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Shaping the Present by the Future:
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BOOK OF ABSTRACTS

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**ОБЛИКОВАЊЕ САДАШЊОСТИ БУДУЋНОШЋУ:
ЕТНО/МУЗИКОЛОГИЈА И САВРЕМЕНОСТ**

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Музиколошки институт САНУ
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**On Developing a Methodology for
Research of Musical Borrowing. Case
studies: Serbian Composers of the 1950s**

Led by common sense, one may assume that musical borrowing assumes composing by using existing musical material (namely melodic, or motivic). Nevertheless, the focus of this paper will be the musical borrowing reduced to compositional procedures. Therefore, the central question will not be what, but how composers 'borrowed' preexisting compositional techniques. We shall try to map these types of borrowing within the existing methodologies by Mayer, Burkholder, etc. and possibly trace a new model of musical borrowing which, in the end, becomes a constituent of the individual style of a composer.

The main question would be how to research these methods of musical borrowing, having in mind that the number of methods differs from author to author (Burkholder names sixteen, while Mayer defines four). Thus, we shall examine two works: *Suita giocosa* (1956) by Milan Ristić (1908–1982) and *Passacaglia* (1957) by Ljubica Marić (1909–2003), both written for symphony orchestra, and analyze the mentioned aspects of musical borrowing in them. Finally can we 'readout' from the score how these composers studied and further developed other composers' techniques, or did they remained just distant 'role models'?

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