's intentions and engaged characterization of the musical material. One should emphasize that the universality of Mihajlović's work is affirmed by the evidently pronounced communicative quality of the music itself, which especially comes to the fore on this album by a suggestive performative materialization of this music's best qualities.

Bearing in mind that over the past several years, the music of Milan Mihajlović has attained a more concrete presence on the international music stage (among other things, Mihajlović was composer in residence at the 2014 Chamber Music Festival in Kempten, Germany, and the 2016 Chamber Music Festival in Dijon, France) and that his scores have become more broadly available thanks to the editions of the Cologne-based MVB-Brandstätter, one may conclude that this cpo release constitutes a further contribution to the affirmation of Mihajlović's music beyond the confines of Serbia. Support for this fact has already arrived in the guise of Richard Whitehouse's highly positive review published in *Gramophone* magazine, which begins with the following rhetorical question: might a different geopolitical context have accorded Mihajlović's music greater prominence on the international stage?

¹ In 2016, cpo released a sound recording of a selection of Mokranjac's chamber works (cpo 777 893-2).

² The sleeve notes also list the following soloists: Jan Mráček, violin; Yoriko Ikeya, harpsi-

chord; Juliana Koch, oboe; Robert Starke, piano; and orchestral soloists: Thomas Georgi, violoncello and Klaudina Schulze-Broniewska, violin.

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**Ethnochoreology in the Time of Social
 / Physical Distancing:
 Performing, Transmitting and
 Researching Dance in Conditions of
 Physical Separation**

Since it was impossible to hold the thirty-first regular symposium at the Lithuanian Academy of Music and Theatre in the city of Klaipeda, the large number of dance researchers from all over the world gathered within the Study Group for Ethnochoreology of the International Council for Traditional Music (ICTM), assembled in virtual space on July 20 and 21 with special energy because direct communication and physical contact were impossible. The organiser of this historical meeting, which marked the beginning of a new era in ethnochoreological and anthropological research on dance, and which rallied 94 dance researchers from 34 countries from all over the world from Hawaii to Australia, was a Serbian institution, the Department of Ethnomusicology at the Faculty of Music in Belgrade. The aim of the program co-chairs, Selena

Rakočević (Serbia) and Anne von Bibra Wharton (USA), was for the virtual symposium to fully resonate with the current pandemic events in the world. This was the reason why they decided to dedicate it to considering the various aspects of performing, transmitting and researching dance in the global conditions of social distancing and physical separation caused by the virus Covid 19. Therefore, the thematic focus of the meeting was succinctly expressed in the title "Ethnochoreology in a time of social and physical distancing". Due to the fact that the organiser is an institution of higher education, namely, the University of Arts in Belgrade, the majority taking part were scholars and other participants from Serbia (a total of 11 applicants). The presence of participants from our country greatly contributed to the global promotion of Serbian ethnochoreology and Serbian traditional dance and music heritage. Although the so-called Zoom application has recently become favored in online gatherings dedicated to music and dance, this meeting was held on the "Microsoft teams" platform, which provided all the members of the "team" with the long-term availability of presentations and materials exhibited at the meeting, as well as the open opportunity to take part in the discussions through the "raise your hand" option.

Despite the large number of participants who actively took part in the debates after the presentations (which are always plenary within this scholarly group), the number of presenters was not large. There were only eight. The reason for this probably lies in the fact that researchers, and it seems especially danc-

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ers, have still not become fully accustomed to presenting the results of their research through the use of virtual platforms, and that in technical terms everyone has to learn and adapt to new circumstances. The modification of scientific work, not only in the field of research on dance and music, but also in the humanities in general, is a necessity of contemporary research and academic work.

During the presentations and very lively discussions, many different issues of ethnochoreological research were raised. They can be grouped into two problem hubs defined in the opening presentation by Egil Bakka (Emeritus of the Norwegian University of Science and Technology).

