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**THE LAWS OF MELOPOETIC SHAPING OF SERBIAN FOLK SONGS AS A BASIS  
FOR THE METHODOLOGY OF FORMAL ANALYSIS**

Sanja Radinović's doctoral thesis *Zakonomernosti melopoetskog oblikovanja srpskih narodnih pesama kao osnova za metodologiju formalne analize* [The Laws of Melopoetic Shaping of Serbian Folk Songs as a Basis for the Methodology of Formal Analysis] aims to solve one of the most burning issues of Serbian ethnomusicology – finding an analytical method that would be suited to the musical-formal specificity of Serbian, that is, South Slavic traditional vocal forms.

The study's introduction emphasizes the global importance of researching the musical-formal characteristics of folk songs. The author points out the need to define the physiognomy of regional idioms of music folklore, the importance of understanding the mechanisms of the process of change to which folkloric musical forms are fast being subjected in the circumstances of drastic civilizational transformations, as well as the necessity of grasping the universal laws of their development. A part of formulating the problem was shedding light on the particular topicality of this research in Serbian ethnomusicology, which is caused by an interplay of several factors:

- the fact that architectonic laws of vocal forms are a distinguishing feature in our music folklore tradition;
- inadequacy of previous findings, due primarily to the application of inappropriate analytical methodology;
- a growing interest in these problems in our country, starting from the last decades of the 20<sup>th</sup> century.

The introduction also offers an explanation of the formal specificities of Serbian vocal forms in the context of European legacy, and of the resulting reasons for the inadequate manner in which they have been subjected to formal analysis using the hitherto prevalent Finnish method. At the end of this part of the study, the commonly accepted methodology is placed in a wider context, examining the complex issue of the relation between language and music. In addition, outlines are given of its position in the bulk of existing ethnomusicological contributions about this

problem, which is particularly close to the evolutionary theoretical views of the Bulgarian ethnomusicological school.

The first chapter, entitled 'Development of the Methodology of Formal Analytics in Serbian Ethnomusicology', is a detailed critical retrospective of all the methods of formal analysis applied in the study of Serbian folk songs. They are grouped into four 'architectonic' orientations, the focus being on the Finnish method, which has been prevalent in our country since mid-20<sup>th</sup> century. Contributions of different authors are given in chronological order, including the works of Prof. Dragoslav Dević, PhD. Due to the lack of a necessary historical distance, the conception is then redirected to three aspects of methodological innovations: 1) change of symbols; 2) change of the general approach to the problems of melopoetic shaping; and 3) greater conceptual modifications of the Finnish method.

In search of acceptable methodological solutions within the traditions of neighboring countries as well as scholarly traditions of those countries in which folkloric material of similar musical-formal characteristics is being researched, the second chapter of this study, entitled 'Several Foreign Methodological Solutions (from the Analytical Practice of Balkan and European Authors)', is based on critically studied relevant literature in seven foreign languages. This chapter, conceptually similar to the preceding one, outlines the methods of formal analysis practiced in Macedonia, Bosnia and Herzegovina, Croatia, Russia, Ukraine, Bulgaria, Romania as well as by an international team of European experts, who were formerly part of the IFMC study group for analysis and systematization of folklore music. The summary ends with an overview of the European analytical trends at the end of the 20<sup>th</sup> century.

The third chapter, 'A Proposal for the Methods of Formal Analysis of Serbian Vocal Forms', is the study's salient part in which a new system of formal analysis devised by Sanja Radinović is meticulously elaborated and explained. In keeping with the study's title, the new methodology derives from formative laws that are inherent in Serbian vocal forms and is guided solely by music segmentation of the forms. This signifies a conclusive departure from analytical-formal postulates of the Finnish method, which is based primarily on the structure of sung text. However, the proposed analytical system by no means disregards this dimension of the melopoetic form, as it is always present in schematic representations in which it is juxtaposed with other dimensions and explained in detail.

The new conceptualization is accompanied by a proposal for a new terminology that incorporates both existing terms with redefined meaning and a number of newly introduced ones. All the proposed terms cover different aspects of the melopoetic structure, that is, its textual and music components.

In order to represent the structure of sung text as precisely as possible, the method so far practiced in our country is significantly modified and supplemented. This allows for a detailed account of the relations established between the constitutive elements of a musical form, i.e., conditions are created for a precise identification of the referent whole.

This methodological proposal draws due attention to the hierarchical or pyramidal growth of formal planes according to the criterion of size and complexity. To that end, definitions are provided of *microstructure level*, *central structure level*, *macrostructure level* and *micro-form level*, as well as three *superstructural formal planes*, which are only constituted occasionally and independently of each other. All this is a welcome novelty compared to the analytical methods examined in previous chapters of the study, as the approaches taken so far by both domestic and foreign authors consulted for this study were principally focused on the number and order of music sections within a melostrophe.

Most of the study deals with the interpretation of border markers. In this regard, the manners of intentionally masking real boundaries and setting false ones between melostrophes are identified and the most important rules relative to the cadencing procedure, another aspect of formal shaping that has so far been disregarded, are defined. Traditional techniques of its realization are pointed out, as are the procedures of segmenting a form by modifying tempo, texture, metrorhythm, degree of melodiousness, tonal center. Furthermore, the author establishes a method of marking these phenomena.

Important innovations also include the determining of 6 basic types of *avoiding textual and music segmentation of forms*, as well as the ways of presenting them in analysis. Major innovations in the analyzed methodological proposal include a draft of the systematization of vocal forms, based on identifying three groups of macroformal types – *litanic*, *strophic* and *monolithic* – as well as a number of their subtypes.

The conclusion of the thesis concisely and repetitively sums up the salient points of preceding chapters. In addition to ethnomusicological writings, the bibliography includes items from the field of ethnochoreology, music theory, literary theory and, to a lesser degree, musicology, anthropogeography, linguistics and semiotics, providing the study with a broad foundation and revealing its interdisciplinary character, primarily where it intertwines with the field of versification.