

DRAGUTIN GOSTUŠKI AND THE SEMIOTICS OF MUSIC*

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ABSTRACT

The main goals of this article, devoted to the contribution of the prominent Serbian musicologist, composer and aesthetician Dragutin Gostuški (1923–1998) to the semiotics of music, are the following: 1) to show the evolution of semiotic ideas in Gostuški's work; 2) to reconstruct the circumstances under which preparations for the First International Colloquium on the Semiotics of Music took place; and 3) to encourage new research that would re-examine Gostuški's major theoretical opus in the historical context of the discipline.

KEY WORDS: Dragutin Gostuški, Gino Stefani, Institute of Musicology SASA, First International Colloquium on Semiotics of Music, "Réalité. Musique. Langage"

The First International Colloquium on the Semiotics of Music, held in 1973 in Belgrade, in the Great Hall of the Student Cultural Center, was undeniably an important and remarkable event in the history of music scholarship, not only in the former Yugoslavia and Belgrade in particular, but also in the broader global context. More-

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over, being the first gathering of the leading music semioticians at that time, it marked a special milestone in the development of the discipline.

The main goal of this article is to draw attention to the important role that Dragutin Gostuški (1923–1998) and the Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA) played during the preparation and organization of the Colloquium. It is more than obvious that contemporary music scholars have not yet paid adequate attention to Gostuški's overall contribution to semiotics in the early years of the discipline. Since the task of giving a comprehensive and precise answer to such a complex question surpasses the limited scope of this paper, on this occasion I decided to focus on several, still uncharted aspects of Gostuški's close connections and relations to the main issues that music semiology has faced from its very inception. These connections will be formatted as a "bio-bibliographical" summary – from Gostuški's early works on music theory to his theoretical and aesthetical achievements in the late 1960s, published before the Belgrade Colloquium in 1973. These will be presented in the first part of this article. In the second part of the article, I will provide insight into the documentary material concerning the "history" of the Colloquium. This precious collection belongs to Gostuški's Legacy and has been preserved at the Institute of Musicology SASA.

In the next section of this article, entitled *Imaginary dialogues...*, two folders from the aforementioned Legacy (*Semiotics* and *Linguistics*) containing Gostuški's carefully prepared, meticulous extracts, together with his sharply insightful comments – will be "opened" here for the first time, in order to show the relevance of the literature that Gostuški researched while preparing his own paper for the Colloquium. By summarizing the standpoints of Gostuški's lecture delivered (in French) under the title "Réalité, Musique, Langage. Contribution à l'étude du problème de la signification" in the concluding part of this article, I hope to encourage music semioticians and other scholars to take part in the process of estimating the relevance of Gostuški's conclusions for the further development of the discipline in the years after the Belgrade Colloquium had already become legendary.

DRAGUTIN GOSTUŠKI – TOWARDS THE SEMIOTICS OF MUSIC

Born in 1923, Dragutin Gostuški² graduated in the early 1950s from two faculties: the Faculty of Philosophy (Art History) and the Belgrade Music Academy (Composition). From the very beginning of his work at the Institute of Musicology (1952), where he was employed until his retirement (1988), Gostuški became one of the (then) very rare young Yugoslav and particularly Serbian scholars interested in both music theory and aesthetics. The collection of his early published texts confirms his intense curiosity about the questions of theory of rhythm, aspects of musical memory, rhythm perception and, especially, the notion of musical time.³ In the early 1960s, this

2 For the main bio-bibliographical data on Gostuški, cf. Томашевић 2010, 2016, 2017. For further reading cf.: Палавестра 2001; Томашевић 1999, 2001; Трајковић 2001.

3 See: Гостушки [Dragutin Gostuški] 1956a, 1956b, 1957a, 1957b, 1957c, 1958, 1959.

comprehensive research resulted in a voluminous treatise *Kontrola muzičkog vremena* [*The Control of Musical Time*]. Unpublished to this day, this study served as a basis for Gostuški's next step into the field of comparative aesthetics.

Using Etienne Sourio's results as his departure point (cf. Tomašević 2000), by 1965 Gostuški had finished his doctoral dissertation entitled *Umetnost u evoluciji stilova* [*Art in the Evolution of Styles*]. Having defended it the same year at the Faculty of Philosophy, he became the first doctor of musicology in Yugoslavia after World War II. Three years later, in 1968, the amended and revised thesis appeared as the book *Vreme umetnosti* [*The Time of Art*] (Gostuški 1968).

In this synthetic, complex study, which represents the accumulation of the author's previous theoretical and aesthetic achievements, Gostuški formulates three basic hypotheses:

1. on the acceleration of historical processes;
 2. on the periodic return of classicism and
 3. on the stylistic retardation of music in times of changes of aesthetic principles.
- (Cf. Tomašević 2017: 16)

Essentially focused on the problems of form and style, Gostuški offers a new stylistic periodization of music history. However, the dense counterpoint of ideas that Gostuški skillfully steers towards a general synthesis offers numerous answers to the questions of style(s), realism, nationalism in music, relationships between Eastern and Western art concepts and the idea of progress in its relation to the evolution of art. Having in mind the author's later contribution to the First International Colloquium on the Semiotics of Music, one can easily conclude that all the author's basic concepts had already been laid out in his major book *The Time of Art*.

Simultaneously with this, from the beginning of the 1960s, there appeared a series of Gostuški's articles devoted to the problems of time/space (1960/1961), style and music (1962, 1963), the relationship between art and nature (1967), and – what is particularly important for his further contribution to the field of music semiotics – to the dimensions of poetic language (1967).

Gostuški won a special recognition for his theoretical and aesthetic efforts in 1969, when his article “The Third Dimension of Poetic Language” appeared in the prestigious American journal *The Musical Quarterly* (Gostuški 1969). This was the first notable success of national musicology in internationally recognized periodicals after World War II. Also in 1969 Gostuški participated in the Brno Colloquium *Music and Word* with the report “Quelques analogies entre le langage poétique et langage musical.” The papers from this conference were published four years later (Gostuški 1973a).

The year 1973 was also quite important for the Institute of Musicology SASA: the Institute celebrated its 25th anniversary with a number of public events (an exhibition at the Gallery of SASA and a Ceremonial Academy). On the same occasion a collection of papers written by the researchers employed at the Institute was published, including one of Gostuški's most important texts: “Les sciences musicales – modèles de méthode interdisciplinaire de recherche” (Гостушки/Gostuški 1973b).