The first group of questions that were raised refers to the consideration of the ontological and epistemological bases of ethnochoreology and dance anthropology, since the nature of dance and the sources of knowledge about it have undoubtedly changed in the conditions of screened transmission. As some of presenters demonstrated, their immediate experiences of teaching traditional group dances from different parts of the world through online communication with students and performers have shown that the sensory and perceptual potentials of dances have been modified in all of the sensory aspects of their perception (visual, auditory, tactile, kinesthetic). Along with that, dance workshops held by dance teachers isolated in their homes during lockdown, have taught us that dances themselves are transformed in relation to the surrounding environment of their performance within the in-door

habitat of the dance teachers' living rooms. In the dynamic presentations of case studies, ethnochoreologists have shown that group dances, such as the *Serbian kolo* (Selena Rakočević, Faculty of Music, Belgrade), the Greek *horos* (Maria Koutsouba, School of Physical Education and Sports Science, Athens), the chain dances of Estonia (Sille Kapper, Tallinn University, Estonia) and the Faroe Islands (Tóta Árnadóttir, University of the Faroe Islands), in the conditions of screened transmission not only lose their perceptual and sensory potentials based on tactile mutual contact and direct intra-group communication, but change their 'nature' by becoming solo dances of mutually distant performers. Due to the perceptual unreliability of online dance transmission, the usage of Labanotation appears as a useful additional teaching method which improves the cognitive processes of acquiring knowledge of a particular dance (Maria Koutsouba, Selena Rakočević). The ontological modifications of dance genres are even more pronounced in cases of the performance of pair dances. The mutual embracing of dance partners as the basic condition for their realisation in the circumstances of the global pandemic becomes not only impossible but also 'forbidden' (Sonja Graf, University of Limerick, Ireland). Besides all these issues are questions regarding aspects of the modification of choreographic work and the stage interpretation of dance heritage (Könczei Csilla, Babeş-Bolyai University, Cluj, Romania): how to create a choreographic work without the direct communication and the physical presence of the performer?

In summarising her thoughts on dance and its research in virtual space, Judy van Zile (Emeritus of the University of Hawaii) pointed out in one of the discussions that the conditions of the screened transmission of dance and its research in virtual space re-actualised the basic questions of ethnochoreology and dance anthropology: 1. What is dance; 2. What is the field; and, 3. What are the determinants that define the 'dance' event? Without giving definitive answers, but in line with the current situation and the ubiquitous global rhetoric of empathy and altruism, Georgina Gore (Emeritus of the Blaise Pascal University, Clermont, France) expressed the firm view that online research is a moral imperative in all the humanities in the 21st century.

Another thematic group of issues that were raised relates to the position of researchers in local university circles, but also in the global network of academic knowledge exchange. In conditions when the Internet is becoming the only space of mutual communication and research work, there appears, more than ever, an open space for the neo-colonial repositioning of power, benefits and availability of technological means (Sevi Bayraktar, University of Music and Dance, Cologne, Germany).

Despite isolation, the fear of uncertainty and the awareness of their own position within the local and global aca-

demic network, most researchers agreed that the emerging circumstances can provide unexpected opportunities for reintegration, solidarity, the creation of new communities of dancers and dance researchers, and, on the other hand, to generate conditions for a new inclusiveness and transparency of all data about dance as an immanent human need for bodily expression. This issue was particularly emphasised by Urmimala Sarkar (the Jawaharlal Nehru University, New Delhi, India), who, in trying to underline the potentials of the global sharing of technological achievements, raised the questions: Is this then a new kind of accumulation by dispossession? Or can this be turned into a call for the empathetic engorging of coming together as a virtual community?

The majority of participants, despite the isolation, separation, and the general and latent feeling of anxiety, agreed that crisis situations can really generate the will for new beginnings. How they will reflect on traditional dances and their research will be shown to all of us in the very near future. As Daniela Ivanova-Nyberg (the Bulgarian Cultural and Heritage Center, Seattle) poetically expressed while summarising the event, dance scholars have to develop 'strategies to keep one's head above water. And to actually swim'.

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