Overcoming the Crisis of Tonality: The Resemantized Tonality of Modernism

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Abstract

In this article I analyse the context and features of resemantized tonality, historically linked with the first half of the 20th century. The renewed interest in tonality occurred after the crisis of tonality — the system that prevailed in music until its 'collapse' in the late 19th and early 20th century. The consequence of the crisis was the emergence of atonality, as well as different tonal idioms which are here collectively referred to as "resemantized tonality". This reaction led to a whole series of works based on the concept of linguistic-stylistic resemantization in the context of modernist expression. I will discuss some of the basic characteristics and linguistic strategies of the resemantized tonality that have established it as an autochthonous linguistic-grammatical system. Furthermore, I will analyse two highly illustrative works: Sergei Prokofiev's Symphony No. 1 *Classical* and Paul Hindemith's cycle of solo songs *The Life of Virgin Mary*.

Keywords

Major-minor tonality, resemantized tonality, chromatic tonality, crisis of tonality, *generalization, neutralization*

Tonality of the 19th Century and Resemantized Tonality

The phenomenon of the 'restoration' of tonality in the first half of the twentieth century could be understood as one of the responses to the crisis of tonality that had occurred in the late nineteenth and early twentieth century. Jim Samson aptly described the state of tonality in Schoenberg's early creative work:

> "The 'expended' or 'extended' tonality of Schoenberg's early compositions, on the other hand, evolved quite naturally from those traditions and specifically from the long and distinguished line of succession within Austro-German music. With an Hegelian sense of historical continuity he regarded his musical language as part of a collective inheritance whose evolution should follow a specific course, in a gradual acqusition and consolidation of resources. The 'secret programme' of the Second String Quartet, suggested not only by Stefan George's poetry but by quotation

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from a Viennese street song *O du Lieber Augustinalles ist hin*, gives some indication of the acute crisis engendered by the tonal suspension of the quartet's final movement. Schoenberg was well aware that any further expansion of tonality could lead only to an unequivocal rejection of the tonal principle (Samson 1979: 2)."

Although Schoenberg's and Scriabin's 'atonal' works apparently break with the tonal system, such a state of language was only temporary. As it seemed then, it was an obvious result of the final stage of evolution. However, a temporary interruption of the tonal tradition actually represented a reaction, but did not actually halt the evolution, because the context of the new tonality of the first half of the 20th century, among other things, included working with the previously established resources of the chromatic tonality.

Dodecaphony and different forms of serialism, as autochthonous and grammatically well-organized 'language' systems, also represented an answer to the crisis of tonality. However, the same could apply to the occurrence of what I have called *resemantized tonality*, based on the integration of linguistic and stylistic patterns of the past. The term *resemantization* is borrowed from Croatian linguist Aleksandar Flaker. He uses this term to refer to the shifting meanings of texts. Flaker uses the example of Bertolt Brecht's work to suggest that the process of creating new values by means of reevaluating old ones is legitimate: "The paradigmatic example of the resemantization of the traditional texts is, obviously, Brecht's work: for him, a new use of the old was more original than discovering something supposedly new" (Flaker 1984: 44). In this article I use the term resemantization to highlight the changes in meaning in musical language; this is the first instance of the appropriation of this term in the domain of music theory.

The expansion of tonality in Romanticism was not part of a particular intention towards the quantitative growth of linguistic means as an end in itself. Also, during this period – although from a certain temporal distance it does not seem so – there emerged a distinct individualization of linguistic idioms. The goal, however, was to express a certain type of content e.g. drama – by using chromatics; poetry – by means of diatonic harmony with a frequent excursion into the subdominant sphere; pastoral – by 'freezing' chord changes, etc. The pairing of the language and highlighted aspects of content in Romanticism comes to life; the goal is to achieve unique combinations. In the tonal music of the first half of the 20th century, however, the synthesis of languages and styles occurred, leading to the creation of a single modernist language system – resemantized tonality. This system is based on an essential relationship between the referential relation and the semantic potential of the language of music, and consequently with the musical style, so that its entirety rests on a triple basis: language–style–meaning. These elements will be interconnected with a key assumption being the resemantization of the tonal language of music in the works written in the first half of the 20th century. The complex question of the musical language of this period, considered through its referential relationship to the traditional musical-linguistic phenomenon of tonality, has rarely been comprehensively investigated. On the other hand, numerous studies have consistently studied linguistic systems, especially in the first half of the century.