In the mid-1970s Gostuški reached the zenith of his career. From 1974 to 1978 he was Director of the Institute of Musicology. From 1974 he initiated and ran an interdisciplinary panel *Discussions about Sciences and Arts* – locally known as *Tuesday Academy* – which had a special place in the cultural history of Belgrade and among the intellectual elite of the time.⁴

However, an important question arises: which key musicological, theoretical and aesthetic issues Gostuški was dealing with from the beginning of the 1950s until the moment he was recognized as President of the Organizing Committee of the Belgrade Colloquium on Semiotics of Music, a member of its Scientific Committee, as well as one of its most prominent speakers?

If one should try to compile the list of main topics that Gostuški was occupied with in the first two decades of his work according to the chronology of published articles, it becomes evident that his central topics were: musical memory, qualitative rhythm, accent in music, the psychological perception of *time* with its relation to musical tempi, *time*... and... *space(s)* of *art(s)*, questions of the dimensions of *time(s)* of *arts*, concerning the evolution of styles, and – last but not least – the issues related to *musical meaning*, as articulated within the author's discussions on realism, artistic progress, the relationship between Western and Eastern art histories and also within the most delicate topic of universality in the processes of artistic evolutions.

It is very important to stress several other facts concerning Gostuški's fundamental theoretical/aesthetical standpoints. Being the only and – it is worth mentioning – in many respects a very unconventional representative of *comparative morphology aesthetics* in the former Yugoslavia and the Balkans, Gostuški acted alone, as a kind of a modern-day lonely Pythagorean, firmly believing in several basic *truths/laws* that

4 This unconventional, 'open university on free thinking' (Mladen Srbinović) was conceived by Gostuški as a sort of renewal of the idea of the Renaissance Camerata, as a lively, dynamic laboratory of the mind, where leading musicians, painters and art historians, linguists and ethnographers, physicists and mathematicians, biologists and psychologists, philosophers and psychiatrists, cultural anthropologists et al. were "joining forces and breaking spears"... Over the course of 145 debates, which were always preceded by a lecture delivered by a selected keynote speaker, the topics of discussion related to the origins and the future of arts, the essence of Being, human genetics, the mentality of our people, black holes, the revolving nature of the direction of time and "other incredible things that are, unfortunately, permitted by scientific and philosophical thought, despite the views of normal people (Gostuški)" (Tomašević 2017: 20). On the occasion of the 40th anniversary of the *Discussions ...*, on 6 June 2013, the Historiography Department of the Serbian Broadcasting Corporation (RTS) and the team behind the TV show *Trezor* [Treasury] (with its Editor-in-Chief Bojana Andrić) filmed two programs at the Club of SASA entitled *Utornička akademija Dragutina Gostuškog* [Dragutin Gostuški's Tuesday Academy]. The show was hosted by Prvoslav S. Plavšić who talked to the one-time participants about their recollections and assessments – among them: psychiatrist Prof. Dr Vladeta Jerotić, philosopher and sociologist Dr Miloš Nemanjić, nuclear physicist Dr Vladimir Ajdačić, linguist Prof. Dr Ranko Bugarski, composer and academician Vlastimir Trajković, psychiatrist Prof. Dr Stevan Petrović, art historian Prof. Dr Žarko Vidović and the author of this text, Dr. Katarina Tomašević. The programs first aired on 12 February 2015 (Tomašević 2017: 20–21).

governed the world of arts from ancient to modern times. The first of his *laws* was that the phenomenon of *beauty* is an absolute, irrefutable and indestructible aesthetic fact. His second *belief/rule* was that a basic constituent of *beauty* for all the arts is *harmony*, and the third was the necessity to fulfill a complete program of artistic evolution in all of its disciplines – as a kind of a universal generative process, similar to mathematical analogues: algorithms, recursions, and the like.

During the 1960s, following the latest development trends in the humanities with great curiosity (naturally, with an accent on the science of music) and the results of the (then) new and promising discipline of cognitive psychology, in addition to being vividly and broadly interested in the discoveries in the fields of mathematics and natural sciences – from physics, astronomy and acoustics to cybernetics, molecular biology and genetics – Dragutin Gostuški developed an attraction to the latest results in contemporary linguistics. The beginnings of modern linguistics in Serbia can also be traced from the early 1960s, thanks to the key contributions of Dr. Pavle Ivić and Dr. Milka Ivić, and later, in the early 1970s – with the work of their very prominent successor, Dr. Ranko Bugarski – the discipline reached one of its peaks. Bugarski, whose name today is internationally recognized in linguistic circles, collaborated closely with Dragutin Gostuški in the early 1970s, when the question of music semiotics came into focus. As the author of the report on the First International Colloquium on Semiotics of Music, published soon after the end of the Colloquium in the journal *Kultura*,⁵ Bugarski was Gostuški's main consultant on the topics and methods of contemporary linguistics.

Recently I had the wonderful opportunity to learn directly from Bugarski that Gostuški was quite well acquainted with the key concepts and history of linguistics, from Ferdinand de Saussure, to the representatives of the Prague School – Jan Mukařovský and Roman Jakobson – to Noam Chomsky and his revolutionary achievements of *formal languages* and *formal grammars*. We should mention that the work of Chomsky was preceded by investigations of formal systems in mathematical logic, where syntactic formalism – a full formalization, with the method of interpretation of one formal system in another as part of the investigations of the fundamental properties of mathematical theories and corresponding semantics, *the model theory* – was fully achieved earlier, after a long history of conceptual development.

THE FIRST COLLOQUIUM ON THE SEMIOTICS OF MUSIC

The questions of the delicate relationship between contemporary linguistics and the semiotics of music were not at all new to Dragutin Gostuški when, in May 1973, he received a letter from Pesaro, signed by Maria Augusta Pecchia. This letter has not been preserved, but, from Gostuški's answer (dated 22 May 1973), it is obvious that the subject was the invitation to participate in the First Colloquium on the Semiotics of Music [Figure 1].

⁵ This important review (Bugarski 1973) will be discussed in more detail toward the end of this article.

Belgrade, le 28.5.1973.

Chère Madame,

C'est avec plaisir que j'accepte votre aimable invitation de participer au congrès - séminaire "Sémiologie de la musique".

Je dois vous informer d'ailleurs que je suis, depuis longtemps déjà, au courant de toutes les préparations pour le congrès. Sachant que je m'occupe des questions esthétiques concernant les thèmes du congrès, M. Delibašić s'adressa à moi dès le début afin de me consulter sur plusieurs problèmes. Ainsi je me sens un peu comme l'un des organisateurs.

