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**Roksanda Pejović: *Pisana reč o muzici u Srbiji, Knjige i članci (1945-2003)* (*The Written Word on Music in Serbia, Books and Articles /1945-2003/*)**

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Roksanda Pejović's latest book is the third book by the same author on the written word in Serbia. After the first two books (*Kritike, članci i posebne publikacije u srpskoj muzičkoj prošlosti /1825-1918/ /Reviews, Articles and Special Publications in Serbian Music Past /1825-1918/*, Belgrade, Faculty of Music, 1994, and *Muzička kritika i esejistika u Beogradu /1914-1941/ /Music Criticism and Essay Writing in Belgrade /1914-1941/*, Belgrade, Faculty of Music, 1999), this publication covers the period from the end of World War II to the present day, which completes the insight into Serbian music bibliography. The book was published in a special year for Professor Roksanda Pejović, Ph.D. in which she celebrated her 75<sup>th</sup> birthday and it symbolically testifies to the author's fruitful and dedicated musicological works that has spanned several decades, and her impressive contribution to Serbian music bibliography<sup>1</sup>.

Given the period of time which is the focus of the author's study and the abundance of writings about music during this period, the book is systematically organized into chapters and subchapters. The author first informs us about her approach, and then persistently and with methodological consistency follows the development of the written word on music in Serbia. Through two introductory chapters, Roksanda Pejović gives a short survey of the bibliography for the periods from 1825 to 1914 and from 1918 to 1941, in fact making a summary of the most important moments and a survey of the most significant authors in these periods, which were examined in detail in the foregoing books on similar subjects.

The period from 1945 to 2003 is analyzed in two large chapters: *Radovi akademskih muzičara objavljenih posle 1945* (*The Works of Academic Musicians Published after 1945*) and *Tekstovi o muzici u poslednjih pet decenija 20. veka i u prvim godinama 21. veka* (*Texts on Music in the Last Five Decades of the 20<sup>th</sup> Century and the First Few Years of the 21<sup>st</sup> Century*). Both chapters are divided into subchapters in which the author focuses on musicians-writers, as well as the content and nature of their texts, in a chronological order, by generation. At the same time, the author's study does not lack an analysis of the historical-ideological context in which these contributions were created or of the nature of the compositional production which most of the writings refer to.

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<sup>1</sup> The text on Roksanda Pejović for the book was written by Katarina Tomašević.

The second chapter contains a special analysis of studies and writings on church music (subchapter *Istorijska i analitička pisana reč o crkvenoj muzici /The Historical and Analytical Written Word on Church Music/*), as well as of voluminous pedagogical literature the authors of which were composers, musicologists, theoreticians and artists-performers (subchapter *Muzičko-pedagoška literatura /Musical-pedagogical Literature/*). If we add to this the special thread which Roksanda Pejović weaves from the introductory chapters to the closing bibliography and which refers to contributions to ethnomusicology – from the first recordings of collectors of folk songs, to the first articles on folk music, to studies in the field of national folklore and ethnochoreology – one gains insight into all the areas of scholarly interest.

*Bibliografija muzičkih knjiga i članaka čiji su autori stupili u muzički život posle 1945 (The Bibliography of Music Books and Articles Whose Authors Entered Music Life after 1945)*, based on bibliographies provided to Roksanda Pejović by the authors of the texts themselves, is published for the first time in a supplement to this publication. Although one might criticize the fact that reviews and critiques are classified in the same category as studies and scholarly articles, the very fact that such a list appears for the first time and in one place is a great contribution to Serbian music and a basis for all future research in greater depth into music bibliography in Serbia.

In addition to the bibliography, the book contains a list of texts published in foreign languages in the magazines *Novi Zvuk (New Sound)* and *Muzikologija*, as well as a list of compositions on the compact discs that accompany each issue of the magazine *Novi Zvuk*.

This book is characterized by a historical approach, an analytical perception of the concept and language style of the writings, as well as a critical attitude towards views advocated in them. Typical of the author's nature and character, the book is written in a simple, readable and at times archaic language. Anyone reading carefully "between the lines" will not miss the author's personal tones or even the small sentimentalities, which give the text a special charm, without however detracting from its scholarly gravity and validity.