



Institute of Musicology
Serbian Academy of Sciences and Arts

Musicology
Belgrade

ISBN 978-86-80639-56-7



9 788680 639567



SHAPING THE PRESENT THROUGH THE FUTURE. Musicology, Ethnomusicology and Contemporaneity

SHAPING THE PRESENT THROUGH THE FUTURE

Musicology, Ethnomusicology and Contemporaneity

Editors

Bojana Radovanović, Miloš Bralović, Maja Radivojević,
Danka Lajić Mihajlović, Ivana Medić

SHAPING THE PRESENT THROUGH THE FUTURE
Musicology, Ethnomusicology
and Contemporaneity

Музиколошки институт
Српске академије наука и уметности



Institute of Musicology
Serbian Academy of Sciences and Arts



The publication of this edited collection was supported by the Ministry of
Education, Science and Technological Development of the
Republic of Serbia

SHAPING THE PRESENT THROUGH THE FUTURE
Musicology, Ethnomusicology
and Contemporaneity

Editors

Bojana Radovanović, Miloš Bralović, Maja Radivojević,
Danka Lajić Mihajlović, Ivana Medić



Institute of Musicology SASA
Belgrade, 2021

TABLE OF CONTENTS

- 7 **Bojana Radovanović, Miloš Bralović and Maja Radivojević**
Introduction

Musicology and Ethnomusicology Today: Perspectives of Illustrious Scholars

- 13 **David Beard**
Musicology's Crises of Identity
- 37 **Selena Rakočević**
Challenges of Ethnomusicological and Ethnochoreological
Research within the Ever Changing World:
A View of a Scholar from Serbia

Musicology and Ethnomusicology Today: Questions concerning Literature and Methodology

- 69 **Richard Louis Gillies**
Teaching Between the Lines:
Approaches to Interdisciplinarity and Intertextuality in the
UK Higher Education System
- 81 **Adriana Sabo**
Connections Between Feminist Musicology, Liberalism and
Postfeminism
- 97 **Bojana Radovanović**
Debunking "Potentially Monolithic Perceptions of
Musicology": The Role of Musicology in Metal Music Studies

- 111 **Marija Maglov**
Radio Art in Musicology:
Challenges and Possible Methodologies
- 125 **Ana Petrović**
Ethnomusicology Echoing Sound:
Researching the Timbre Component of Musical Articulation
in the Case Study of the Serbian Singing from Pešter
- 143 **Borisav Miljković**
Application of an Action Research Model in Ethnomusicology
- 165 **Jennifer Ansari**
Qualitative Exploration of a Contemporary String Quartet
Phenomenon: a Methodological Minefield

Musicology and Ethnomusicology Today: Case Studies and Fieldwork

- 187 **Miloš Bralović**
From Emulation to a Great Masterpiece.
Two Serbian Composers of the 1950s
- 207 **Vanja Spasić**
Creating the Repertoire of the Opera of the National Theatre
in Belgrade (1970–1990)
- 223 **Milan Milojković**
(Not) Just Blips and Blops:
Music for Early Home Computers (1974–1979)
- 235 **Ana Đorđević**
Artless Singing in Post-Yugoslav War Cinema
- 247 **Gianira Ferrara**
An Audiovisual Ethnography of Timbila in Mozambique:
Collaboration, Reciprocity and Preservation
- 263 Notes on Contributors

FROM EMULATION TO A GREAT MASTERPIECE. TWO SERBIAN COMPOSERS OF THE 1950S¹

Miloš Bralović

Research Assistant
Institute of Musicology SASA
Belgrade, Serbia

ABSTRACT: The basic idea of this paper is to demonstrate the different ways in which a composer may use the techniques of simulation or stylistic allusion, not to resemble a certain composer or style, but to perfect their own compositional techniques and develop individual style. With this in mind, two orchestral pieces from Serbian music history have been analysed, both written in the 1950s: *Suita giocosa* (1956) by Milan Ristić (1908–1982) and *Passacaglia* for orchestra (1957) by Ljubica Marić (1909–2003). Through the analysis of these pieces, I explore the similarities between their compositional techniques with those of the great European masters. In the case of Milan Ristić, the techniques of Paul Hindemith (1895–1963), presented in the textbook *Unterweisung im Tonsatz*, are the base which Ristić used to perfect his own musical language. In *Passacaglia* by Ljubica Marić one may notice strong influences of development variation, as explained by Arnold Schoenberg (1874–1951) on Johannes Brahms' (1833–1897) chamber music titled "Brahms the progressive". In conclusion, the processes in these orchestral pieces represent simulation or stylistic allusion produced through emulation, bearing in mind that the level of borrowing exists exclusively within the compositional technique and that role models of Ristić and Marić, as techniques of 'selected' composers, remain hidden in their works.

KEYWORDS: musical borrowing, simulation, emulation, stylistic allusion, Milan Ristić, Ljubica Marić.

1 This paper was written within the scientific research organisation Institute of Musicology SASA, financed by the Ministry of Education, Science and Technological Development of the Republic of Serbia (RS-200176).