In the period of late Romanticism, due to a total chromatization of the language, the creation and resolution of tension within the tonality became more relative, and the contrast between the major and minor keys also gradually disappeared. Chromaticism also applies to all types of chromatic relationships between chords and/or keys separated by the third interval. Although in comparison to early Romanticism tonality is weakened by the abundance of chromatics chords and various types of enharmonic changes, it is still a strong enough system and the stability of tonal gravity is not jeopardized.

The origins of the modernist conception of tonality can be observed in the following characteristics: first, in absolute chromaticism, whose most exemplary form is found in Richard Wagner's works. The process of total chromatisation announcing the collapse of tonality started in the late Romanticism. As Ludmila Ulechla observed: "Tonal centres were reached which only had a chromatic relationship with the starting tonality. In Wagner`s works, the length and scope of operatic form required a wandering tonal scheme, which, at times, covers the entire chromatic spectrum" (Ulechla 1994: 39). For the first time, the language system begins to lose such a purely expressive feature as the possibility of creating meaning through the alternations of contrasting elements arising from within the language itself. The ultimate consequence was the contrast of more or less chromatized sections, a phenomenon that will be transformed into the colouristic contrasts of modernism. A further consequence was the dissolution of the language system called tonality and its ultimate negation, atonality. From the second half of the 19th century, another phenomenon led to the modernist notion of tonality, although it was entirely within the scope of expressive means of this stylistic epoch:

> "An especially increased interest in the music of the 18th century can be seen in works such as Liszt's piano transcription of Mozart and Gregorio Allegri in the composition *Ala Chapelle Sixtine* of 1862, or in Grieg's *Holberg Suite* for piano and string orchestra of 1884. The crisis of tonality eventually led to a growing necessity to refresh existing musical language, and thus, as a result of the Romantic striving for originality and uniqueness, the already known tonal models from the past closely connected with the extra-musical contents came into use" (Teparić 2007: 125)."

For example, in the first movement of the *Serenade for Strings* in C major Op. 48 by Pyotr Ilyich Tchaikovsky (1880–1) the composer uses remarkable references to the period of Classicism. His evocation of earlier styles is part of an abstractly imagined content, which is obvious in the title of the first movement *Sonatina*, showing a typical romantic nostalgia for the past, in this case for the gallant 18th century. The first theme of the Sonata for violin and piano No. 3 in D minor Op. 108 by Johannes Brahms demonstrates a strong capacity of the Romantic musical language to absorb tonal models of the past – in this case, the Aeolian mode *in d* and Phrygian cadence. The application of expressive means from the past, essentially incorporated into the framework of the aesthetics of Romanticism, has rarely been considered in the light of its modernist potential; music theorists have often overlooked it in favour of chromatic procedures.

One of the modernist responses to the breakdown of tonality is resemantized tonality. It is a language system that is built on the foundations of the closest connection of language with style. In contrast to the tonality of the 19th century, whose eventual linguistic-stylistic references are fully absorbed within the framework of the already well-established system, resemantized tonality treats semantic references as integral parts of its grammar. Therefore, it seems most appropriate to conduct a semantic examination. The meaning is, after all, one of the central themes of musical aesthetics of the 20th century, as alleged by Edward Lippman: "Related to the fascination with form is the twentieth-century interest in meaning, which has doubtless been the chief object of speculation in our musical century. For good or for ill, it has largely replaced older philosophical and aesthetic concepts such as beauty, imitation, expression, and content" (Lippman 1999: 352). Some semiotic theories, insisting on the application of linguistic principles, place music analysis at the centre. Every conception inevitably rests on the meaning: "Without semantics, the world of reality would be a seamless continuum inaccessible to perception, knowledge, or understanding" (Monelle 1995: 93). A special feature of resemantization is that, because of its dependence on the context, it does not study the relationships between musical signs which are absolutely specified conceptually. Apart from what it explicitly indicates, a piece of music also involves a series of non-explicit signified social, cultural, psychological factors, whose meaning changes from epoch to epoch. Resemantization is specific to the extent that it takes into consideration the fact of style and its relationships with the language.