Le sujet de ma communication comprendra les correspondances entre les notions de musique de réalité et de langue. Puis-je vous prier cependant de m'attendre un peu pour le titre définitif? Je serai occupé un certain temps encore par un travail très important. Aussi vous serai-je très reconnaissant si vous pourriez m'indiquer la longueur maximum du texte.

En vous remerciant encore, je vous prie, chère Madame, de recevoir l'assurance de mes sentiments les plus distingués.

D^r Dragutin Gostuški

Letter of Dragutin Gostuški to Maria Augusta Pecchia

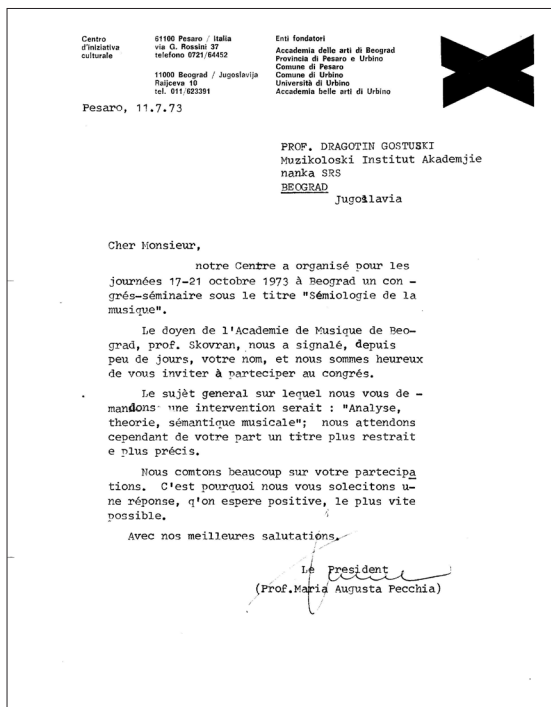
In his polite response, Gostuški expresses his warm thanks for the invitation, indicating the topic of his future paper. However, in order to reconstruct the “history” of the Colloquium, and, particularly, the background of Gostuški’s appointment as President of the Organizing Committee (in front of the Institute of Musicology) and a member of the Scientific Committee – whose other two members were Prof. Gino Stefani and Prof. Pino Paioni – it is important to emphasize that in his answer Gostuški says that – thanks to Mr. [Predrag] Delibašić – he was by that time “broadly familiar with the initiative” and already felt like “a member of the organizing team.”

In order to answer the question “Who, then, was Mr. Predrag Delibašić, who introduced Gostuški to the initiative?,” another small research was required. Delibašić was a film and theatre director, who, upon graduation in Belgrade, went to Rome in 1959 to study at the Experimental Cinematography Center (Centro Sperimentale di Cinematografia), shortly after being appointed Professor at the Faculty of Dramatic Arts in Belgrade. Thanks to his fruitful collaboration with his Italian colleagues, in 1970 Delibašić initiated the establishment of the Center for Cultural Initiative (Centro di Iniziativa Culturale), based in Pesaro. The founders of this institution were the University of Arts in Belgrade and the University of Urbino (Italy). The Center was active from 1970 to 1974. Among other activities, the same institution organized exhibitions of Yugoslav artists in Italy, a concert of Belgrade’s leading female choir “Collegium

Musicum” with its conductor Darinka Matić-Marović, career retrospectives of prominent film directors Živojin Pavlović and Dušan Makavejev; and the First Colloquium on the Semiotics of Music was an achievement of the same institution.

Prof. Dr. Maria Augusta Pecchia, on the Italian side, and Prof. Dragoslav Stojanović-Sip (also a member of the Organizing Committee of the Colloquium), on the Yugoslav side, were appointed to head the Center. However, it seems that all credit for the initiative for the first international gathering of music semioticians went to Gino Stefani – at that time appointed professor at the Conservatori di Pesaro, L'Aquila e Parma. The confirmation for this assumption can be found in Jean-Jacques Nattiez and Katharine Ellis’s article “Reflections on the Development of Semiology in Music” (Nattiez & Ellis 1989). Possibly, the first list of invited speakers was also made by Stefani.⁶


From the next letter Gostuški received from Maria Augusta Pecchia (dated 11 July 1973), [Figure 2] we can reconstruct that, in the beginning, Prof. Dušan Skovran, Dean of the Belgrade Music Academy, was the main correspondent with the organizers in Italy. Later on, and, particularly in the final stages of the preparations for the Congress, Gostuški became the leading person from the Yugoslav side as one of the main organizers at the Institute of Musicology.



Maria Augusta Pecchia's Letter to Dragutin Gostuški

⁶ In 1977, three years after the Belgrade Colloquium, Prof. Stefani founded the Department of Music Semiotics in Bologna, and later – in Rome.

As to the next letter, with the Colloquium's first preliminary program, I would like to point out several details. First, the initial idea was that the Colloquium would start with Gino Stefani's keynote lecture; all the other participants' presentations were divided into sessions. A report by Carl Dahlhaus entitled "Theorie der musikalischen analyse" was scheduled for the second day. From a later letter (signed by Dr. Francesco Sorlini), found in Gostuški's Legacy, we learn that "because of a misunderstanding, Carl Dahlhaus was obliged to revoke his participation." The first round table, on the topic *Semiotics, Theory and Analyses*, and with the leading Slovenian musicologist Dragotin Cvetko as its chairman, was planned for the third day of the congress. In the final part of the letter, it was stressed that the official languages of the Colloquium would be French and English; there was also a note saying that "it is essential that the participants submit the texts of their papers in English, French, German or Italian, by September 15. All texts will then be translated into English, French and Serbo-Croatian, and distributed to the participants at the beginning of the Colloquium." It was also said that simultaneous translation from English and French into Serbo-Croatian would be provided, but only at the request of the audience during the discussions [Figures 3/1 and 3/2]

Centro d'indagine culturale	61100 Pesaro / Italia via G. Rossini 37 telefono 0721/6452	Enti fondatori Accademia delle arti di Beograd Provincia di Pesaro e Urbino Comune di Pesaro Comune di Urbino Università di Urbino Accademia belle arti di Urbino	
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Circolare n. 2

COLLOQUIE SUR LA SEMIOTIQUE DE LA MUSIQUE

A' la suite de nctre précédent^e circulaire, nous vous informons de la date exacte du Colloque: celui-ci se déroulera à Belgrade du 17 au 21 octobre 1973.