INTRODUCTION

“The history of borrowing in Western music has yet to be written, but its general outlines can be traced through the repertoires that have been studied,” states Peter Burkholder in his article on musical borrowing in *The New Grove Dictionary of Music and Musicians* (Burkholder 2001). This is to signify the vast scope of research methods that can be applied to the issue of musical borrowing. Having in mind that this issue is as old as the Western music itself,² and that it includes a vast majority of procedures, in this paper I am not going to discuss musical borrowing as a musical practice *per se*, but to trace the procedures linked to musical borrowing in the context of Serbian mid-20th century music.³ Further on, Burkholder mentions that “the use of existing music as a basis for new music is pervasive in all periods and traditions.” (Ibid.) Thus the context of Serbian post-World War II music (and 20th century Serbian music in general) is specific having in mind that the tradition of Serbian music in the sense of the fine arts was relatively young – the first traces of professional musicianship in the modern age Serbia could not be traced before the 1830s.⁴

Modest, yet significant, beginnings in the modernisation of music were marked by adopting the models of European music, as much as it was possible in 19th century Serbia. Dominant genres were choral music, piano, chamber and theatre music, often based on Serbian musical folklore. The late 19th and early 20th century was marked with (mostly choral) works of Stevan Stojanović Mokranjac (1856–1914) who, during the period between the two World Wars (and even with the rise of modernist tendencies in Serbian music – now part of Kingdom of Serbs, Croats and Slovenes/Yugoslavia) became a canonic part of Serbian music tradition, alongside his use of folklore material (cf. Mikić 2009: 105). During that time, not much outside of Mokranjac’s works and the use of musical folklore existed in the canon of Serbian music, which was yet to be formed, while the use of musical folklore did not only reveal the ‘national’ position of a composer, but the composer’s close link to

2 The aforementioned Burkholder’s article in *The New Grove Dictionary of Music and Musicians* encompasses musical practices from medieval monophony to art music after 1950, popular music, jazz and film music.

3 This topic is a part of the author’s doctoral research conducted at the Department of Musicology, Faculty of Music in Belgrade.

4 After the Second Serbian uprising in 1815, led by Miloš Obrenović (1780–1860), the District of Belgrade (Beogradski pašaluk), which belonged to the Ottoman Empire, became a semi-autonomous Principality of Serbia, whose autonomy grew throughout the 19th century, leading to full independence in 1878. Therefore, the 19th century was the age of modernisation of all spheres of life in Serbia, including arts, culture and music.

Serbian music tradition and the canonic place of Mokranjac in it (cf. *ibid.*: 106). In this period, the majority of music institutions were formed (Belgrade Opera in 1920,⁵ Belgrade Philharmonic, 1923,⁶ Radio Belgrade Symphony Orchestra, 1937⁷ and Mixed Choir 1939⁸, Academy of Music, 1937⁹), which led to an expansion of the instrumental and vocal-instrumental genre, but this happened after World War II, bearing in mind the overall socio-political, historical and other conditions which influenced the development of Serbian music. Thus, after the war and throughout the late 1940s and 1950s, (alongside the numerous polemics on socialist realism in the newly created Federal People's Republic of Yugoslavia), the (re)construction of musical canon, based on Mokranjac's works and the uses of musical folklore continued, with a higher emphasis on the restoration of musical life and institutions in the country previously devastated by war, and with an emphasis on the genres which 'lacked' in the history of Serbian music, such as symphonic music, symphonic lied, concertos, etc. It is worth noting that, in the post-World War II history of music in Serbia, there was a strong tendency towards the affirmation of modernist tendencies, especially from the late 1950s onwards. Also, a significant feature of the Serbian music of that time is the multiplicity of modernist tendencies. Musicologist Melita Milin differentiates three: 1) neoclassicism and neo-expressionism; 2) archaic modality; 3) avant-garde compositional procedures (elements of serialism, cluster technique, aleatoric, "tape" music).¹⁰ Another significant feature is the fact that with the loosening of the doctrine of socialist realism composers did not altogether abandon exploring and using musical folklore.¹¹

The composers which are going to be discussed in this paper are a part of the generation who reached their professional maturity in the 1950s, and who had a major role in the aforementioned restoration of musical life. Therefore, musical borrowing, which appears in their works of that time and which is

5 On history of the Belgrade Opera see: <https://www.narodnopoistorije.rs/en/history-opera> [accessed on 13. 4. 2021].

6 On history of the Belgrade Philharmonic see: <https://www.bgf.rs/en/about-us/?b=2> [accessed on 13. 4. 2021].

7 On history of the Radio Belgrade Symphony Orchestra see: <http://mp.rts.rs/en/ensembles/rts-symphony-orchestra/> [accessed on 13. 4. 2021].

8 On history of the Radio Belgrade Mixed Choir see: <http://mp.rts.rs/en/ensembles/rts-choir/>, [accessed on 13. 4. 2021].

9 On history of the Academy of Music/Faculty of Music in Belgrade see: <https://www.fmu.bg.ac.rs/about-us/history/> [accessed on 13. 4. 2021].

10 For more detailed discussion on these modernist sub-movements see: Милин 1998: 79–90.

11 For more detailed discussion on socialist realism and the loosening of the doctrine see: *ibid.*: 47–65.

going to be elaborated in more detail later in this paper, is a result of the relative 'lack' of the broader instrumental music tradition in the history of Serbian music. Thus, they had to look for their role models in some of the greatest European composers. The two pieces in which we are going to demonstrate these processes are Milan Ristić's (1908–1982) *Suita giocosa* (1956) and Ljubica Marić's (1909–2003) *Passacaglia* for orchestra (1957), which count as two important pieces in Serbian symphonic music of the 1950s.¹²

ON BORROWING

In the discussion of musical borrowing, two seemingly opposite methodologies are going to be used. One is Leonard Meyer's, which is of more general scope, and the other is Peter Burkholder's, seemingly more elaborate than Meyer's, which deals with types of borrowing in relation to the opus of Charles Ives (1874–1954).