In the 19th century, the notion of extra-musical was opposed to 'natural' musical, that is, to 'pure music'. This division tried to fix the opposition between the 'musical' and 'extra-musical' as immutable categories. Therefore, it implied that the aesthetic sign of music did not possess multiple features, i.e., by this conception music could be conceived as a system in which the 'marked', unchangeable signs alternate with 'free', absolute music features, devoid of signs. The question of meaning in romanticism will be mentioned briefly in order to assess what the perception of meaning of the first half of the 20th century is, set against the preceding era. Many authors have written about the aforementioned dualism. Eduard Hanslick differentiates between the content and form in the following way:

> "An inquiry into the 'contents' of musical compositions raises in such people's minds the conception of an 'object' (subject-matter; topic) which latter, being the idea, the ideal element, they represent to themselves as almost antithetical to the 'material part', the musical notes. Music has, indeed, no contents as thus understood; no subject in the sense that the subject to be treated is something extraneous to the musical notes" (Hanslick 1891: 162).

Dahlhaus considered the music of Romanticism to be programmatic, but only if one takes into account its metaphysical nature: "In other words, whereas music, in the form of church music, used to partake of religion as revealed in the 'word', it now, as autonomous music capable of conveying the 'inexpressible', has become religion itself" (Dahlhaus 1989: 94). Of course,

the suppression of this 'metaphysical' direction that Dahlhaus talks about occurs in the music of the first half of the 20th century. This is particularly the case if we take into account the composition techniques based on some predetermined tonal systems that exclude to the greatest possible extent every kind of meaning, apart from that which would concern purely musical qualities, such as dodecaphony and serialism. In this sense, in connection with Anton Webern, Mirjana Veselinovic-Hofman states: "Webern, in fact, points out that the musical ideas are formulated by musical laws of which the highest one is clarity" (Veselinović-Hofman 2007: 56). At this point one could mention a series of assertions by different authors who would confirm a completely different aesthetic direction of music of this epoch. Clarity, in this particular case, is certainly a parameter that indicates a tendency devoid of a metaphysical sense, as something that comes from the nature of music itself. It is similar to the form, within which Stravinsky recognized a meaningful part that the style brings forth: "Form is borne out of the tonal medium, but each medium so readily borrows forms that were developed by other media that the mingling of styles is constant and makes discrimination impossible" (Stravinsky 1947: 42).

Given the fact that this article deals with music based on complex relationships of tonality with old styles, one might say that in these examples the musical form is shrouded with the content of style, which in itself refers to a meaning. The meaning could be considered dependent on the conventions of a style, but also a variable one in terms of openness to infinite interpretations. Thus, a system is supposed to exist that would preserve in a coherent way all meanings to which certain structures are associated. This is why Robert Hatten, who regards style as a system of symbols, talks about the necessity of correlation between sound as an acoustic phenomenon and meaning: "[it] is tied to the correlation of oppositions and sound structures with oppositions in meaning structures, producing the more sophisticated kind of iconism I hinted at earlier" (Hatten 1995: 378). It is obvious, then, that there are two levels, two planes: one concerns the syntax and traditional form, the other concerns the meaning. I should, however, assert that this opposition is part of a single system, and that one without the other does not produce any meaning; hence the methodology of resemantization requires observation only in unity, in which none of these aspects is seen a starting point. Otherwise, the resemantization could be examined only on the basis of syntactic replicability, which is not possible:

> "To believe that a linguistic semantic description of language is possible, is to believe that it is possible to add meaning to any statement, or more meanings if it is ambiguous (of course, with no denial that this meaning can subsequently be either influenced or specified by the situation in which it is being used). It also means that it is possible to calculate the overall meaning of a statement by knowing the meaning of semantic units (words or morphemes) that can appear in it, and syntactic relationships that connect them […]. But if the semantic combinatorics is necessarily taken as a point of departure of the syntactic organization, many linguists think that it is only a starting point, that it provides only indications. This

implies not only that the semantic relations are defined differently from syntactic relations, that they have their own content, but, above all, they cannot be placed in direct correspondence with the syntactic relations, the two networks do not overlap, that there may be a relation of one type without a parallel relation of another type. In other words, semantic combinatorics as much as it relies on syntactic combinatorics is not its simple reinterpretation" (Ducrot-Todorov1972: 375–6).

