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Ivana Vuksanović: *Aspekti i preznačenja elemenata trivijalnih žanrova u srpskoj muzici XX veka* [Aspects and Resignifications of the Elements of Trivial Genres in the 20th Century Serbian Music], FMU, Beograd, 2006, ISBN 86-83745-57-0**

M.Mus. Ivana Vuksanović, musicologist working at the Department for Theory at the Faculty of Music in Belgrade, in late 2006 published a new and reworked version of her master's thesis under the title *Aspekti i preznačenja elemenata trivijalnih žanrova u srpskoj muzici XX veka*. The need for a musicological interpretation of the more and more prominent, especially in the case of postmodern times and its generations, generic interaction between 'high' and 'popular' art has for some time now been noticed in discourses of Serbian postmodern musicology due primarily to the artistic practices that have marked the cultural context from which the abovementioned musicological discourses have grown and which was the context they have usually dealt with. In respect to this, Ivana Vuksanović has been the first one to devote a whole large-scale text to the issue of different connections and relations of the popular and high arts' procedures in the pieces of the Serbian composers of the 20th century.

Bearing in mind that the discussion she daringly opens is terminologically complex and 'slippery', theoretically intriguing, in the Serbian context not sufficiently institutionalized, and finally, really peculiar in respect to the cultural models in which Serbian artistic music has been developed during the 20th century, the author has made a great effort to 'discipline' and 'subdue' this discussion in the frame of a formally clean and logical textual flow, characteristic of the author in question.

The first chapter is, understandably, devoted to the discussion of the notion of 'trivial', pointing to not in the least simple history of the term and its meanings. The terms that have been

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used as its synonyms were also surveyed and explained, whilst the author never loses touch with the specific positions of various interpretations as well as of their specific evaluation connotations. That is why she needed the separate historical chapter devoted to the different attitudes of traditional (classical), modern and postmodern music towards trivial genres. In doing this she obtains the historical/cultural platform for the next, central and biggest chapter of her book – ‘Trivial Genres in the Serbian Music of the 20th Century’. In this chapter Ivana Vuksanović somewhat spontaneously ‘appropriates’ the ‘chameleon’ linguistic ‘nature’ of her term (trivial), i.e. of the phenomena it denotes. Thus she predominantly, in the titles of subchapters, uses ‘popular’ as ‘trivial’. The strongest impact this chapter has lies in its analytical perspective that was achieved from the position the author takes in relation to the pieces from her selection. No less important and valuable are the historical range and diversity of the poetics that Ivana Vuksanović analyzes and interprets, as if there was a ‘hidden’, peculiar history of Serbian music in which the author places its ‘official’, canonical characters (such as M. Milojević, S. Rajčić, D. Radić, R. Maksimović, V. Trajković, S. Hofman, V. Kulenović, Z. Erić, M. Petrović), as well as some who are yet to become ‘history’ (for instance, M. Paranosić, A. Vrebalov, A. Mihajlović, G. Kapetanović). Since the chapter relies on the foundation of the previously established historical-theoretical framework, Ivana Vuksanović would not ‘discipline’ it further with some kind of unificatory, analytical approach, but leaves his kind of perspective for the last chapter. In ‘Types of Resignifications of the Trivial Genres’ she introduces a semio-culturological apparatus into the game, showing the possible production of meanings of the elements that she came upon through her analysis.

Ivana Vuksanović’s book is interesting, well-written, theoretically intriguing, analytically precise and just a bit nostalgic, as the music it deals with usually is. This is a publication that in the Serbian musicological network forms another important node, the one that institutionally directs it towards issues of popular music and culture.

Translated by the author