Meyer's methodology consists of paraphrase, borrowing, simulation, and modelling,¹³ where only simulation does not include a concrete piece of music, its part, melody, texture, etc, but only general features of a certain style.

Burkholder's methodology consists of 14 types of procedures as follows:

- Modelling a work or section on an existing piece using the existing piece of music, its structure, melodic material or form;
- Variations;
- Paraphrase, which concerns creating a new melody by paraphrasing the existing melody;
- Setting a melody to a new accompaniment;
- Cantus firmus, a given melody in long notes against more complex texture;

12 The 1950s in the history of Serbian music were a time in which the doctrine of socialist realism, imposed after World War II, started to fade after the Tito-Stalin split in 1948. Throughout the 1950s, there were numerous polemics on the relation of socialist realism-neo-classicism/moderate modernism. The pieces discussed in this paper belong to the latter formation of the 1950s. In other words, these composers, Ristić and Marić (members of the so-called Prague group of composers), were considered the avant-garde composers of the 1930s, while studying abroad, and they radically changed their compositional style upon returning to Belgrade in the late 1930s. Throughout the 1940s, these composers remained almost completely 'dormant', excluding the works written after 1945, to promote socialist propaganda. Therefore, throughout the 1950s, with the loosening of the socialist realism, musical borrowing which appeared in their works, and which we are discussing in this paper, became one of the ways in which the aforementioned composers established continuity with the pre-World War II modernist aesthetics. For more information see: Mikić 2009: 104–111.

13 For more information see: Meyer 1967: 195–205.

- Medley represents using two or more melodies, one after another;
- Quodlibet, use of various motives in polyphonic texture;
- The stylistic allusion which represents a reference to a certain style;
- Transcription/arrangement: transcribing a piece for a new media;
- Programmatic quotation, a quotation with programmatic content;
- Cumulative setting, a complex procedure in which a borrowed segment appears at the end of the work;
- Collage, a quoted melody which appears in the already finished piece; a melody added to an already ‘completed’ texture;
- Patchwork consists of fragments of two or more melodies connected via paraphrase or interpolation; a more complex medley;
- Extended paraphrase is a more complex paraphrase, where a melody for a whole piece or a section is based on an existing melody¹⁴ (Cf. Burkholder 1995: 3–4).

The same as Meyer’s methodology, Burkholder’s also has only one procedure which does not include the use of existing music but stylistic features and that is stylistic allusion. One may notice that the procedures which concern the use of existing music are more elaborate. Therefore, the main concern here is how to deal with those “unrecognisable” procedures, reduced to the borrowing of compositional techniques, and finally, what was the purpose of that type of musical borrowing.

Simulation and stylistic allusion are used as analogue terms. The main question is, regarding our two case studies, what happens when a composer ‘borrows’ a compositional technique of another composer, and the main result does not resemble the composer the technique is borrowed from? In these cases, the stylistic allusion to or simulation of the classical models (or baroque models), such as orchestral suite and passacaglia, are produced through the process of emulation. If the definition of “emulation” is “ambition to endeavour to equal or excel others” (Merriam Webster Online) and “to emulate” is “to try to do something as well as somebody else because you admire them” (Oxford Advanced Learner’s Dictionary 2015), then simulation or stylistic allusion through emulation would be the case here: emulating the techniques approved by the great masters to become a great master oneself. Therefore, the two case studies will be analysed in this regard.

14 In a commentary of Burkholder’s methodology, musicologist Ivana Medić adds another two procedures: 1) quotation, which is an exactly copied sample and placed into a new work; and 2) false quotation, a simulation of an existing style in that manner that it resembles an existing melody although it is not based on it. For more information see: Medić 2017: 35–37.

CASE STUDY 1: MILAN RISTIĆ, *SUITA GIOCOSA*

Suita giocosa does not contain any recognisable quoted material. Nevertheless, the composer's neoclassical orientation, typical for his works of the 1950s, leads us to assume elements of simulation in this piece, a rather short, four-movement cycle. Prokofiev-like in sounding, orchestration, embodied in diatonic musical language, and a rather simple formal conception, yet it is not entirely influenced by Sergei Prokofiev's (1891–1953) neoclassical works. Yet, regarding the voicing and overall texture of the piece, one could conclude that one of the great role models for Ristić was Paul Hindemith (1895–1963). Namely, throughout the piece, Ristić seems to be following Hindemith's instructions on a good 'tonsatz'. Before delving further into Ristić's role models and their manifestations in *Suita giocosa*, we shall examine the formal construction of this piece.

Table 1. *Suita giocosa*, synopsis of the form.

Movement, tempo, form	Section (rehearsal mark)	Features
I Allegro assai, crochet 144, ternary form	<i>a</i> (beginning–2)	Introduction, fanfare. The movement opens with three trumpets, playing the main motif, developed into a baroque-like, non-periodic phrase in A major. As the other parts join (rehearsal mark 1), key changes into E major, but section ends in A major.
	Transition (2–3:8)	Further development of the first section, marked with a sudden 'swing' from A major to B flat major.
	<i>b</i> (3:9–5:9)	Polyphonic development of the main motivic material, starting in D major. Gradation towards the recapitulation. Return to A major.
	<i>a</i> ₁ (5:9–end)	Varied recapitulation of the first section. Further baroque-like development of the main motif.