Sur la base des adhésions parvenues à ce jour, nous pouvons vous proposer un plan de travail, même s'il n'est pas encore définitif:

→ 17 octobre, à 10 h:
Ouverture du Colloque
GINO STEFANI : situazione della semiotica musicale

18 octobre:
9h: DIEGO CARPITELLA: Metrica e ritmo nel canto di tradizione orale;
SHEHA ARON: La méthode distributionnelle en ethnomusicologie;
ERHARD KARKOCHKA: Ueber die Exaktheit der musikalischen analyse;

→ 18h: DAVID OSHOID-SMITH: Formal iconism in music
CARL DAHLHAUS: Theorie der musikalischen analyse
JEAN JACQUES HATTIZÉ: De l'analyse distributionnelle à la formalisation stylistique

19 octobre:
9h: MARIO EARGHI - CARLO JACOBONI: Un'analisi computazionale dei corali di Bach;
BJORN LINDBLAD - JOHAN SUNDBERG: A generative theory of Swedish Nursery Tunes

→ 11h - runding table ronde sur la présidence à été offerte à DRAGOTIN CVETKO: sémiotique, théorie, analyse

16h DRAGOTIN GOSTUSKI: Analyse, théorie, sémantique (sujet provisoire)
DUSAN KOSTIC: Musique et communication (sujet provisoire)
BORIS POBHIA: Musique/société: une question sémiologique ?

20 Octobre:
9h NICHOL INBERTY: Sémantique de la musique: approche structurale, approche expérimentale

Maria Augusta Pecchia's letter to Gostuški (August, the 3rd) with preliminary Colloquium program

Notes found in Gostuški's Legacy confirm that Gino Stefani visited Belgrade in early October. According to Gostuški's preparatory notes for the meeting, it is very likely

that the meeting of the Organizing Committee was held on 4 October. The second version of the preliminary program shows some of the outcomes of that meeting [Figure 4]

<p>→ 17 octobre 17 octobre</p> <p>16,30 h 4,30 p.m.</p> <p>Salut du Recteur de l'Académie des Arts de Belgrade et du Président du Centro di Iniziativa Culturale de Pesaro. Welcome of the Director of the Academy of Art, Belgrade and of the President of Centro di Iniziativa Culturale, Pesaro.</p> <p>Gino Stefani (Roma): Situazione della semiotica musicale / Situation de la sémiotique musicale / Trends in semiotics of music</p> <p>Dragutin Gostuški (Beograd): Musique, langage, réalité / Music, language, reality.</p> <p>18 octobre 18 octobre</p> <p>9,30 h 9,30 a.m.</p> <p>Jaroslav Jiránek (Prah): Situation de la sémiotique musicale en Tchécoslovaquie / Trends in semiotics of music in CSSR.</p> <p>Diego Carpitella (Roma): Sistema metrico e sistema ritmico nel canto popolare / Système métrique et système rythmique dans le chant populaire / Metric and rhythmic systems in folksong.</p> <p>Símha Árom (Paris): La méthode distributionnelle en ethnomusicologie / The distributional approach in ethnomusicology</p> <p>18,30 h 4,30 p.m.</p> <p>David Osmond-Smith (Brighton): Iconic relations within formal transformation / Relations iconiques dans la transformation formelle.</p> <p>Erhard Karkoschcka (Stuttgart): Ueber Exakt theit in Musikanalyse / Méthodes exactes dans l'analyse musicale / Exact methods in musical analysis</p> <p>Jean-Jacques Nattiez (Montreal): De l'analyse taxinomique à la caractérisation stylistique / From Taxonomic Analysis to Stylistic Characterization</p>	<p>19 octobre 19 octobre</p> <p>9,30 h 9,30 a.m.</p> <p>Björn Lindblom, Johan Sundberg (Stockholm): A generative theory of swedish nursery tunes / Une théorie générative d'un recueil de chansons enfantines suédoises</p> <p>Mario Baroni, Carlo Jacoboni (Bologna): Un'analisi computazionale dei corali di Bach / Une analyse computationnelle des chorals de J.S.Bach / A computer analysis of J.S.Bach's chorals</p> <p>Table ronde: Sémiotique, théorie, analyse (président possible: Reiner Kluge, Berlin DDR)</p> <p>→ Round table: Semiotics, theory and analysis (possible chairman, Reiner Kluge, Berlino DDR)</p> <p>18 h 4,30 p.m.</p> <p>Dusan Kostić (Beograd): Musique et communication / Music and communication</p> <p>Boris Porena (Roma): Musica/società: una questione semiologica? / Musique/société: une question sémiotique? / Music and society: a semiotic problem?</p> <p>Boris Gasparov (Tartu): Some descriptive problems of musical semantics / Quelques problèmes descriptifs de la sémantique musicale</p> <p>20 octobre 20 octobre</p> <p>9,30 h 9,30 a.m.</p> <p>Iván Vitányi (Budapest): Semiotics of standard musical language / Sémiotique des langages musicaux de masse</p> <p>Tibor Kneif (Berlin BRD): Theorie der Bedeutung in der Musik / Théorie de la signification en musique / Theory of meaning in music</p> <p>Otto E. Laske (Utrecht): Basic problems of a procedural semantic theory for music / Fondements d'une théorie sémantique procédurale de la musique</p>	<p>Michel Imberty (Paris): Sémantique de la musique: approche structurale, approche expérimentale / Semantics of music: structural and experimental approaches</p> <p>16,30 h 4,30 p.m.</p> <p>Ivan Focht (Zagreb): Esthétique et sémiotique / Aesthetics and semiotics</p> <p>Ivo Supčić (Zagreb): Problèmes de la signification en musique / Problems of the meaning in music</p> <p>Célestin Deliège (Bruxelles): Théorie et pratique de l'analyse structurale / Theory and practice of structural analysis</p> <p>21 octobre 21 octobre</p> <p>10 h 10 a.m.</p> <p>Table ronde: Conclusions (présidée par Pino Paioni, Urbino) Round table: Conclusions (chairman: Pino Paioni, Urbino)</p>
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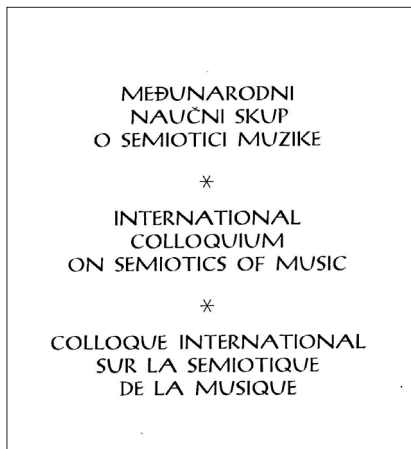
First International Colloquium on Semiotics of Music: second preliminary program

