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## **The Afterlife of Incidental Music: Two Case Studies<sup>1</sup>**

The potential of the musical material used in the theatrical production frequently remains unexplored due to the volatile nature of the theatrical act and various demands placed upon music within the confines of a play. Having this in mind, it can be argued that remediation is the best possible way for composers to ensure further development of the previously used musical material (e.g. original musical numbers and their snippets) and then to provide it with the post-theatrical life within a new musical context. Remediation is the perfect means for reconstructive analysis as an approach to incidental music. I regard it as a vital part of the reconstructive-analytical method of approaching incidental music—a method that I’m developing in my ongoing research for my doctoral dissertation.

For the purpose of this article, remediation will be considered solely as a) a means for achieving the afterlife of incidental music and b) a means of accessing incidental music, especially in the cases where the musical score is not available (a frequent case in contemporary incidental music). The start-

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ing point for this paper is the musicological understanding of remediation, a concept introduced by Jay David Bolter and Richard Grusin and later transferred to Serbian musicology by Vesna Mikić. This will allow for the analysis of remediation as the best possible means to prolong the post-theatrical life of incidental pieces. The two case studies used for this will be concert pieces of Ivana Stefanović and Zoran Erić. They are prominent figures in the field of Serbian incidental music.<sup>2</sup>

Incidental music in Serbia flourished during the 1990s, amidst the socio-economic crisis instigated by the disintegration of Yugoslavia and problems prompted by this, such as sanctions, hyperinflation, international isolation, student and civil demonstrations against the regime, unsustainable models of cultural, academic and artistic practices as well as protests of the artists.<sup>3</sup> In such circumstances, concerts, music festivals and other cultural events that would host composers and their music were hardly sustainable as funding was difficult to obtain.<sup>4</sup> Numerous artists and composers left the country due to the crisis in pursuit of better living and working conditions.<sup>5</sup> Theaters were in a slightly better position than musical institutions, which let them artistically and financially survive. For political as well as other reasons, many composers and authors of music (sound designers, musicians from the field of popular music, etc.) decided to pursue either short- or long-lasting careers in incidental music. Over the years, certain composers decided to reuse their theatrical compositions, breathing a new life into the music they once wrote for a play. This leads us to remediation.

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<sup>2</sup> The paper is part of the ongoing doctoral research under the title *Primenjena muzika u beogradskim pozorištima na prelasku iz 20. u 21. vek* [*Incidental music in Belgrade theaters at the threshold of the 20<sup>th</sup> and 21<sup>st</sup> centuries*], conducted under the supervision of Dr. Biljana Leković and Dr. Sanela Nikolić at the Faculty of Music, University of Arts in Belgrade.

<sup>3</sup> Milena DRAGIĆEVIĆ ŠEŠIĆ, *Umetnost i kultura otpora* [*The Art and Culture of Resistance*] (Belgrade: Institut za pozorište, film, radio i televiziju, FDU, Clio, 2018), 266, 272.

<sup>4</sup> Irena ŠENTEVSKA, *The Swinging 90s. Pozorište i društvena realnost Srbije u 29 slika* [*The Swinging 90s: Theatre and social reality in Serbia in 29 pictures*] (Belgrade: Orion Art, 2016); Danijela KULEZIĆ-WILSON, *Neizrecivo u rečima* [*Unspeakable in words*], in: Ana Kotevska, *Iseći sa kraja veka. Muzičke kritike i (ne)kritičko mišljenje (1992–1996)* [*Clips From the End of the Century: Music reviews and (non)critical thought (1992–1996)*] (Belgrade: Besjeda, Clio, 2017), 211–214

<sup>5</sup> Ivana MEDIĆ, *Paralelne istorije: savremena srpska umetnička muzika u dijaspori* [*Parallel Histories: Contemporary Serbian art music in the diaspora*] (Belgrade: Institute of Musicology SASA, 2020).