II Andante, crochet 66, ternary form	<i>a</i> (beginning–2)	Slow movement. The main theme is played by three flutes in E flat major (tonic pedal), further developed from rehearsal mark 1, in the 1 st trumpet part in B flat major.
	<i>b</i> (2–5:7)	Rhythmical pattern from section <i>a</i> is used as a model for ostinato of section <i>b</i> in D flat major. New motivic material appears at rehearsal mark 2:5. Development. Return to E flat major.
	<i>a</i> ₁ (5:7–end)	Shortened recapitulation which functions as a coda at the same time, in E flat major.
III Allegretto, crochet 100, ternary form	<i>a</i> (beginning–3)	Five measures of the introduction, and three expositions of the main phrase (m. 6, in B flat major, rehearsal mark 1:3, in C flat major, 2:3 C major). Motoric rhythm. Occasional features of Lydian mode.
	<i>b</i> (3–9:5)	Development in several sub-sections: E minor, D major (rehearsal mark 4), E major (rehearsal mark 4:8), E flat major (rehearsal mark 5:7, main theme appears at 7:2).
	<i>a</i> ₁ (9:5–end)	Recapitulation with a coda in B flat major.
IV Tempo di primo movimento (Allegro assai, crochet 144), sonata form	Introduction (beginning–2)	Motivic announcement of the main theme of the sonata form. Chorale like texture. A major.
	Exposition: main subject (2–4)	The main subject of the sonata form finale is derived from the main theme of the first movement. Baroque-like development of the main motif in A major. The main subject ends in A flat major.

	Transition (4–5)	Preparation of the secondary subject. Ends in D major.
	Secondary subject	A chromatic secondary subject in D major, as opposed to the diatonic main subject.
	Development (6:10–7:13)	Motifs from the main subject and the secondary subject are used equally in the development.
	Recapitulation: main subject (8–9)	Recapitulation of the main subject in A major. Modulation to E major. No transition as a separate section.
	Secondary subject (9:1–12:3)	Recapitulation of the secondary subject in E major as a fughetta. The secondary subject is transformed into a short two-measure theme. Tonic pedal. Modulates into A major.
	Closing section (12:3–end)	The short closing section, not present in the exposition, in A major. Coda could be separated from the rehearsal mark 12:7, when the main theme of the first movement appears, to close the suite.

Considering the piece's 'light', rather optimistic character, one would assume Prokofiev's influence in *Suita giocosa*. Or in the words of Marija Bergamo: "Ristić's basic means of expression are connected to those of Prokofiev concerning polyphony, harmony and orchestration. These three elements are important for creating the condensed, clear contrasting musical thoughts and situations, both in exposition and development" (Bergamo 1977: 83). Further on, Bergamo tries to point out the thematic contrast and dramatic tension in Ristić's works of the 1950s (cf. *ibid.*). Having in mind the sounding of *Suita giocosa*, one could think of Prokofiev as a role model. Orchestration, melodic material, even harmonic language are somewhat Prokofiev-like, but Prokofiev's almost strict classical form (based on the form of late sonatas, chamber and symphonic works by Haydn [1732–1809] and Mozart [1756–1791]) is 'missing' in *Suita giocosa*, which we are going to elaborate in more detail.

Looking more closely at the formal and harmonic analysis, Ristić simulates baroque syntax, motive development and frequently uses motoric rhythm – elements of a baroque double form, embodied in a classical ternary or sonata form in this case. This points to the model's early classicism.¹⁵ A similar element is visible in Paul Hindemith's Chamber music pieces written in the 1920s.¹⁶ Classical forms are used as mere frames in which the baroque-like, motoric, low-contrast musical flow is placed. Regarding the motivic material and tonal plan, a common feature for both Hindemith and Ristić is the 'absence' of 'real' classical modulation in the sense that key changes are not connected to rather subtle, almost unnoticeable motivic changes. Rather, the tonal plan is similar to that of the baroque era, where a single developing motif forms a non-periodical music flow and keys shift from the tonic to dominant and back to the tonic, moving around the close tonalities. The difference is that in the 20th century, composers are not 'limited' to this circle of close tonalities.

Ristić almost all the time avoids chords with tritone (which are, according to Hindemith, to be used rarely, to provide extreme tension, almost completely restraining himself to what Hindemith called "1st group chords": diatonic triads without seconds and sevenths [although chords of other five groups – there is a total of six groups of chords – do appear]). The chord progression is seldom bound to traditional harmonic tensions between chords. It is based on what Hindemith defined as a "good harmonic line," where the tension, which is always gradually prepared and resolved, is achieved through switching from simpler to more complex chords and back (compare harmonic line in examples 1 and 2).¹⁷

15 Composers such as Johann Christian Bach (1735–1782), Georg Matthias Monn (1717–1750), Carlo Ignazio Monza (c. 1690–1739), Domenico Scarlatti (1685–1757) and many other early classical composers.

16 These tendencies are visible in Chamber music No. 1 (1922), No. 2 (1924), No. 3 (1925). In these pieces, the most prominent is either ternary or rhapsodic form (rondo like forms are also present) with motoric music flow. Milan Ristić also uses ternary form, but instead of rhapsodic or rondo form, sonata form is more prominent.

17 Hindemith's rules of good 'tonsatz' are taken from the Serbian translation of his textbook *Unterweisung im Tonsatz*. See: Hindemith 1983.

