

In the **Conclusion** (pp. 211–214), the strategies are grouped in two basic ones, *generalization* and *neutralization*. They point to the expression of two basic aspects of the treatment of the past in Modernism: adopting or undoing one. The main finding of the dissertation is the identification of the common strategies of linguistic-stylis-

tic resemantization, which is a proof of the claim presented in the introduction that here we are dealing with a new, autochthonous language.

**Bibliography** (pp. 215–223) contains 135 items, scientific studies and papers, in the English, French, Russian and Serbian languages.

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#### **Istorijski aspekti i savremene prakse izvođenja starogradske muzike u Beogradu [Historical Aspects and Contemporary Performance Practices of “Old Urban Music” (*starogradska muzika*) in Belgrade]<sup>1</sup>**

The dissertation explores the performance aspects of “old urban music” from its past, i.e. “urban folk music” from the period of

its development, as well as its contemporary varieties, which have been revitalized as old urban music and occur in different performance contexts. The performance process is crucial for preservation, especially since preservation implies patination. Urban folk music is considered to be popular folk music of various geographical and individual origins, which was performed vocally and/or instrumentally before World War II in the context of tavern music making and transmitted via oral tradition and media. In musical and poetical terms, it was characterized by adjusting folk melodies from various local dialects to Westernized arrangements in terms of form, harmonization, and instrumentation (some synonyms include *varoška* and *sevdalinka*). Old urban music (which is defined here for the first time, in the domain of ethnomusicology) is a contemporary nostalgic (historicized or constructed) regional popular practice based on the style of urban folk music, in contrast to “newly composed folk music”. Both practices are vocal-instrumental. The dissertation is focused on Belgrade as the capital of former Yugoslavia, which made it the meeting place of musical practices from both the south and north of

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Serbia and the crossroads between the East and the West in the Balkans. It was the centre of broadcasting, the place where prestigious musicians of various origins came to perform, and a wellspring of travelling musicians who both represented the local culture and adopted other repertoires and styles.

The analysis of the material (notated, sound/recorded, documentary/administrative, and journalistic) and literature was undertaken by combining theoretical and empiricist approaches. The material was collected by means of archival work and fieldwork. The chapter on theory and methodology establishes the coordinates of the term “folk music” in ethnomusicology and popular music studies. The dynamics of the concept of *folk music* can be classified as a dichotomy of *musical folklore* and *popular music*. The chapter discusses the methodological capacities of performance studies and specific approaches deriving from the main discipline – historical and urban ethnomusicology.

Chapter Three addresses the conceptual, geographical, and chronological framework of old urban music. It provides a deductive survey of the early development of global popular music (especially the French *chanson*, Italian *canzona*, German *Schlager*, and Russian *романс*) and deals with local ethnomusicological approaches to urban folk music and old urban music. An increase in cultural artefacts used for entertainment in spare time led to the emergence of today’s popular music. It stimulated the production of printed scores, later also recordings and broadcasting, thus enabling a wider urban audience to consume available music, with a folk signature. That musical practice has been closely

connected with live performances, wherefrom it took the material and fed it back into the tradition. This system created the industry of popular music, an important aspect of which was the labelling of genres. This chapter provides data on Albanian and Bulgarian urban songs, the Greek *rebetiko*, the *Magyarnota*, the Macedonian *čalga*, Romanian Roma music, Slovenian old popular music, Turkish *fasıl*, Prague songs, and Jewish, Romani, and Russian musical practices in the Balkans. The chapter also discusses ethnomusicological texts about urban music in the countries of former Yugoslavia (especially Croatia, Bosnia and Herzegovina, and Montenegro), as well as certain parts of Serbia (Kosovo and Metohija, Vojvodina, Vranje, Mačva, and Belgrade). Finally, it addresses the emergence of the genre of old urban music in the 1970s, especially in the work of composers and arrangers Žarko Petrović and Đorđe Karaklajić. That period was important for Yugoslav popular music discography and sheet music market, especially for the popularization of *zabavna muzika*.

Chapter Four addresses the historical aspects of old urban music performance in Belgrade, i.e. the performance of urban folk music between 1900 and 1941. The chapter makes a special reference to the recollections used to form the discourse of the historization of old urban music. The chapter reconstructs major performance contexts – tavern (and salon) and radio performance, with all of the accompanying issues, such as the professionalization of tavern musicians, official regulation of tavern music making, the institutionalization of folk orchestras, the identification of vocal soloists, and repertoire regulation at Radio Belgrade. Bearing in mind the permeability

of borders between major categories of art, popular and folk music, the chapter problematizes “light” music, composed by Serbian composers of the time (in particular Davorin Jenko, Stanislav Binički, Isidor Bajić, Vasa Jovanović, Marko Nešić, Mita Orešković, and Vaclav Horejšek) and bourgeois poetry, published popular music (the sheet music editions of Jovan Frajt, available 78 rpm gramophone records, and folk music performed at Radio Belgrade), and the repertoire performed in the taverns. The chapter provides a selection of repertoires and identifies songs that are still popular today.

Chapter Five sheds light on contemporary aspects of old urban music. The concept of nostalgia (based mostly on Svetlana Boym’s distinction between reflective and restorative nostalgia) and two different performance contexts are interpreted by means of performance studies (emphasising the aspects of communication, affect, and commodification): performances in the taverns of Skadarlija (Belgrade’s “bohemian quarter”) and Zvonko Bogdan’s concerts. The discourse of the genre of old urban music has been complemented with memories of old Belgrade, Skadarlija, the taverns, rare records, distinguished musicians, and the repertoire of urban folk music. The second subchapter deals with the repertoire of old urban music available in specialized discography and sheet music. On the basis of an analysis of typical prescriptive notations and representative arrangements, the subchapter offers a discussion and classification of its struc-

tural characteristics (melodic range and movement, harmony, tonality, tempo, metro-rhythm, form, arrangement, poetic and verse structure, meaning of themes).

The conclusion offers answers to the hypothesis and goals of the dissertation, as well as a prediction regarding the future development of the genre of old urban music.

The dissertation contains 439 pages of text, 450 bibliographical units, 38 items of previously unpublished material, 43 illustrations (music scores, photographs, archival documents), two appendices (a systematic discography of *starogradska muzika* and a DVD with sound and video examples of representative contemporary performances), an abstract and keywords (in Serbian and English), a brief biography of the author, and acknowledgements. It was publicly defended at the Faculty of Music of the University of Arts in Belgrade before a committee comprising ethnomusicologists and musicologists: Dr Mirjana Zakić (supervisor), Dr Selena Rakočević, Dr Sanja Ranković, Dr Lozanka Peycheva, and Dr Ivana Medić. It was recognized as the first scholarly study that intertwines theoretical insights from musicology, ethnomusicology, philosophy, sociology, culture, and performance studies and skilfully and effectively permeates historiography with ethnography, seeking to clarify and demarcate the folk and popular practices of urban and old urban music, in diachronic and synchronic terms alike.