The concept of remediation was introduced by Bolter and Grusin<sup>6</sup> and results from their research of contemporary North American visual culture, namely, film, television, painting, entertainment industry, etc. The authors explain that they adopted the word “remediation” in order “to express the way in which one medium is seen by our culture as reforming or improving upon another,”<sup>7</sup> further explaining that “with reuse comes a necessary redefinition, but there may be no conscious interplay between media. The interplay happens, if at all, only for the reader or viewer who happens to know both versions and can compare them.”<sup>8</sup> Considering that content has been borrowed,<sup>9</sup> it is crucial to understand what is the purpose or rather re-purpose of such borrowing. As Vesna Mikić states: “this refashioning or rehabilitation of media, i.e. of reality conceived as based on realities of mediations and mediations of the real, is even more obvious, if not more real, in the remediation of media contents.”<sup>10</sup> Furthermore, Mikić explains that “long before the digital era, artists and composers knew and used remediation of the content, and the pre-digital musicology was referring, and still is, to such procedures as borrowings and/or quotations.”<sup>11</sup> This practice should not be understood as repurposing but rather as a result of music’s hypermediacy, and as Mikić further explains, “it is enough to think of the ‘imitation’ between instrumental and vocal parts, for instance, or to think of composers remediating their own musical ideas from one piece to another.”<sup>12</sup> It has already been mentioned that remediation is an adequate means of accessing incidental music when there is no musical score or any similar musical notation available. That role is partly played by audio and visual recordings, small notational notes and drawings, written and oral accounts of music by authors themselves or directors that requested incidental music for their plays. In that sense, different mediations of music take place, because, as Marija Maglov explains, “remediation happens not only when the

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<sup>6</sup> Jay David BOLTER and Richard GRUSIN, *Remediation. Understanding New Media* (Cambridge Massachusetts: MIT Press, 2000).

<sup>7</sup> BOLTER and GRUSIN, *Remediation. Understanding New Media*, 59.

<sup>8</sup> BOLTER and GRUSIN, *Remediation. Understanding New Media*, 45.

<sup>9</sup> BOLTER and GRUSIN, *Remediation. Understanding New Media*, 44.

<sup>10</sup> Vesna MIKIĆ, *Old/New Music Media: some thoughts on remediation in/of music*, in: Mirjana Veselinović Hofman et al. (eds.), *Music Identities on Paper and Screen* (Belgrade: Faculty of Music, 2014), 32.

<sup>11</sup> MIKIĆ, *Old/New Music Media*, 32.

<sup>12</sup> MIKIĆ, *Old/New Music Media*, 32–33.

analog audio recording is being mediated in a digital format, but also when the music is mediated via notation of a performance.”<sup>13</sup>

Theater is subjected to transformation via certain musical material, which does not disappear fully; rather, it transcends the theatrical thematical frame as well as the negation of its theatrical origin and continues to live in a composition on a new scene.<sup>14</sup> Therefore, such music is sustained in the post-theatrical life. Regarding sustainability of incidental music, I argued that:

music, as well as the artwork (theater plays, film, etc.), it is incidental to, is preserved primarily by composers 1) who use musical material that originated in the incidental music to a play in their “serious” works such as concerts, symphonies, chamber music, etc., thus developing the potential for the thematic material that they would not otherwise be able to do, or 2) they arrange, edit and create their own compilations for later publishing and discographic release, simultaneously documenting and preserving their work and ensuring it can reach a broader audience outside the confines of a theatre.<sup>15</sup>

Therefore, incidental music is mediated via 1) reuse of its musical components, 2) audio and video recordings, 3) notation or (rarely) a musical score, 4) written or oral statements of its author(s), 5) discographic, online or other media releases. Remediation means not only redefinition, reanimation and reuse, but also preservation of incidental music.

As it has been mentioned, the case studies of two composers will be discussed. Ivana Stefanović<sup>16</sup> wrote incidental music to 44 plays (most recent being *The Cherry Orchard*, a play directed in the Serbian National Theater in Novi Sad by Radoslav Milenković, premiered on May 15, 2021 [*Театрослов*]).<sup>17</sup>

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<sup>13</sup> Marija T. MAGLOV, *Medijski obrt u muzici: produkcija i recepcija muzike u kontekstu medijske kulture u 20. veku* [*Media Turn in Music: Production and reception of music in the context of media culture in the 20<sup>th</sup> century*]. Doctoral dissertation (Belgrade: Department of Musicology, Faculty of Music in Belgrade, University of Arts in Belgrad, 2022) (supervisor: dr Biljana Leković), 90, <https://www.fmu.bg.ac.rs/wp-content/uploads/2022/09/marija-maglov.-doktorska-disertacija.pdf>.

<sup>14</sup> Monika Novaković, “Позоришна музика Зорана Ерића” [The Theatrical Music of Zoran Erić], *Зборник Матице српске за сценске уметности и музику* 63 (Нови Сад: Матица српска, Одељење за сценске уметности и музику: 2020), 130.

<sup>15</sup> Monika Novaković, “When the Curtain Falls: The Sustainability of Incidental Music,” *Музикологија / Musicology* 32 (2022): 126.