Figure 1. Milan Ristić, *Suita giocosa*, IV movement, Allegro assai, rehearsal mark 2:12–2:15, still from a virtual presentation.

© Milan Ristić, 1974

Figure 2. Paul Hindemith, Example of a good harmonic line (source: Hindemith 1983: 132)¹⁸

Another similar trait between Ristić and Hindemith is polyphonic writing. Both composers wrote fugues, to name only Hindemith's cycle *Ludus tonalis* (1941), a series of interludes and fugues with a prelude and postlude, or Ristić's 24 fugues for chamber ensembles (1950) and 6 fugues for piano (1951). Linear writing seems to be one of the crucial points in Hindemith's poetics, according to his writings,¹⁹ which corresponds with the tradition of German music, starting with Johann Sebastian Bach (1685–1750). Ristić, however, not belonging to German tradition, keeps his 'role model' somewhat hidden.

18 Hindemith notes that for a good harmonic line one should use chords of different values, that is different groups, especially if chords of different groups are similar in sounding (such as the I and III group, in the examples, both consisting of chords without a tritone). One should also take into account the tonal connection between chords. For more information see: Hindemith 1983: 131–136.

19 See for example the last Hindemith's lecture in Bonn, 28 April 1963: Hindemith 1966.

Suita giocosa (and this might seem odd), does not sound explicitly like any piece by Hindemith (such as his Chamber music cycles mentioned in fn. 16). That is mostly due to the fact that ‘borrowed material’ in the case of Ristić is Hindemith’s compositional technique and not a particular musical material, and also due to the fact that Hindemith, with his textbook, tried to find a universal and flexible way of understanding musical theory, harmony and composition. Thus the 12-tone, total tonality (tonalität) becomes an ‘ideal’ (or maybe idealised) means of any composer’s expression.

Regarding connections between Hindemith and Ristić, other questions arise: does Ristić’s symphonic music, including *Suita giocosa*, with almost mandatory sections written as fugues (in case of this piece, in the recapitulation of the final movement, the second subject is transformed into a fughetta), simulate Bach’s or Hindemith’s techniques? What happens when neoclassical simulation²⁰ is based on emulating another composer’s techniques while creating something of your own? These mixed ‘inconclusive’ questions may be answered with the fact that for Ristić, the construction of the canon of Serbian music at the time was embodied in the musical borrowing of other composers who were known to ‘heal’ their own musical traditions with references to well established, canonic musical values. Also, Ristić ‘moves away’ from direct quotations of folklore material – a somewhat unusual procedure at that time, but understandable, having in mind that folklore (as a distant allusion) was somewhat present in his works of the 1950s (notably his Second Symphony [1951]), and the composer’s modernist position which founded on the autonomy of music.²¹

CASE STUDY 2: LJUBICA MARIĆ, *PASSACAGLIA*

Ljubica Marić dedicated *Passacaglia* to her mother. Inspired by archaic musical folklore, she chose an old song from Pomoravlje titled *Zadala se Moravka đevojka* (A Girl from the Morava River Swore) as a theme. This piece for orchestra follows the line of works in which “more and more archaic horizontal line leads to the actualisation of the vertical chord” (Veselinović 1983: 348). This *Passacaglia* contains a theme and 34 variations. One must note that while not denying the aforementioned influence of folklore to the overall sounding of the *Passacaglia*,²² in this case, it is our concern to go beyond obvious influences of folklore expressionism.

20 On neoclassical simulation see: Mikić 2009.

21 Folklore material and autonomy of music do not necessarily oppose each other. For more information see: Mikić 2009: 120–124.

22 The connection between archaic and modern in *Passacaglia* goes to the fact that Marić

The process of varying seems a bit unusual, bearing in mind the influence of folklore derived from the theme and overall character of the work, similar to the folklore expressionism of Igor Stravinsky (1882–1971) in his early phase, up to the end of World War I, and Béla Bartók (1881–1945). The folk song is present in the bass line, throughout the first five variations when it disappears, never to appear entirely again. During the first five variations, a collection of motives derived from the subject appears, almost as an announcement of what is going to happen in the following variations.

Table 2. Ljubica Marić, *Passacaglia* for orchestra, synopsis of the form.

Theme; Variation no.	Features
Theme	Folksong <i>Zadala se Moravka девојка</i> , in E, viola, cello and contrabass parts.
I ²³	Pedal chord (f sharp, a sharp and g) in high parts.
II	Pedal chord (g, b, a flat) in high parts, counter-melody in viola part.
III	Slightly varied folk song in bassline (changed rhythm), heterophony in the woodwind parts.
IV	Return to the original folk song transcription in the bass line, counter-melodies in clarinet and bass clarinet parts. Flutes and oboes play a motif derived from the semi-quaver figure in the theme. Resembles a similar motif (Judith's motif) in the introduction of Bartók's <i>Bluebeard's Castle</i> (1911).
V	The theme in the bass line is transposed in B. Counter melodies with quasi ostinato features in upperparts.
VI	Every measure of the theme in the bassline is varied. Counter melodies turn into a semiquaver ostinato.
VII	Variation of a theme based on a semiquaver motif in the higher parts. Long pedal tones in the bass line.
VIII	Semi quaver and triplet fragments create a melody in higher parts. Short ostinato motives in the bass line.

was mentioning she included sounds of the Sputnik satellite, the first artificial satellite which circled the Earth in 1957. For more information on the genesis of *Passacaglia* see: Милин 2018: 149–154.