I have based the analytical method of resemantization on several assumptions. An examination of the relationship between language and style is derived from semantics, the linguistic science of meaning. The two basic semantic settings, contextual and structural, should be viewed in unity. The context of resemantized tonality refers to the 'old' styles. They become part of the structure, i.e., all linguistic and stylistic signs of the past become parts of the signifier. As is the case of any semantic examination, it is possible to examine meaning at the level of a statement, the interaction of signs, not at the level of a sign. The sign has referentiality and it is understood to possess transcendent properties. With regard to the fact that resemantization implies the indivisibility of the structure of content, an approach that involves a methodology of study based only on grammar or on content would not reveal the strategy of language and style interaction.

Analysis of Resemantized Tonality

The exposition of the first movement of Prokofiev's Symphony No.1 *Classical* (b. 1–19) is a good example of linguistic-stylistic resemantization. The signs that refer to early classicism are diatonic and harmonic movements based on tonal relations. The context of literalism is underlined by the orchestration of *a due*, with the division of strings and an emphasis on woodwinds, as is the case in early Haydn.

In the first three bars of the first movement (*tutti* orchestra) the tonic triad of D major is resolved, followed by an emphasized scale movement in the strings, harmonized by the basic functions of D major. Modulations to B minor (b. 7), C major (b. 10), A minor (b. 15) and a return to D major sound like tonal inflections, and thus are produced in a different way from the modulation flow with frequent changes of a concert style tonality that the first theme refers to. The reason for this lies in the fact that Prokofiev uses the modulations in an extremely simplified diatonic tonal language, emphasizing only the main functions. Thus, for example, the occurrence of the VI degree of D major (b. 7), coming after a dominant, does not lead to a further progress within this tonality: an arpeggiated chord of the B minor tonic and the appearance of A# easily divert the melodic and harmonic flow into a new key. It is even more striking in bb. 10–11, because subsequent to the III degree of B minor (D-F#-A) a triad slides a semitone lower and the movement continues in C major. A similar modulation is also in A minor in bb. 15–16, (the dominant of C major is followed by the II degree of A minor wherein the tone F# is emphasized), and especially impressive is the entry into dom-

inant D major subsequent to the seventh chord on the III degree of a minor, since it highlights the chromatic third resemblance. Such a procedure gives emphasis to the final cadence, and such a treatment of modulation indicates a specific type of expanding tonality. Prokofiev 'stretches' tonality by diatonic means, and in that sense one speaks about the signs directly derived from the well-known linguistic resources.

General signs of early Classicism include diatonicism, an arpeggiated triad as the basic thematic material, diatonic chord series, melodic movements of scales and movements within the arpeggiated chord. Due to their pronounced use and the 'correction' of the historically recognizable signs, the very tonal stability is resemantisized. A similar effect was achieved in the 18th century by the same means but in a different way, by means of tonal series of diatonic functions and by frequent use of cadenzas. Prokofiev's tonal language seems like a mosaic of tonal signs of the 18th century, which are constantly repeated in different tonal spheres. Thus, Romanticism is bypassed by historical references to this period and, simultaneously, Prokofiev activates a modernist language system.

The relation between the first and second themes points to the fundamental tonal contrast of the tonic and dominant tonality (D major, A major) that carries within itself a 'baggage' of the resemantized tonality. The literality of the context set on the basic features also refers to the stylistic contrast of the two themes. A motoric, almost concertante Haydnesque first theme is replaced by the second theme that is similar in style, which clearly indicates a dance character in the gallant style of the early 18th century, with a typical periodic structure and an accompaniment in the form of arpeggiated chords.