<sup>16</sup> Ivana Stefanović, Biography from the official website, [https://www.ivanastefanovic.com/index.php?nav=bio\\_kraca](https://www.ivanastefanovic.com/index.php?nav=bio_kraca).

<sup>17</sup> *Театрослов*, [*Teatroslov*]. Online database, <https://teatroslov.mpus.org.rs/predstave.php?id=20018>, accessed on September 19, 2022.

Zoran Erić<sup>18</sup> wrote incidental music to 63 theater plays; this number is still growing, as his ongoing activities include the latest work on incidental music for the theater play *Čudo u Šarganu* (*Miracle in Šargan*) directed by Nebojša Bradić, premiered on April 14th, 2022.<sup>19</sup> These numbers include other theatrical projects Stefanović and Erić worked on, respectively.

The theatrical play *Otac* (*The Father*), written by August Strindberg, was premiered in the Atelje 212 theater on February 20<sup>th</sup>, 1993. It was directed by Radoslav Milenković. When asked what she would point out as the particular trait of her musical language, Stefanović indicated “plot, musical dramaturgy. Possibility to cross over from media to media. Possibility of dramatic musical thought. Seeking new syncretical musical forms and other media...”<sup>20</sup> The composer stated that the string quartet *Play Strindberg* originated as incidental music to a play, written in a surprising way: not in separate segments dedicated to particular scenes of the play (as she usually did with incidental music) but as a whole, constituting a painting that captured the totality of Strindberg’s drama.<sup>21</sup> Stefanović pointed out two reasons why this piece differed from her previous works. The first reason is the year in which this quartet was written, i.e. 1993, one of the most difficult years not only for Serbia, but also for her personally as a creator. Second is the very fact that it originated in the theater. Stefanović says:

I was writing down the music in a way that was surprising even to me. I wrote a piece for the whole play, the whole piece for the whole drama, not passages that would be used in this or that scene, or even on the transitions between the scenes. Planning to use what I needed much later, I had to paint the totality of that cold space of the theater as well as time and duration.<sup>22</sup>

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<sup>18</sup> Zoran Erić, Biography from the University of Arts in Belgrade, <http://www.arts.bg.ac.rs/wp-content/uploads/2015/04/Zoran-Eric-biography.pdf>, accessed on September 19, 2022.

<sup>19</sup> S. Milenković, *Premijera u Kruševačkom pozorištu: Čudo u Šarganu’ posle 45 godina*, Kruševac press, <https://krusevacpress.com/premijera-u-krusevacnom-pozoristu-cudo-u-sarganu-posle-45-godina/>, accessed on September 19, 2022.

<sup>20</sup> Marija ĆIRIĆ and Ivana STEFANOVIĆ, “Drugi razgovor” [Second Conversation], interview 2008, in: Ivana Stefanović, *Muzika od ma čega. [Music Out of Anything]* (Belgrade: Arhipelag, 2010), 190.

<sup>21</sup> Ivana Stefanović and Monika Novaković. 17.2.2021. Interview.

<sup>22</sup> In our interview, the composer quoted this description from the programme of the 10<sup>th</sup> International Review of Composers in Serbia, held from May 25<sup>th</sup> to May 29<sup>th</sup>, 2001, Booklet 4, page 4 (Program 10. Međunarodne Tribine kompozitora, 25. do 29. Maj 2001, Bilten 4, str 4), UKS, Beograd, cited in: Srđan TERAPIĆ, “Three String Quartets by Ivana Stefanović—Three Aspects of Serbian Music in the Second Half of the Twentieth Century,” *Contemporary Music*

Even in a later interview, the composer elaborated on her fascination with Strindberg's piece, explaining that she "wasn't fascinated with *The Father* due to the plot, but with the ambient, the void, the cold, the clash between the cold and the heat, the chasm between the people, the silence, the unspoken..."<sup>23</sup> The string quartet and its four movements, which are heard integrally during the theater performance, demonstrate Stefanović's fascination indeed. In this production, music fulfills several functions: a) contributing to the mood of the play, b) underlining the characters' emotions (doubt, anxiety, spitefulness), c) underlining the emotional tension of a scene.