It is quite possible that the program was printed in Italy, on the very eve of the Colloquium. Until then, full texts of the reports were available to the members of the Scientific Committee; having a full insight into the contents of the reports, they were able to make a completely new program. According to this version, the first two introductory lectures were supposed to be delivered by Gino Stefani and Dragutin Gostuški. Prof. Dr. Reiner Kluge (Berlin) was announced – instead of Dragutin Cvetko – as a “possible chairman” for the round table on *Semiotics, Theory and Analyses*.

When the Colloquium was about to start, the final version of the program, printed in Belgrade, was waiting for the participants and numerous invited guests⁷ [Figures 5 and 6]. It should be noted here that the Center for Cultural Initiative and the Institute of Musicology SASA are listed as the two main organizers.

An inspection of records from Gostuški's Legacy clearly shows that Gostuški himself took care of many of the required activities. For instance, it contains a copy of the original invitation [Figure 7], the accompanying letter [Figure 8], and a long list with the names and addresses of the invited guests from Belgrade and other university and cultural centers of the former Yugoslavia.

⁷ Cf. also the web archive of Studentski kulturni centar [Student Cultural Center]: <http://www.arhivaskc.org.rs/hronografije-programa/muzicki-program/43-1973102/4682-17-21-oktobar-1973.html>



First International Colloquium on Semiotics of Music: final program; front page

<p>Centar za kulturnu inicijativu 11000 Beograd/Jugoslavije Rajčeva 10</p> <p>Centro d'Iniziativa culturale 61100 Pesaro/Italia via G. Rossini 37</p>	<p>Otvaranje skupa u Koncertnoj dvorani Studentskog kulturnog centra, Beograd, Maršala Tiša 46, 17. oktobra u 18.00 časova</p> <p>Muzički program Hor Muzičke akademije Colloquium Musicum dirigent: Danika Činić Marović</p> <p>18. OKTOBAR 9.30 čas.</p> <p>Početak rada skupa Gino STEFANI (Roma): Situacija u muzičkoj semiotici Dragutin GOSTUŠKI (Beograd): Realnost, jezik, muzika Henri POUSSIEUR (Liege): Analiza, teorija, semantika Jaroslav JIRANEK (Praha): Situacija u muzičkoj semiotici u ČSSR Diego CARPITELLA (Roma): Metrika i ritam u tradicionalnim uslovima pisanja Simha ARON (Paris): Distribucionalni metod u etnomuzikologiji</p> <p>16.30 čas. David OSMONDS-ITH (Brighton): Formalni ikonizam u muzici Erhard KARKOSCHKA (Stuttgart): Naučni metodi u muzičkoj analizi Jean Jacques NATTIEZ (Montreal): Od distribucionalne analize do stilističke formalizacije</p> <p>19. OKTOBAR 9.30 čas.</p> <p>Björn LINDBLOM-Johan SUNDBERG (Stockholm): Generativna teorija švedskih uspavanki Reiner KLUGE (Berlin, DDR): Kompijuter i analiza Mario BARONI-Carlo JACOBONI (Bologna): Kompjuterska analiza Bahovih koralja OKRUGLI STO: Semiotika, teorija i analiza</p> <p>16.30 čas. Dušan KOSTIĆ (Beograd): Muzika i komunikacija Boris FORENÀ (Roma): Muzika/društvo: semiotičko pitanje? Boris GASPAREV (Tartu): Neki deskriptivni problemi ruzičke semantike</p>	<p>20. OKTOBAR 9.30 čas.</p> <p>Ivan VITANYI (Budapest): Struktura općih idioma u muzici Tibor KNEIF (Berlin, BRD): Teorija značenja u muzici Otto LASKE (Utrecht): Osnovni problemi proceduralne semantičke teorije u muzici Michel IMBERTY (Paris): Semantika muzike: strukturalni pristup, eksperimentalni pristup</p> <p>16.30 čas. Ivan FOČIĆ (Zagreb): Estetika i semiotika Ivo ŠUPČIĆ (Zagreb): Problemi značenja u muzici Célestin DELIEGE (Bruxelles): Teorija i praksa strukturalne analize</p> <p>21. OKTOBAR 10 čas.</p> <p>OKRUGLI STO: Zaključci (Predsedava Pino FAIONI — Urbino)</p> <p>Stampa - Sirokstamp - Beograd, Dobričina 8</p>
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First International Colloquium on Semiotics of Music: final program; inner pages

Odbor Međunarodnog naučnog skupa za semiotiku muzike

moli

*da prisustvuje svečanom otvaranju skupa i koktelu koji će se održati
u sredi, 17. oktobra u 18 časova.*

Dvorana Studentskog kulturnog centra, Maršala Tita 48

Invitation for the Colloquium opening ceremony and buffet

Od 17. do 21. oktobra održaće se u Beogradu, u sali Student-
skog kulturnog centra međunarodni naučni skup na kome će se ras-
pravljati o semiotici muzike. Podsećamo Vas da se radi o jednoj
novej ali trenutno veoma aktuelnoj naučnoj disciplini, koja osim
musikologije veoma široko uključuje i druge oblasti, pre svega
filozofiju i estetiku, a posebno lingvistiku. Organizatori skupa
su Centar za kulturnu inicijativu i Musikološki institut Srpske
akademije nauka i umetnosti. Dodajemo, u koliko Vam to možda nije
poznato, da pomenuti centar predstavlja organizaciju čiji je cilj
uspostavljanje stalne umetničke i naučne saradnje između beograd-
ske Umetničke akademije s jedne strane, a s druge italijanskog
grada Pesara i univerziteta u Urbinu.

Molili bismo Vas, da upoznate saradnike Vaše ustanove sa
ovim pismom. Bili bismo veoma srećni ako bi neko od njih bio
sainteresovan da učestvuje u radu skupa, pre svega u diskusijama.

