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**CONNECTION BETWEEN
ARCHAIC AND MODERN
SOUND IN THE CYCLE OF
THE MUSIC OF OCTOECHOS
BY LJUBICA MARIĆ**

The doctoral thesis entitled as “Connection between Archaic and Modern Sound in the Cycle of *The Music of Octoechos* by Ljubica Marić”,¹ is focused on

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¹ Doctoral dissertation “Connection between Archaic and Modern Sound in the Cycle of *The Music of Octoechos* by Ljubica Marić” submitted to the Academy of Arts of the University in Banja Luka and done under the mentorship of Full Professor Sonja Marinković,

research of the dialogue and the mutual relation established between the tradition of Serbian spiritual chants and contemporary compositional procedures. Different components of musical trend were analysed in the light of the competing categories - archaic and modern, achieving what was the main objective of the work and the answer to the question as to how much and in what way these opposing categories influence the musical features and the shaping of the total sound space. This research provided an insight into compositional means and procedures, accomplishing the objectives of the work: by focusing on the polarity of “archaic – modern” light was shed on the specific method of application on the elements of the Octoechos, transformation, and identifying the manner of integrating the Octoechos into the contemporary tonal-harmony system, and defining the tonality, correlation of the horizontal and vertical

with the cooperation of Professor Mirjana Živković as a co-mentor, was defended on the 7th June 2013 at the Academy of Arts of The University of Banja Luka, before a board consisting of: Sonja Marinković, PhD, Full Professor at the Faculty of Music in Belgrade (mentor); Ivan Čavlović, PhD, Full Professor at the Music Academy in Sarajevo (head of the board); and Vesna Mikić, PhD, Associate Professor at the Faculty of Music in Belgrade. The doctoral dissertation consisted of 234 pages (font Times New Roman, font size 12).

complex, as well as the typology of the vertical configurations.

The research is theoretical with an analytical approach towards the selected echo compositions, and the final result was obtained through the synthesis of the observations that were made during the work. Since the author's unique expression is based on specific solutions of tonal organization, in which the elements of the Octoechos modality interweave with the elements of widely understood tonality, different methods of analysis, various procedures and analytical tools were combined, enabling the recognition of all the elements and components of the musical flow. Considering the composition in which the polyphonic manner of presentation is dominant, the starting and basic method of analysis relies on tracking the linear flows, linear-melodic progression and their impact on shaping the vertical. In examining the vertical component, a foothold was found in Hindemith's theory which was adapted to the material being observed and presented the means whereby it was possible to establish the quality and degree of tension of the individual accords, their interrelations as well as the static – kinetic

dynamism of the musical flow. For explanations of the observed problems and the internal logic, as well as in situations where the total sound product is deprived of any kind of tonal direction, the method of description, along with comparison and identification of analogies was applied.

This research showed the presence of elements of the Octoechos in the linear and vertical trends of the contemporary musical script, and as well defined tonally and non-classical harmonic processes. Additionally, light was shed on the manner of integrating melodies from the Octoechos into the thematic material, and attention was paid to non-classical patterns of development based on folk tradition, as well. The analysis confirmed the hypothesis of the coexistence of the old and the new, and proved that the coordinating action of these two opposing categories achieved a wide range of unique solutions in the field of tonal-harmonic dynamism, formal organization, thematism, rhythm, metrics, orchestration and articulation.

Key words: Ljubica Marić, *The Music of Octoechos*, *Octoechos*, tonality, harmony.