Incidental music to this theatrical play was, as it has been pointed out, remediated to the string quartet entitled *Play Strindberg*. In this particular case, the whole piece was created (consciously or not) with the theatrical play in mind, but even its primary form was ready to act as a stand-alone piece. Thus, remediation is being performed by a composer simultaneously with the creation of incidental music. No premediation<sup>24</sup> took place, only non-intentional remediation which makes this case study compelling. Stefanović clarifies:

I never pre-planned post-theatrical life of some incidental pieces nor would that be possible. It just happens. Like so many pieces [...] some of them have shown capacity for a life on their own.<sup>25</sup>

If we are to extract only one segment of *Play Strindberg* that would exemplify the remediation that took place during the theater play, it could be the 4<sup>th</sup> movement heard during the climax in the scene of the argument (52:53–54:05)<sup>26</sup> between Captain Albert (Danilo Bata Stojković) and Laura (Ljiljana Dragutinović). Captain Albert, driven to madness by questioning whether he is the true father to his daughter Bertha, asks Laura once again to tell

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*Review*. Volume 40 (Issue 5-6, 2021): *Serbian Musical Avant-Gardes*, 711. <https://doi.org/10.1080/07494467.2021.2022897>. In this paper, the interview with the composer and written communication with her are used (Ivana Stefanović and Monika Novaković. 17.2.2021. Interview).

<sup>23</sup> Ivana Stefanović and Monika Novaković. 4.8.2023. Interview.

<sup>24</sup> I am using this word in its basic sense therefore not referring to the concept of premediation that Grusin later developed in his book *Premediation. Affect and Mediality after 9/11* (Grusin, 2010).

<sup>25</sup> Ivana Stefanović and Monika Novaković. 4.8.2023. Interview.

<sup>26</sup> OTAC–Atelje212, Beograd(2001), <https://www.youtube.com/watch?v=pYaHJF8z0EI>, accessed on August 8, 2022.

him the truth. There are repetitions in music that underline Captain Albert's obsessively thinking of this question. Laura is tired of his attacks and outbursts of anger; she asks: "Why haven't we separated earlier?" Albert, taken aback by the directness of her question, leaves the room. Stefanović's 4<sup>th</sup> movement of the quartet delivers a mournful melody in the cello, supported by the violins and viola as Laura languishes in the room, contemplating and most likely, regretting her words (see Example 1).

Her unspoken feelings and desires are underlined by the music, as throughout the play, this element is positioned as a silent, objective observer from the outskirts of the stage. It takes neither Captain's nor Laura's side in the matter and thus gives the viewers an opportunity to contemplate, draw their own conclusions and reevaluate views. In the entire play, Captain openly and directly expresses his opinions and beliefs on the topics of fatherhood, the role of a father and/or mother in the upbringing and education of a child, the mother's behavior that will inevitably influence the child and the child's relationship with his or her father. Captain Albert actively seeks the truth to refute what he perceives as a lie, he continuously asks male characters (e.g. Doctor) if they are certain about their paternity, as well as female characters if they are aware or know who their child's father is. The somber atmosphere that is created and supported by the string quartet perfectly encapsulates Captain's thoughts, a frustrating nature of the pursuit of truth as well as the feelings of doubt that force him to forego the truth he is so desperate to find.

There is an interesting decision made by the costumier of the theatrical production that would imply that the audience would be wise enough to choose the side in this argument. Similarly to Bertha, we are forced to decide on the side, which makes us susceptible to manipulation. At the end of the play, both Laura and Bertha wear dresses of the colors which belong to the same family (red and burgundy), while at the very beginning, Bertha wears blue clothes or even some darker colors, similarly to Captain Albert. Does the color change in the end imply that Laura won? Do the costumes imply what music does not want to imply? Has Captain Albert's perception changed to such an extent that he no longer views Bertha as his daughter but solely as Laura's? Eventually, Captain Albert wears a straitjacket. Its white color possibly implies his deletion from Laura and Bertha's lives in a metaphorical sense. He is on his own, both in the doubts of his fatherhood and in his futile attempts to refute what

he understands is a lie. Albert's fail is perfectly nuanced by the gentle melody of the string quartet's 2nd movement, implying that Captain both admitted and accepted his defeat.

IV

Moderato

Vn. I  
p

Vn. II  
p

V-la  
p

Vc.  
cantabile  
mf

5

Vn. I  
pp

Vn. II  
pp

V-la  
pp

Vc.  
4  
mf

10

Vn. I  
sub. pp

Vn. II  
sub. pp

V-la  
sub. pp

Vc.  
mp  
> mf  
f  
p  
sub. pp

**Example 1.** Score of the 4<sup>th</sup> movement of the string quartet *Play Strindberg* (bars 1–14).<sup>27</sup>

<sup>27</sup> Ivana STEFANOVIĆ, *Play Strindberg* (for string quartet). Score (Composer's private archive. Belgrade 2009), 17.