Within a traditional formal framework we can again observe linguistic interventions stemming from the marked signs of the stylistic complex referred to. In the first sentence of the period of the second theme (bb. 46–53), one finds a variant VI degree of A major (submediant, bb. 50–51) interpolated between the chords of a dominant and its secondary dominant, which in gallant style could not be placed in this way. In the second sentence, this same chord is used to modulate to C major (b. 58) so that later, the tonic chord of C major is directly followed by the tonic of F# minor (b. 62). This is the most naked form of a tonal slippage, which directly confronts polar keys and polar chords (i.e. triads separated by a tritone). At the last moment the musical course returns to D major in a manner typical of Prokofiev: at b. 65, the subdominant of F# minor is followed by the dominant of A major, which directly leads to the reappearance of the thematic material on the tonic. The first and second themes contain identical types of modulation and the flow of signs arising from the diatonic resources. The return to the original key occurs suddenly and at the very last moment before the beginning of a new section. In this way a new linguistic-stylistic context is reached that is neither the same, nor contradictory. These methods, especially a frequent use of 'old' signs, as well as small interventions within the structure of signs themselves, make it possible to talk about an authentic linguistic structure, in which references to the old styles are inserted as constituent parts of their grammar.

Hindemith's song cycle *The Life of Virgin Mary* (*Das Marienleben*) is a kind of precursor of the theory of tonality introduced in his study *The Craft of Musical Composition* [Unterweisungim Tonsatz], published in 1937. In his book Hindemith examines the acoustic phenomena, chord structures and in general, the 'grammar' of the 'language', which however, he did not consistently pursue in his compositions. At the musical level of the cycle *The Life of Virgin Mary* we observe a merger of two symbolic planes, the archaic/modal or pentatonic sound of the melody and a vertical which is entirely modernist and thus completely alien to the context of the Middle Ages. By giving central importance to pentatonics and modality, Hindemith delves deep into the layers of antiquity without using the opportunity for coloristic effects – on the contrary, this feature is systematically bypassed throughout the work. Specifically, the color scheme is expressed by using the pungent, 'gray' sound, which aims at a restorative effect; an ordinary listener is taken to an almost unknown and temporaly distant musical world that appears like a distorted echo resounding through the 'familiar' musical space. In this case, the resemantization brings together a purposeful lack of expression of medieval music aesthetics of Western Europe, absorbed into the framework of the modernist poetic process which, unlike Prokofiev's procedure, neutralizes historical references. Tonality and its previous postulates jointly represent a link that ultimately leads to the stylistic reinterpretation.

The first song of the cycle, *The Birth of Mary* [Geburt Mariä] begins with a quotation of the main melody of the second movement of the violin sonata *Resurrection* [Die Auferstehung] by Heinrich Ignaz Franz von Biber (bb. 1–7). Symbolically, it shows the dominance of the Baroque stylistic lines that form the basis of compositional-technical means used in the cycle *The Birth of Mary*. The aforementioned tonal concept is present in most songs, and Bieber's Gregorian theme, in accordance with the baroque dramaturgy of variations, can be observed in some other songs. Bieber's tune from the aforementioned sonata is itself a quotation of the Gregorian choral *Surrexit Christushodie*. The beginning of this gradually-led melodic movement (the leap A-C in bb. 3-4 is redeemed) is characterized by the perfect fourth with the highest tone C and also a shift to the whole-tone leading tone (b. 2, b. 6). The melody has a pentatonic basis, which is later confirmed by its elaboration in the vocal section (from b. 7). It is harmonised by diatonic chords of the Phrygian mode *in B* and the bimodality between Gregorian pentatonic melody *in A* and a harmonic basis *in B* leads to the creation of harsh dissonant chord structures. The main melodic line is developed from the chords formed on the basis of the bass line (with different intervals formed from the lowest bass tone, with an insistence on the intervals of perfect fourths and fifths). When the text (almost always treated syllabically) meets the mode (with the partially marked signs of pentatonics) it seems as if it comes to the realization of the unique meanings of the rhymes and music. It indicates the restraint of the angels who are not considered worthy to sing about the most joyful news, the birth of Christ: *Oh, what restraint it must have cost the angels going to suddenly burst into a song, as one bursts into tears, because of their knowing; that this very night will witness the birth of the Mother, she who is destined to bring forth the Son, the Saviour, who shall appear* (Rilke 2011: 125).