23 Each variation number corresponds to a rehearsal mark.

IX	The augmented theme in the flute, bassoon, and cello parts. Ostinato in piano and strings.
X	Development of the semiquaver and triplet motif. Concertante elements between brass, cello and contrabass parts in the exposition of the augmented thematic material.
XI	The augmented and varied theme in the bass line (trombones and tuba). Short demisemiquavers in the woodwind parts indicate a motif present in Marić's various orchestral works of the 1950s and 1960s. Countermelody in the string parts.
XII	A variation on a triplet figure and interval of a second.
XIII	A variation on dotted crotchet and two semiquavers presented as dotted quaver and two connected semiquavers
XIV	A variation on a triplet figure.
XV	A variation on a triplet figure, further development and disintegration of a triplet figure. Vars. XII–XV may form a ternary form: $a\ b\ a_{I-IV}$ (each variation corresponds to a section; a_{I-IV} signifies repeated and varied section).
XVI	Three-part polyphony in upper strings and woodwind parts, based on the opening fragment of the theme. Ostinato bassline, similar to the one in var. VI.
XVII	Similar to the previous. The Ostinato bass line slowly disintegrates.
XVIII	Four-part polyphony based on a triplet motif. See example 2.
XIX	The varied theme returns to the bassline. Ostinato triplet figure in upperparts.
XX	Chained to the previous variation. Same but with pedal tones in upper strings. The varied theme in the viola part. End of the first part of the cycle.
XXI	The second part of the cycle. Augmented variation of the theme in the bass line (contrabass, low woodwinds). Pedal chords in the upper woodwinds.
XXII	The Corno Inglese part contains a theme almost similar to the original. The augmented counter theme in the viola part. Parallel chords in flute parts and upper strings.

XXIII	The varied theme in the second violin parts divisi. A counter theme in the first violin, viola and cello parts. Return of the high pitched motif in upper woodwinds from var. XI.
XXIV	The varied theme in oboe parts, later in string parts. High pitched motif descends.
XXV	Theme disintegrates into fragments.
XXVI	The augmented and varied theme in the bass line. Ostinato motives in piano, flute and upper strings parts.
XXVII	The augmented and varied theme in the 3 rd trumpet part. Pedal tones in the bass line, thrills and fragments in upperparts.
XXVIII	Theme with figurations in bassoon, piano, and, strings parts. Ostinato figures in oboe and clarinet parts.
XXIX	The theme with figurations becomes a countermelody in the bass line. The theme in trombone parts. Ostinato densifies.
XXX	Two-part polyphony: 1 st violin and viola parts (voice 1) and second violin and cello parts (voice 2).
XXXI	Fragments of the theme in the bassline (return to the folk song). Ostinato in upper strings and woodwinds.
XXXII	Further development of the previous variation.
XXXIII	Augmented fragments of the theme.
XXXIV	Return of the motif from var. XI in the upper woodwinds. Fragments of the theme in horn and trumpet parts. Ending on an echoing chord of seconds and fourths, centred around C sharp.

The form of *Passacaglia* could be segmented into several blocks, each one of them corresponding to a wave of slow disintegration and integration of theme and other layers. The first wave consists of var. I–V (with a relatively unchanged theme in the bass line), the second wave of var. VI–XI, the third wave of var. XII–XX, which concludes the first part. The second part consists of the fourth wave of var. XXI–XXVII and fifth wave of var. XXVIII–XXXIV. Among them, there are minor parts of the music flow, created by similar compositional procedures. Var. XII–XV form a ternary form as mentioned in the table. Paradoxically, var. XX and XXI may be regarded as a binary form, although var. XIX and XX are connected and var. XX, as mentioned, con-

cludes the first part of the cycle. Later variations form pairs, similarly to a movement in the baroque suite and its double, such as var. XXVI and XXVII, XXVIII and XXIX, XXXI and XXXII.

Regarding the compositional procedures, Marić extracts intervals of a major and minor second, triplet figure, and occasionally two semiquavers from the theme, using them to create a seemingly unstoppable musical flow, based on permanent varying of mentioned fragments, thus underlining the small ambitus of an ancient melody prone to permanent transforming. This intricate detail points to what Arnold Schoenberg (1874–1951) called ‘development variations’ locating it in the works of Johannes Brahms (1833–1897), thus proclaiming this composer as a great role model for Austro-German composers, including himself.²⁴ The aspect of Brahms’ music which Schoenberg appreciates the most is structural irregularity (that is, non-periodical, non-repetitive phrase structures) which is embodied through development variations at the micro-syntactic level of composition. Schoenberg singles out Andante from Brahms’s String Quartet, Op. 51, No. 2 and the third of Four Songs, Op. 121 as good examples of this practice. Throughout the analysis Schoenberg provides, one might conclude that the main subject of the aforementioned adagio is based on a single upward major second movement and the song “O Tod, O Tod, wie bitter bist du!” on the variations on major and minor third. Another example Schoenberg mentioned (similar to the song) is the main subject of Brahms’ Fourth Symphony, which is also based on a sequence of thirds. (Cf. Schoenberg 1984: 429–435) Thus, the procedure Ljubica Marić ‘borrows’ is what Schoenberg considered to be one of the greatest Brahms’ qualities. If one compares the motivic analysis of Marić’s *Passacaglia* and Schoenberg’s analysis of adagio, one may notice the division and reduction of the theme to one or two intervals and their development into a phrase in Brahms’ case or a set of variations in Marić’s case (compare examples 3 and 4).