The second case study of this article is the theater play *Skylight*. Similarly successful to *The Father*, *Skylight* is an internationally recognized and widely performed play, written by the English playwright David Hare (1947). Basically, *Skylight* focuses on the complicated relationship between Kyra Hollis, a schoolteacher, and Tom Sergeant, a businessman. Through the lens of their conflict, Hare touches upon several important societal questions regarding the issues of family, loyalty, condition of society, education and many others. This play was directed by Ljiljana Todorović and was premiered in the Zvezdara theater on April 30, 2003 under the title *Pogled u nebo* (*Glance at the Sky*) as the closest translation of the English title (which includes connotations with a window on the roof). The composer, Erić, spoke about his understanding of the play as well as his personal associations that the play prompted in his mind, stating that

*Skylight* is a uniquely English play, its writer utilizes specific English humor and worldview as well as the understanding of the problem that is in the center of the play, you cannot go against that. Certain universal feelings had to be reconstructed... That skylight, that window, claustrophobia and feeling of claustrophobia, the dark surrounding that string of light... Music had to express the anxiety, deficiency of light in people's lives.<sup>28</sup>

In this staging, music is intricately woven into the tapestry of the play, as if not to intrude or impose itself upon the dialog or overwhelm a certain important dramatical situation that solely relies on actors. The director's focus on the two characters and their guilt-ridden relationship is amplified by the music that was, first and foremost, structurally planned. It appears in strategically arranged moments, which include transitions between scenes and between acts. Music, besides expressing universal feelings such as love, disappointment, desperation, longing, betrayal and anxiety, had to add a unique dimension to this intimate story between Tom and Kyra, two former lovers.

Erić remediated the incidental music he wrote to this theatrical play into the string sextet entitled *Seven Glances at the Sky*. In this case, thematical material is being verbatim transposed into the new context of a concert piece without the visual (theatrical) element. Naturally, listeners will most likely recognize the stage origin if they know the theatrical production and are familiar

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<sup>28</sup> Zoran Erić and Monika Novaković. 10.6.2022. Interview.

with Erić's work to a large extent. Two musical numbers (*Sky kraj* and *Sky 1b* as titled by the composer) from the incidental music are placed at the end of *Seven Glances at the Sky* as a particular “seventh” glance at the sky in a movement titled *The Glance Through the Skylight*. In this particular case, we can see that remediation occurs after the theatrical play, outside of the theater, prompted by the composer’s desire to fully explore the potential of the music material. In the concert piece, the instrumental ensemble consisting of violins, violas and cellos emulates the numbers that were previously realized electronically, delivering them verbatim (see Examples 2a and 2b).

The image shows a page of a musical score for a string sextet. The title of the section is "A The glance through the skylight" with a tempo marking of quarter note = 53. The score is arranged for Violins 1 and 2, Violas 1 and 2, and Cellos 1 and 2. The music begins with a *pp* (pianissimo) dynamic. There are several dynamic changes throughout the piece, including *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include "sul pont." (sul ponticello) for the violins and cellos, and "(pizz.)" (pizzicato) for the cellos. The score is divided into two systems by a double bar line with repeat signs.

**Example 2a.** *The Glance Through the Skylight* (bars 148–182) from *Seven Glances at the Sky*.<sup>29</sup>

<sup>29</sup> Zoran Erić, *Sedam pogleda u nebo* (za gudački sextet) [*Seven Glances at the Sky* for string sextet]. Score (Composer’s private archive. Belgrade 2007), 7.

The image displays a musical score for a string ensemble, consisting of Violins 1 and 2, Violas 1 and 2, and Cellos/Violas 1 and 2. The score is divided into two main sections. The first section, starting at bar 183, is marked 'Lo stesso tempo' and features a complex, rhythmic texture with many sixteenth and thirty-second notes. The second section, starting at bar 192, is marked 'A tempo' with a quarter note equal to 53 (♩ = 53). This section is characterized by a more sparse and sustained texture, with many notes held for long durations. The score includes various performance markings such as 'rit.' (ritardando), 'p' (piano), and 'mf' (mezzo-forte). The notation is dense and detailed, showing the intricate interplay between the different string parts.

