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Music Theory and Analysis 4 (ed. Mirjana Živković et al.))**

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This anthology comprises the works presented at the Fourth Annual Gathering of Music Theory Department, held in May 2006. The works of all participants are included: fourteen teachers and lecturers from the Belgrade Arts University Music School, five from other Serbian institutions of higher education, and one from the Republic of Srpska. The gathering did not have predefined subjects (unlike those held in 2007 and 2008); instead, the participants presented the results of their current research. The anthology can be divided into three sections, dealing with the basic theoretical areas (musical forms, counterpoint and harmony), whilst only one paper discusses the history of musical pedagogy.

The first group consists of the works which discuss different aspects of form interpretation, ranging from particularly defined theoretical-analytical issues to comprehensive methodological questions. In the study *Epistemologija muzičke analize – uvodna razmatranja* (Epistemology of Musical Analysis – Introductory Considerations), Ivana Stamatović and Miloš Zatkalik point out the significance of certain music analyses, examine the relationship between various analytical methods, and analyze the composition *Zefirov povratak* (Zephyrus's Return) by Vlastimir Trajković. Dealing with general issues crucial for the comprehension of a musical form, Ivana Vuksanović's work *Percepcija muzičke forme i 'geštalt' teorija – dva ogleđa na osnovu Mejerove analize* (Perception of Musical Form and 'Gestalt' Theory – Two Essays Based on Meyer's Analysis) examines two models of formal model perception: one coming from score analysis and the other based on the aural perception of the work. Presenting the results of the analyses conducted on Mozart's sonata and rondo movements, she appreciates the consequences of different 'readings' ('listenings') of the same work.

In the text *Simboli u muzici* (Symbols in Music), Nada Ivanović considers the phenomenon from a semiotic and Jungian standpoint, paying special attention to icons, symbols and conventional signs in music. In the study *Pojam dramaturgije forme u muzičkoj praksi* (The Notion of Form Dramaturgy in Musical Practice), Sonja Marinković, leaning upon Russian musicological tradition, points out the possible applications of the notion of dramaturgy in the analysis not only of vocal-instrumental music, where the practice is habitual, but of instrumental music as well. Gustav Mahler's First Symphony served as the example through which this type of analysis was presented. In the work *Različite mogućnosti*

određenja korespondentnih odnosa segmenata muzičkog toka (Possible Determinations of Correspondent Relationships between Segments of a Musical Tissue), Anica Sabo raises the question of interpretation of correspondent relationships in the available literature, and especially in the current analytical practice, on the grounds of a conducted analytical survey. Danijela Zdravić Mihailović considers the *Status reprise u sonatnom obliku* (Status of Recapitulation in a Sonata Form), taking note of numerous phenomena in the formal shaping of that section, and pointing out the need for precision in observing different types of its emergence in the musical tissue.

The second part of the anthology comprises the works dealing with counterpoint. They discuss the issues regarding the theoretical origin and development of the discipline, and elaborate some individual questions regarding vocal counterpoint. In the text *Nastanak teorije kontrapunkta* (The Origin of Counterpoint Theory) Zoran Božanić follows the genesis of counterpoint theory and uses the analysis of various musical-theoretical treatises, dating from the 9th to 15th centuries, in order to study basic characteristics of the developmental stages of European professional polyphony. Predrag Repanić, in the paper *Imitacija pomerajućih kontrapunkta* (Imitation of Movable Counterpoints), deals with ‘analysis, description and systematization of a separate class of compositions, where the techniques of imitations and movable counterpoints are partially or consistently combined’. Using the examples of Renaissance vocal music, the author systematically presents numerous situations in the paper. The remaining two works in this group address practical issues of vocal counterpoint. While Senka Belić’s text *Kompoziciona tehnika stretto kanona prema Robertu Goldinu* (Compositional Technique of Stretto Canon according to Robert Gauldin) acquaints us with the unfamiliar canon writing method and considers its usefulness in the teaching process. Vladimir Tošić, in the paper *Upotreba disonantnog sukoba četvrtina, disonantne kvarte, parazitske disonance i napuštene skretnice u četvoroglasnim motetima Palestrine* (The Use of Dissonant Clash of Crotchets, Dissonant Fourth, Parasitic Dissonance and Escape Notes in Palestrina’s Four-Part Motets), gives a practical contribution to teaching of counterpoint.