24 For Schoenberg’s detailed analysis of Brahms’ works, see: Schoenberg 1984: 398–441.

Figure 3. Ljubica Marić, *Passacaglia* for orchestra, *Molto sostenuto*, theme, mm 1–9, and, *poco sostenuto*, var. XVIII, rehearsal mark 18–18:5, still from a visual presentation.

Tempo $\text{♩} = \text{cca } 63$ *Molto sostenuto* © Ljubica Marić, 1987

18 *poco sostenuto* $\text{♩} = \text{cca } 100$

Figure 4. Johannes Brahms, *String quartet*, Op. 51, No. 2, *Andante*, Schoenberg's analysis, mm 1–8 (source: Schoenberg 1984: 430)

8 c' c' c'

1st phrase 2nd phrase 3rd phrase 4th phrase

5th phrase 6th phrase

Marić seems to have been greatly influenced by this developing process of composing, where she adopted development variations almost as her own ‘musical mother tongue.’ But, compared to Schoenberg, and staying faithful to archaic melodies, such as this folksong in *Passacaglia*, Marić seems to be going a step backwards in the history of development variations, by staying somewhere ‘in-between’ Brahms and Max Reger (1873–1916). The (only) difference is the nature of melodic material which is the archaic sound of Serbian music folklore. Therefore, Marić presented a possible way of the contemporary sounding of the archaic folklore. Through the use of development variations, the folklore theme disintegrated, but remains as the always present, constantly varying element with which the piece remains a cohesive whole.²⁵ Thus this ‘revitalisation’ of folklore has multiple dimensions.

The use of folklore belongs to the ‘canonised’ part in the tradition of Serbian music. But, two different influences, development variations, a part of German tradition (as Schoenberg states), and the sound of folklore expressionism (use of the ‘sharp’ sounding intervals, chords consisting of seconds and fourths), achieved a symbiosis in this particular treatment of a folk song. Therefore, the borrowed elements in the *Passacaglia* are what made it contemporary.

CONCLUSION

These two case studies have shown us the possible varieties regarding the process of simulation or stylistic allusion. In the case of Milan Ristić, stylistic allusion consists of researching or studying a compositional technique of another composer, and in the case of Ljubica Marić, the stylistic allusion is based on a compositional technique of a certain generation of composers, along with the process of variation of a folksong, which is subordinated to it. In other words, we are faced with borrowing, or more precisely adopting, a significant trait of compositional technique instead of concrete melodic material. And what happens if this type of simulation or stylistic allusion is barely audible and visible only through the close reading of the score? On one hand, it says a lot about composing skills; on the other, it discovers composers’ role models, who in our two cases, chose among the best ones. A consequence is not a mere copy of someone else’s piece or style, but the development of the

25 The process in which the theme, or a melody, is created through the constant varying of fragments is to be traced in the works of Marić’s former teacher Josip Slavenski (1896–1955). While Marić’s compositional principle in *Passacaglia* resembles development variations, Slavenski’s principle is more related to a ‘play’ with fragments known as *ars combinatoria*, which as a result has non-periodical, long musical phrases.

individual and recognisable musical language and individual style. This type of compositional work did not lead to plagiarism – it was a means for quicker and effective acquiring of skills and desired results, and that was, in the history of Western music, a legitimate way of compositional work. In this case, it was also one of the means by which Serbian and Yugoslav culture of that age could compare itself to, and become fully integrated into, European.

LIST OF REFERENCES

- Bergamo, Marija (1977) *Delo kompozitora. Stvaralački put Milana Ristića od Prve do Šeste simfonije*, Beograd: Univerzitet umetnosti.
- Burkholder, Peter J. (1995) *All Made of Tunes. Charles Ives and the Uses of Musical Borrowing*, Yale University Press: New Haven & London.
- Burkholder, Peter J. (2001) "Borrowing". In Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, Oxford University Press, electronic edition.
- Hindemith, Paul (1966) „Umiruće vode“ (prev. Marija Koren [Bergamo]), *Zvuk. Jugoslovenska muzička revija* 69: 445–458.
- Hindemith, Paul (1983) *Tehnika tonskog sloga* (prev. Vlastimir Peričić), Beograd: Univerzitet umetnosti.
- Medić, Ivana (2017) *From Polystylism to Metapluralism. Essays on Late Soviet Symphonic Music*, Belgrade: Institute of Musicology SASA.
- Meyer, Leonard B. (1967) *Music, the Arts, and Ideas. Patterns and Predictions in Twentieth-Century Culture*, University of Chicago Press: Chicago and London.
- Mikić, Vesna (2009) *Lica srpske muzike: neoklasicizam*, Beograd: Fakultet muzičke umetnosti.
- Oxford Advanced Learner's Dictionary. International Student's Edition (2015) "Emulate", Oxford: Oxford University Press, 489–490.
- Schoenberg, Arnold (1984) "Brahms the Progressive". In Leonard Stein (ed.) *Style and Idea* (transl. Leo Black), University of California Press: Berkeley and Los Angeles, 398–441.
- Milin, Melita (1998) *Tradicionalno i novo u srpskoj muzici posle Drugog svetskog rata (1945–1965)*, Beograd: Muzikološki institut SANU. / Милин, Мелита (1998) *Традиционално и ново у српској музици после Другој светској рату (1945–1965)*, Београд: Музиколошки институт САНУ.
- Milin, Melita (2018) *Ljubica Marić. Komponovanje kao graditeljski čin*, Beograd: Muzikološki institut SANU. / Милин, Мелита (2018) *Љубица Марић. Компоновање као грађињелски чин*, Београд: Музиколошки институт САНУ.