**Example 2b.** *The Glance Through the Skylight* (bars 183–192) from *Seven Glances at the Sky*.<sup>30</sup>

Unlike Stefanović, Erić is quite intentional with revisiting, reexamining and redefining the material he used in his incidental music to a theater play prior to the concert piece, for the fact that

those are characters and musical sculptures that have the role of the emblems. They appeared within my post-theatrical pieces because I thought of them as deserving to appear in some new environment. I was of the opinion that they should appear and walk through some of my other music...<sup>31</sup>

It seems natural to ask whether this might be a postmodernist technique. Erić expressed his attitude toward the label of Postmodernism as well as his view of the utilization of this label. Rather than thinking of himself as a postmodernist,

<sup>30</sup> *Ibidem*, 8.

<sup>31</sup> Zorica PREMATE (ed.), „Tribine Novi zvučni prostori” [Tribune New Soundscapes], zbornik. Belgrade: Centar za muzičku akciju, Udruženje kompozitora Srbije (Muzička redakcija RB3, RTS Izdavaštvo, 2019), 444.

we should think of Postmodernism solely as a tool in the composer's toolbox. When asked whether he would describe his own oeuvre as modernist or postmodernist, Erić explained:

I would emphasize that when working on a piece, I never think about what style or genre that piece belongs to (or will belong to, when complete). If I thought about that more, I would avoid some of the "traps" into which I've carelessly and spontaneously fallen. I consider my oeuvre modern, contemporary. It is in harmony with the age in which it was made. [...] Its greater (and for me, more significant) part happened after modernity, thus already in those terms, it could be (post)modern. Since a postmodern work is not determined by that trait alone, but also by a whole series of characteristics, I would say that my oeuvre is sufficiently in harmony with a set of traits that may define it as postmodern, although I would rather say—poststructuralist.<sup>32</sup>

Erić also spoke of the importance of context, adding that he preferred to think of his music as a part of something greater and stressed the importance of the term *close-up view*.<sup>33</sup> Similarly to a *close-up* on a detail, a full shot or wide shot is equally important because thematical material adopts new characteristics once it was placed in a new acoustical context; these features become noticeable because we take a step back and look at the whole picture.<sup>34</sup> Certainly, this particular topic requires a separate study.

There are several possible reasons behind the composer's intentional choice to use a pre-existing material. Some of them may yield beneficial outcomes both for the composer and the later life of the piece, such as: easier dissemination of the composer's work; easier preservation of music, especially when it has not been previously recorded or otherwise stored; the need to perfect the material that is considered by the composer as incomplete or not fully developed to its highest potential; the intention to reach new audiences; the need to turn "something as intangible and fleeting as the inherent nature of incidental music into something tangible."<sup>35</sup>

Regardless of the reason, remediation has proven a useful technique that has been practiced by several composers in Serbia, two of them presented in this paper. The use of remediation technique in the context of a new piece—whether it should be a basis for a new composition or just a segment of a new work—helps incidental music leave the theater behind and reach its afterlife.

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<sup>32</sup> Branka POPOVIĆ, *Entr'acte: an interview with Zoran Erić*. *New Sound* 45 (I/2015): 18.

<sup>33</sup> NOVAKOVIĆ, "Позоришна музика Зорана Ерића," 127.

<sup>34</sup> NOVAKOVIĆ, "Позоришна музика Зорана Ерића," 128.

<sup>35</sup> NOVAKOVIĆ, "When the Curtain Falls," 128.

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## Summary

Remediation as a concept is seldom regarded in connection with incidental music, whether as a technique that composers use in post-theatrical music or a form of study material for researchers when attempting to recreate and understand incidental music. In this article, it is argued that the potential of original incidental music pieces remains largely unexplored and underdeveloped due to the volatile nature of the theatrical act as well as various demands and tasks that are placed upon it within the confines of a play. Remediation, as suggested by Jay David Bolter and Richard Grusin, is viewed through a musicological lens in order to understand its importance for the composers and authors of incidental music who intentionally (as well as unintentionally) utilize it. This method can also help us research into post-theatrical life of incidental music when it gains new contexts. This article, therefore, seeks to explore the existence and the usage of remediation based on two case studies: Ivana Stefanović's incidental music to the play *Otac* (*The Father*) by August Strindberg, and Zoran Erić's incidental music to the play *Pogled u nebo* (*Skylight*) by David Hare. A brief review of socio-economic and cultural context in which incidental music in Serbia flourished is given, as it is a driving force behind many authors' decisions to explore the genre of incidental music during the 1990s.

**Keywords:** incidental music, music in theater, Serbian composers, Ivana Stefanović, Zoran Erić, remediation