U prilogu dostavljamo program. U koliko imate potrebe za
naknadnim obaveštenjima možete se obratiti na sledeću adresu:

U kolegijalne pozdrave

dr Dragutin Gostuški
predsednik Odbora

Invitation letter (scetch), "signed" by Dragutin Gostuški as a president of the Organizing committee

The list of invitees speaks of the great thoughtfulness, devotion and ambition that went into the preparation of the congress. It is worth giving an overview of the invitees. First of all, scholars from several departments of the Belgrade Faculty of Philosophy were invited (Department of Serbo-Croatian Language and General Linguistics; Department of World Literature; Department of Yugoslav Literature; Department of French Language and Literature; Department of Oriental Studies). Personal invitations were sent to leading linguists – Prof. Dr. Pavle Ivić and Prof. Dr. Milka Ivić, Prof. Dr. Ranko Bugarski, and eminent professors Dr. Nikša Stipčević and Dr. Pera Polovina. The list of institutions includes Faculty of Philosophy in Zagreb (personal invitations were sent to Prof. Dr. Zdenko Škreb and Prof. Dr. Radoslav Katičić) and The Institute of Literature and Arts, Belgrade (a personal invitation was sent to Dr. Predrag Palavestra). Personal invitations were also sent to: leading art historians (Prof. Dr. Dejan Medaković and Prof. Dr. Miodrag Protić); leading philosophers and aestheticians (Prof. Dr. Sveta Lukić, Prof. Dr. Dragan Jeremić, Prof. Dr. Mihailo Marković, Prof. Danko Grlić⁸); distinguished writers and literary historians (Dr. Milorad Pavić and Dr. Svetozar Brkić); leading journalists who prepared features on art in printed and electronic media (e.g. Dragoslav Adamović, Olga Božičković, Feliks Pašić); finally, leading persons in the state, republic, city and the Serbian Academy of Sciences and Arts administration (Dr. Aleksandar Dedijer, Nemanja Madžarević – secretary of the SASA; Živorad Žika Bogdanović, Dr. Miloš Stambolić et al.).

Being the first international scientific conference on music organized in Belgrade after World War II, the Colloquium was, in Gostuški's mind, certain to become an important date in the history of national humanities and music scholarship. Moreover, its importance in the wider international context is highlighted when we take into account that it preceded the first, the biggest and the most important world gathering of semioticians – the First Congress of IASS/AIS (International Association for Semiotic Studies) – held in Milan in 1974.⁹ During the Belgrade Colloquium, leading scholars from eleven countries, both from the West and the East, delivered twenty-two lectures. Here are the names of participants whose papers were presented (some of them could not be there in person, but sent their texts), listed by countries:

- Belgium: Célestin Deliège (Brussels);
- Canada: Jean-Jacques Nattiez (Montreal);
- Czechoslovakia: Jaroslav Jiránek (Prague);
- Germany (both FDR and GDR): Erhard Karkoschka (Stuttgart), Reiner – Kluge (Berlin), Tibor Kneif (Berlin);

8 At that time Grlić taught at the Faculty of Philosophy in Belgrade; in 1974 he transferred to the Faculty of Philosophy in Zagreb, where he served as Head of the Department of Aesthetics until his death in 1984.

9 In his "Preface" to the Proceedings of the Milan Congress, held under the title *A Semiotic Landscape* (Chatman, Eco & Klinkenberg 1979: v), Umberto Eco clarifies the objectives of this very first IASS-AIS Congress. Both the organizers and the participants "had a fundamental and 'archaeological' task: they not only had to discuss the state of the discipline but also 1) the right of the discipline to exist, 2) its history, and 3) the possibility of providing the discipline with a unified methodology and a unified objective." See: <http://iass-ais.org/congresses/world-congresses/>

- Hungary: Iván Vitányi (Budapest);
- France: Simha Arom (Paris), Michel Imberty (Paris), Henri Pousser (Liege);
- Italy: Mario Baroni (Bologna), Diego Carpitella (Rome), Carlo Jacobini (Bologna), Pino Paioni (Urbino), Boris Porena (Rome), Gino Stefani (Rome)
- Netherlands: Otto Laske (Utrecht);
- USSR: Boris Mihailovich Gasparov (Tartu);
- United Kingdom: David Osmond-Smith (Brighton);
- Yugoslavia: Dragutin Gostuški (Belgrade), Dušan Kostić (Belgrade), Ivan Focht (Zagreb), Ivo Supičić (Zagreb).

The overall interdisciplinarity was secured by the fact that the list of participants included distinguished linguists, aestheticians, philosophers, sociologists, physicists, musicologists and composers. It was of the greatest importance for music semiotics as a discipline that the Colloquium was a venue for the encounter and vivid discussions of many scholars who would go on to assume leading positions by giving valuable contributions to the field (e.g. Mario Baroni, Michel Imberty, Jean-Jacques Nattiez, David Osmond-Smith, Gino Stefani).

IMAGINARY DIALOGUES

While researching Gostuški's Legacy, I discovered two folders with extensive excerpts from the author's reading material while he was preparing his Colloquium report *Réalité, musique, langage. Contribution à l'étude du problème de la signification*. The material in each of them includes over two hundred pages of manuscripts, from which it was possible to reconstruct accurately the full list of sources. These folders provide evidence that Gostuški was very well acquainted with the biographies and works of some of the most prominent participants and that he was preparing himself for the upcoming meetings with them with the fullest attention. However, even more interesting and provocative parts of the excerpts are Gostuški's sharply insightful and visionary critical comments: in his imaginary dialogues with other authors, Gostuški often reflects on his own, already established views, observations and conclusions.

Here is the list of works carefully studied and commented on by Gostuški:

Folder SEMIOTICS (*Selection of sources*)

1. Jean-Jacques Nattiez (1971) "Situation de la sémiologie musical." *Musique en Jeu* 5: 3–18.
2. Nicolas Ruwet (1967) "Musicologie et linguistique." *Revue Internationale des Sciences Sociales* XIX/1: 83–93.
3. Pierre Schaeffer (1966) *Traité des object musicaux*. Paris: Editions du Seuil.
4. Roland Harweg (1971) "Langage et musique. Une approche immanente et sémiotique." *Musique en Jeu* 5: 19–30.
5. Jean-Jacques Nattiez (1973) "Trois modèles linguistique pour l'analyse musicale." *Musique en Jeu* 10: 3–11.
6. Nicolas Ruwet (1972) *Langage. Musique. Poésie*, Paris: Editions du Seuil, col. "Poétique".