In the final segment of the initial subsection, the piano part emphasizes the meaning of the text that tells of the birth of the Savior's mother. Here we find the triad and tertian chords and tonal movement that up to b. 28 could be regarded as *in B* (one should also observe an interaction with *in Bb*, bb. 24-25). By means of an ascent of motoric passages these tertian chord structures and a polyvalent tonal flow morph into a segment of full tonal ambiguity, up to the chord that could point to a dominant chord *in Ab* (b. 33, G: DF). The next section begins *in G*.

In the case of a temporary loss of tonality, a central position is given to the secondary characteristics (motoric rhythm, pedal), representing the aspects of partially marked signs. At the word *one* (*einen*)*,* the passage movement with the described melodic-harmonic direction, shifts the entire context to a high level of resemantization. The one *who shall appear (Christ*), is signified by the stable tonality *in G*. This finally confirms the principle on which every tonality is based: the greater the degree of departure from the gravitational center, the more impressive its later resolution. In this case, due to the aforementioned tonal features, the secondary characteristics are not sufficiently distinct to be identified, as is the case with the signs that appear in Prokofiev's symphony. Hence this results in their complete neutralization with respect to their possible historical contexts. The merger of the horizontal and the vertical implies the joining of two opposite elements, an archaic horizontal and a modern vertical.

Conclusion

The analysis of Prokofiev's and Hindemith's works points to an obvious difference between the tonality of Romanticism and the resemantized tonality of modernism. The grammatical organization of tonality is undoubtedly based on syntactic rules. In the Classic-Romantic syntax the meaning and the place of any given sign within the statement is precisely known and "harmony becomes a primary parameter governed by full *syntactic rules*" (Meyer 1996: 19). There are signs that logically lead to the beginning and the end of a statement, and within this syntax certain chords lead to the prolongation and extension of the phrase, which is well-known to all who have ever conducted Schenkerian analysis. The betrayal of expectations related to the order of exposition leads to the effect of a surprise, a change of predetermined meaning in the codified system of the major-minor tonality.

Late Romanticism brought about a complete relativization of the syntactic order of tonality; prolongations are increasingly extended, and an already established flow of the signs of tonality gradually disappears. Sometimes the syntactic beginnings are blurred, while the endings are not clearly defined, due to the disruption of tonal gravity. However, even the most loose syntax still relates to the syntactic order of tonality, established as early as the mid-17th century. The resemantized tonality, on the other hand, retains the syntactic rules governing the major key-minor tonality as well. However, these rules also include linguistic and stylistic references. Therefore, linguistic rules in this case may be called syntactic and stylistic rules. The signifier in music, by all accounts, is always an acoustic phenomenon, while the label of the signified, at least in Ro-

manticism, could encompass a specific content, references to the drama, poetry, pastorale, fantasy etc. This relationship is disrupted in the resemantized tonality, and linguistic-stylistic references are added to the acoustic, i.e. to the signifier. Although this resemantized tonality is linked to the tonal major-minor system by means of references, its grammatical structure is essentially different, hence it can be regarded as anautochthonous linguistic organization.

In order for the method of the resemantized tonality to work, it is necessary to fathom the essence of linguistic and stylistic relationships, i.e. to identify and name common strategies of reinterpretation by means of which a particular semantic constellation makes a meaningful statement. I have identified the following reinterpretation strategies in Prokofiev:

- An intensification of the flow of old signs in such a frequency, which could never have been possible in the old context;
- The sign becomes a fragmented whole in relation to the 'original' context;
- Some features of the old sign disappear, and some are overemphasized.

On the other hand, the reinterpretation strategies in Hindemith are different:

- The 'incompatible' properties of different signs are connected into one whole;
- What used to be the peripheral property of a sign in the old context, becomes central in the new context;
- The 'original' characteristic feature of a sign is neutralized to such an extent that it ceases to be recognizable.