ONLINE SOURCES

- Anon. (s. a.) "History", <https://www.fmu.bg.ac.rs/about-us/history/> [accessed on 13. 4. 2021].
- Anon. (s. a.) "RTS Choir", <http://mp.rts.rs/en/ensembles/rts-choir/> [accessed on 13. 4. 2021].
- Anon. (s. a.) "RTS Symphony Orchestra", <http://mp.rts.rs/en/ensembles/rts-symphony-orchestra/> [accessed on 13. 4. 2021].
- Maksimović, Danica and Radonjić, Asja (s. a.) "History", <https://www.bgf.rs/en/about-us/?b=2> [accessed on 13. 4. 2021].
- Merriam Webster Online (2021) "Emulation", <https://www.merriam-webster.com/dictionary/emulation> [accessed on 2. 2. 2021].
- Stevanović, Jelica (s. a.) "History – Opera", <https://www.narodnopozaoriste.rs/en/history-opera> [accessed on 13. 4. 2021].

МИЛОШ БРАЛОВИЋ

ОД ОПОНАШАЊА ДО РЕМЕК-ДЕЛА.

ДВОЈЕ СРПСКИХ КОМПОЗИТОРА ПЕДЕСЕТИХ ГОДИНА XX ВЕКА
(РЕЗИМЕ)

Основна идеја аутора јесте да прикаже различите начине на које композитор може да користи технике симулације, односно стилске алузије, али не због тога да би наликвао на одређеног композитора или стил, већ да би усавршио сопствено композиционо-техничко умеће и развио индивидуални стил. Имајући то у виду, анализирали смо две оркестарске композиције из историје српске музике, написане током педесетих година прошлог века: *Suita giocosa* (1956) Милана Ристића (1908–1982) и *Пасакаљу* за оркестар (1957) Љубице Марић (1909–2003). Кроз анализу ових дела, покушали смо да уочимо сродности композиционих техника ових композитора са техникама великих европских композитора. У случају Милана Ристића, технике Паула Хиндемита (Paul Hindemith, 1895–1963), представљене у уџбенику *Техника тонског слога (Unterweisung im Tonsatz)* представљају основу коју је Ристић користио у усавршавању сопственог музичког језика. У *Пасакаљи* Љубице Марић, уочљиви су јаки трагови развојног варирања, на начин на који их је објаснио Арнолд Шенберг (Arnold Schoenberg, 1874–1951) у свом есеју о Брамсовој камерној музици (Johannes Brahms, 1833–1897) под називом „Брамс напредњак“ („Brahms the Progressive“). Коначно, закључујемо да процеси у поменутих делима представљају симулацију, односно стилску алузију, произведену кроз емулацију, имајући у виду да се ниво преузимања одвија на нивоу композиционе технике и да узорци Ристића и Марићеве, у виду 'одабраних' композитора, остају у великој мери прикривени у њиховим делима.

КЉУЧНЕ РЕЧИ: преузимање у музици, симулација, емулација, стилска алузија, Милан Ристић, Љубица Марић.

SHAPING THE PRESENT THROUGH THE FUTURE
Musicology, Ethnomusicology and Contemporaneity

Editors

Bojana Radovanović, Miloš Bralović, Maja Radivojević,
Danka Lajić Mihajlović, Ivana Medić

Publisher

Institute of Musicology of the Serbian Academy of Sciences and Arts

For the Publisher

Dr. Katarina Tomašević, Director

Reviewers

Dr. Katarina Tomašević, Principal Research Fellow,
Institute of Musicology SASA

Dr. Jelena Jovanović, Corresponding Member,
Serbian Academy of Sciences and Arts

Dr. Miloš Rašić, Research Associate, Institute of Ethnography SASA

Summary translation

Maja Radivojević

Language editing and proofreading

Anthony McLean

Cover design

Milan Šuput

Prepress

Bojana Radovanović

Print

Skripta Internacional, Belgrade

Circulation

150

ISBN 978-86-80639-56-7

The publication of this edited collection was supported by the
Ministry of Education, Science and Technological Development of the
Republic of Serbia

CIP - Каталогизација у публикацији
Народна библиотека Србије, Београд

781.1(082)

781.7(082)

78:005.745(497.11)"2020"(082)

SHAPING the present through the future: musicology, ethnomusicology and contemporaneity / editors Bojana Radovanović ... [et al.]. - Belgrade : Institute of Musicology SASA, 2021 (Belgrade : Skripta internacional). - 270 str. ; 24 cm

“ ... result of the third conference in the Young Musicology franchise, this time held in Belgrade, 24-26. September 2020, with the title Shaping the Present by the Future: Ethno/Musicology and Contemporaneity.” --> Introduction. - Str. 7-10: Introduction / Bojana Radovanović, Miloš Bralović, Maja Radivojević. - Tiraž 150. - Notes on contributors: str. 263-268. - Резимеи.

ISBN 978-86-80639-56-7

а) Музикологија -- Зборници б) Етномузикологија -- Зборници

COBISS.SR-ID 49339401