7. Charles L. Boilès (1973) "Sémiotique de l'ethnomusicologie." *Musique en Jeu* 10: 34–41.
8. Robin Cooper (1973) "Proposition pour un modèle transformational de description musicale." *Musique en Jeu* 10: 70–88.
9. Deryck Cooke (1959) *The Language of Music*. Oxford: Oxford University Press.
10. Leonard B. Meyer (1967) *Music, the Arts, and Ideas*. Chicago: University of Chicago Press.
11. Roman Jakobson (1973) "Musicologie et linguistique." *Musique en Jeu* 10: 57–59.
12. Bruno Nettl (1973) "De quelques méthodes linguistiques appliquées à l'analyse musicale." *Musique en Jeu* 10: 61–65.
13. William Bright (1973) "Points de contact entre langage et musique." *Musique en Jeu* 10: 67–73.
14. George P. Springer (1971) "La langage et la musique parallelism et divergences." *Musique an Jeu* 5: 31–43.
15. Umberto Eco (1971) "Pensée structural et pensée serielle." *Musique en Jeu* 5: 45–56.
16. François-Bernard Mâche (1971) "Méthodes linguistiques et musicologie." *Musique en Jeu* 5: 75–91.

The list in the folder LINGUISTICS is much shorter, although no less relevant:

Folder *LINGUISTICS (Selection of sources)*

1. Etienne Souriau (1970) "La musique est-elle un langage?" *The International Review of Music Aesthetics and Sociology* 1: 97–99.
2. Ferdinand de Sosir (1969) *Opšta lingvistika*. [Translated by Sreten Marić. Foreword by Sreten Marić: Sosirova lingvistika i misao o čoveku (IX–XLI).] Beograd: Nolit (Biblioteka „Sazvežđa“) [N.B. The first translation of de Saussure's book *Cours de linguistique générale* into Serbian, according to the second edition (1949), Paris: Payot.]
3. Blanka Horacek (1964) *Kunstprinzipien der Satzgestaltung. Studien zu einer inhaltbezogenen Syntax der Deutschen Dichtersprache*. Wien: Österreichische Akademie der Wissenschaften.
4. Roman Jakobson (1966) *Lingvistika i poetika*. Beograd: Nolit. [N.B. A collection of Jakobson's seminal studies translated into Serbian, with a Foreword by Milka Ivić.]

The list of sources shows convincingly that Gostuški's research was focused on the most up-to-date and relevant achievements in both fields. However, his comments in the margins and in separate sheets with notes and observations clearly indicate that he was preparing for a confrontation with the directions in which the semiotics of music was initially steered. What generally differentiated Gostuški from the majority of musicologists, aestheticians and theorists of music of his time, as well as music semioticians, was the fact that he was also a composer. His direct insight into the nature of the creative process of "making music," paired with his rich experience and broad knowledge in the field of music perception, provided the base for

the emerging of his specific approach to the semiotics of music, which differed quite radically from the views of his distinguished contemporaries, including those who would participate in the Colloquium. Delivering his lecture immediately after Gino Stefani's speech, Dragutin Gostuški openly invited his present colleagues to rethink and revise the initial methodological standpoints of the discipline.

ECHOES OF REALITY – MUSIC – LANGUAGE

Together with the majority of lectures/texts by other participants, Gostuški's Legacy at the Institute of Musicology SASA houses several typewritten copies of his own talk. The original text was written in French; there are also several copies in Serbian, translated by the author himself, and several Summaries, translated into English by an (unknown) professional translator. Here is Gostuški's Summary:

Dragutin Gostuški
Reality, Music, Language
A Contribution to the Study of the Problem of Meaning

As the situation today shows, to speak about the semiology of music means to speak primarily about the relation between music and language.

Theoretically, linguistics and musicology seem to have entered into partnership in order to solve problems of common interest: in practice, it is a question of the application of linguistic methods in music. But such a procedure can be justified neither historically nor scientifically. Language is indifferent to linguistics, but music is not indifferent to musicology.

The basic question in music, the problem of style, has a correlative in linguistics, a fact that disqualifies linguistics as a method applicable in musical analysis.

We are confronted with the stretching out of a science whose subject is not precisely defined – the language, towards art. The creator of the code is a musician. The decoder is a linguist. The remaining problem is whether or not such a procedure is legitimate. No serious attempt has yet been made to prove that a linguistic code has something in common with a musical one. Furthermore, as is well-known, linguistics has not yet settled its relations with the art which is much closer to it – poetry.

Up to the present, every endeavor to use music as an experimental field of linguistics has produced little beyond certain rudiments of the stylistic analysis of compositions that are already part of the history. It is necessary to point out that music has little need of new procedures of that kind. What is really necessary for music, in a highly dramatic form, is help in the construction of new system which will be as firm and logical as it was the system of functional harmony.

The theory of the screen. – The fundamental function of language is representation. This function is realized through the symbolization of objects, phenomena and states. This characteristic makes language (at least theoretically) far

more akin to painting and sculpture than music. It is the necessary judgment of aesthetical thought which ought to prevail in this matter.

Direct communication with the world of positive facts is called "realism." Between the so-called "real world" and its interpretation (artistic, linguistic, scientific) stands a determined system, constructed beforehand with its own laws. It represents a kind of a screen on which every fact received is diffracted, as though according to the laws of diffraction. So, for example, the construction of poetry is in every respect analogous to the construction of the other arts and, consequently, all aesthetic laws should be equally valid here. The theory of the screen is thus valid for all the arts without exception, because it is, *inter alia*, one of the general laws of perception.

Having in mind Gostuški's path towards the semiotics of music, discussed in the first part of this article, and the seriousness of his research depicted in the previous part, one can easily conclude that *the theory of the screen* quoted above is the author's most important and most mature theoretical achievement. At the same time, with this theory, elaborated in detail during the lecture, Gostuški offered one possible methodological tool for future semiotic investigations. What were the echoes of his attempts can be learned from two important reviews that appeared shortly after the end of the Colloquium.

The author of the first, already mentioned review, published in Belgrade's renowned journal *Kultura*, was the distinguished linguist Ranko Bugarski. Commenting on the animated and sharp polemical discussions between the participants of the Colloquium, Bugarski calls attention to the fact that the main reason for the debates was the strong tendency among the guests from abroad towards neglecting the results of contemporary philosophical-sociological and experimentally psychological research. Moreover, as Bugarski says, "without any serious competition, the approach from the perspective of theoretical and descriptive linguistics dominated" (Bugarski 1973: 148).