These examples show that there are two types of linguistic-stylistic resemantization: one is related to the imitation of a certain historically unequivocally imposed context, while the other one is related to the transformation of disparate elements that become universal signs. I have labeled these two basic strategies of resemantized tonality as *generalization* and *neutralization* respectively. I have borrowed these terms from Joseph Strauss; however this author uses them in a completely different context: namely, whilst considering the structural properties of chords in the tonal works of the first half of the 20th century, Strauss does not regard the language as a meaningful phenomenon, but exclusively as a syntactic one (Strauss 1990: 18).

The activation of these two strategies works logically when the linguistic-stylistic relationships of an imitated or transformed statement of the past are positioned at the level of the signifier. They are located between the signified and the new meaning − there is a strategy which is a constituent part of the modernist, resemantized statement. The reinterpreted linguistic-stylistic signs of the past are part of the usual linguistic grammar of this period and can be treated as its stylistic features. The competences of the modernist spirit, ready to revive the old practices in the modernist vein, move towards the diverse and comprehensive forms of assimilation of the past, integration and enrichment of previous practices. In the broadest sense, these basic strategies of generalization and neutralization could be designated as the quintessential modernist procedures. Each one of them can be placed within the framework of a unique process of resemantization and point to the expression of two types

of treatments of modernism: *adopting* or *annulling*. Through the effect of the aforementioned strategies, a tonal sign of any adopted style, in any combination, becomes an authentic modernist semantic value, the resemantized tonality, with its authentic grammar.

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Срђан Тепарић

ПРЕВАЗИЛАЖЕЊЕ КРИЗЕ ТОНАЛИТЕТА: РЕСЕМАНТИЗОВАНИ ТОНАЛИТЕТ МОДЕРНИЗМА

(Резиме)

Уколико се ресемантизована тоналност посматра као аутохтони језички систем, у оквиру неокласицизма као једног од модалитета модернизма, онда се она указује још боље интегрисаном у генералне тенденције своје епохе. Значење које се може ишчитати из перспективе ресемантизације је исто оно значење које носе семантичке чињенице повезане са модернизмом уопште. Било да се ради о старим елементима у новим формама, или о новим елементима у старим формама, веза са прошлошћу је неопходна, а унутар ње је могуће успоставити барем један значењски сегмент. Распон могућности је веома широк, од потпуног прихватања до потпуног негирања прошлости. Аналитички метод ресемантизације је такође заснован на овим базичним модернистичким премисама. Као такав, он представља аутентичан одговор на кризу која је настала услед растакања граматичког система дурско-молске тоналности. Примена аналитичког метода ресемантизације је показала да се референце на старе стилове налазе у самом језику, на нивоу означитеља. Проучавање овог феномена путем стратегија које повезују три феномена, језик-стил-значење, представља оригиналан допринос разумевању стања тоналитета у првој половини XX века. Некадашњи тонски систем, тј. дурско-молска тоналност, може се изучавати са становишта дихотомије, односа језика и садржаја, јер на нивоу означитеља никад раније нису могле да се ишчитају стилске карактеристике. Систем дура и мола био је толико чврсто постављен, да је сваку референцу на старе стилове подводио под окриље свог система, третирајући ову стилску референцу као део садржаја, евокације. Док је класични стил заснован на драматургији конфликта који се успоставља између тоничног и доминантног тоналитета, може се рећи да је онај сегмент модернизма који се „враћа" тоналитету заснован на драматургији која се ослања на две основне стратегије: генерализацију и неутрализацију. Сходно томе, овај модернистички правац се уклапа у опште карактеристике стила који промовише напет и амбивалентан став према прошлости, уз могућност њеног прихватања или негирања. Ове две стратегије се могу идентификовати у читавом раздобљу модернизма. Овако чврсто постављен систем, на чијим основама је развијена ресемантизација, припада корпусу могућности којима су се композитори одупирали кризи тоналитета и уједињује засебне лингвистичке идиоме у један систем.