In the third and largest section of the anthology, eight papers discuss varied issues in the interpretation of complex harmonic phenomena in 19th- and 20th-century music. Srđan Teparić analyzes *Razlike u tretmanu tonalnih modela prošlosti u drugoj polovini XIX i prvoj polovini XX veka* (The Differences in Treatment of Past-Times Tonal Models in the Second Half of the 19th and the First Half of the 20th Centuries), pointing out that in the Romantic period ‘there is [a] regular style tendency, [a] so-called “archaization” of harmonic language’, whilst the treatment of tonality in the 20th century leads to ‘genuine semantic re-interpretation’. In the study *Ispoljavanje dijatonike i funkcionalnih odnosa u operi Saloma Riharda Štrausa* (Emergence of Diatonicism and Functional Relationships in Richard Strauss’s Opera *Salome*), Marko Aleksić analyzes those segments of the musical tissue which are grounded in tonal devices, such as various types of cadences, unambiguously apparent functionality, diatonic third-apart relationships, etc., noting the significance of such phenomena in a work that largely negates the traditional notion of tonality. Marko S. Milenković, in the paper *Specifičnosti harmonskog jezika u*

muzičkoj drami 'Suton' Stevana Hristića (Particulars of Harmonic Language in Stevan Hristić's Musical Drama 'Twilight'), stresses the chord structure as a strong foothold for colouristic-expressive effects, shedding light on the role of harmony in the musical-dramatical tissue.

Building upon the achievements of our and, in the first place, Russian literature, Atila Sabo, in the work *Peremenij lad u muzici ruskih romantičara* (Peremennyj Lad in Russian Romantic Music), defines the term and systemizes numerous types of emergence of переменный лад ('peremennyj lad', shifting mode), supporting the analytical results with examples from Modest Mussorgsky's *Khovanshchina* and pointing out folklore layers woven into the harmonic tissue of the opera. Jelena Stanilović's subject in the paper *Odnos melodije i harmonije u operi 'Jenufa' Leoša Janačeka* (The Relationship between Melody and Harmony in Leoš Janáček's Opera 'Jenufa') is the relatively co-independent moving of musical layers, and particularly the specific conjunction of linear motion and vertical sonorities. In the study *Uvod u policentrični sistem Skrjabinovih modalnih sonata* (Introduction to the Polycentric System of Scriabin's Modal Sonatas), Ivana Vojnović emphasizes the singularity of harmonic language in this composer's works based on the diminished scale, i.e., Scriabin's mode. Jelena Mihajlović-Marković's paper *Analički izazov – tonal-modalitetni kôd Sergeja Prokofjeva na uzorku Druge sonate za klavir* (Analytical Challenge – Sergei Prokofiev's Tonal-Modal Code in the Example of the Second Piano Sonata) comprises the analysis of the complex harmonic structure and proposes the systematic interpretation of the harmonic phenomena.

Slavica Stefanović's item *Zaboravljene stranice dečje horske literature: Zbirka 100 dečjih horova (1955)* (Forgotten Pages of Children Choir Literature: The Anthology of 100 Children Choirs /1955/), which aims, first and foremost, to present the treatment of children's choir songs in Serbia half a century ago, concludes the anthology.

The anthology *Music Theory and Analysis 4* attests to the continuation of the theoretical achievements of the Theory Department of Belgrade Arts University Music School. The published works are thoroughly and functionally substantiated by chosen music examples from the literature, as well as tables and graphic illustrations of the analytical results. They promote in-depth approaches to theory and analysis in a precise way, reassess current interpretations of certain notions or propose new terms, and point to the application perspectives of new analytic methodologies.

Translated by Goran Kapetanović