Fundamentally opposed to this mainstream, Gostuški's contribution apparently gave the strongest impulses for discussions, which resulted – as we read in another, more elaborated review by Ljiljana Kristl – in dividing the participants into two opposing groups (Kristl 1974). One, obviously larger group was gathered around Jean-Jacques Nattiez and his conception which "evolved from the Saussurian notion of semiology, considers linguistics to be applicable in nonlinguistical systems of signs as a scientific pattern of precise models for the language analysis" (*ibid.*, 334). Views similar to Gostuški's were shared by the Hungarian sociologist and aesthetician Iván Vitány (b. 1925), the leading Yugoslav sociologist Ivan Supičić (b. 1928), and, significantly, by the young, then very promising and quite polemical British semiotician David Osmond-Smith (1946–2007).

Looking at how both reviewers estimated the final results of the first scientific meeting devoted to the semiotics of music, it seems that the immediate echoes of Gostuški's lecture and his proposal for a methodological revision of the starting points of the discipline made quite an impressive contribution to the general atmosphere of the Colloquium. However, in spite of my careful and meticulous research into the

entirety of Gostuški's Legacy, including his correspondence, one question will remain unanswered: Why wasn't his lecture published in the Colloquium Proceedings, published in Pesaro two years later, since we know that the text had been completely finished by the beginning of the meeting?¹⁰ The confirmation of the presumption that the author was fully satisfied with the content of the lecture can easily be found in the fact that its full, unchanged version appeared in 1977 in the prestigious journal *International Review of the Aesthetics and Sociology of Music* (Gostuški 1977),¹¹ whose initiator and its first Editor-in-Chief was the world-famous sociologist Ivo Supičić – one of the Colloquium's most prominent participants from Yugoslavia.

Dragutin Gostuški's theoretical contribution to the field of the semiotics of music has since been awaiting expert evaluation from the angle of the discipline's development trends. I hope that my efforts to draw attention to the author's major theoretical achievement will instigate new and fresh interest in his overall work, particularly having in mind his great enthusiasm and devotion, expressed during the organization of the Belgrade meeting, as well as his ambition to provide – with his own contribution – a platform for frank and critical dialogues among the leading music scholars, at a time when music semiotics as a discipline was in its infancy, more than four decades ago.

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¹⁰ See: Stefani G. (ed.) 1975, with contributions by: Simha Arom, Mario Baroni, Diego Carpitella, Célestin Deliège, Ivan Focht, Boris Mihajlovič Gasparov, Michel Imberty Jaroslav Jiránek, Erhard Karkoschka, Tibor Kneif, Otto Laske, Morten Levy, Jean-Jacques Nattiez, David Osmond-Smith, Boris Porena, Gino Stefani, Johan Sundberg, Ivo Supičić and Iván Vitányi.

¹¹ The first complete version in Serbian, prepared for publishing by K. Tomašević, was published after author's death. See Шутић 2001: 233–251.

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Кайшарина Томашевић

Драгутин Гостушки и музичка семиотика

(САЖЕТАК)

Упркос чињеници да је Драгутин Гостушки (1923–1998) био један од иницијатора, као и председник Организационог одбора Првог међународног научног скупа о семиотици музике, одржаног у Београду 1973. године, савремена наука о музици још увек није посветила одговарајућу пажњу значајној улози коју је Гостушки остварио у развоју дисциплине како у националном, тако и у међународном контексту. Још увек није у довољној мери истражена ни еволуција његових теоријских погледа и доприноса проучавању проблема *значења, времена и сйила* у уметностима, а која се може пратити почев од његових најранијих теоријских радова с почетка педесетих година XX века.

Научник ерудитског знања, композитор и историчар уметности по образовању, теоретичар, музиколог и естетичар по вокацији, такође и истакнути музички критичар, Драгутин Гостушки несумњиво припада интелектуалној елити свога доба. Утемељивши своје интердисциплинарно промишљање о кључним проблемима уметности и, посебно – музике, у методама компаративне естетике, Гостушки је у своје погледе врло рано интегрисао и достигнућа тада савремене лингвистике; с посебном пажњом промптно је и критички реаговао и на прве, интернационално запажене резултате музичке семиотике. О релевантност његових теоријских концепата *значења, времена, форме и сйила* у уметностима, као и о уверљивости његове анализе односа између поетског језика и музике, најочигледније сведочи његова капитална књига *Време уметности* (1968). Нажалост, упркос својевременим напорима аутора, ова значајна студија ни до данас није објављена ни на једном од светских језика, те је, уз запажене изузетке, изостала и обимнија рецепција у међународним круговима.

Достигавши почетком седамдесетих година прошлог века зенит професионалне зрелости, Гостушки је 1970. постао и директор Музиколошког института САНУ. С жаром и ентузујазмом покренуо је исте године *Разговоре о науци и уметности*, својеврсан научни форум посвећен најактуелнијим питањима из области природних и хуманистичких наука, као и уметности. Проблеми односа између *језика и музике*, као и између *лингвистике и музикологије* такође су, као централни, били разматрани приликом више ових сусрета, којима су претходила уводна предавања водећег лингвисте Ранка Бугарског. Чињеницу да је музичка семиотика у то време ушла у саму жижу пажње

Драгутина Гостушког, потврђују и подаци о његовом великом залагању да се у Београду, 1973. године по први пут организује сусрет тада водећих светских семиотичара музике. На самој Конференцији, Гостушки је изложио реферат под називом „Реалност. Музика. Језик. Прилог студијама проблема значења” [Réalité, musique, langage. Contribution a l'étude de la problem de la signification], у којем је ушао у отворени критички дијалог са водећим ауторима и поставио основу сопствене *теорије екрана* као предлог оптималног методолошког полазишта за будуће музичко-семиотичке стратегије.

Овај рад има за циљ да укаже на еволуцију семиотичких идеја у опусу Гостушког, затим, да испита и реконструише околности под којима су се одвијале припреме за одржавање Првог међународног научног скупа о семиотици музике, као и да охрабри нова истраживања која би размотрила централне теоријске опусе Гостушког у историјском контексту музичке семиотике као дисциплине.

Кључне речи: Драгутин Гостушки, Ђино Стефани, Музиколошки институт САНУ, Прва међународна конференција о семиотици музике, „Реалност. Музика. Језик”