Ivana Perković-Radak

Rhetorical Strategies of Serbian Choral Church Polyphony before 1914: towards Genre Distinctiveness

Abstract
Polyphonic singing was introduced in the Serbian Orthodox Church during the second quarter of the 19th century, while the first works composed by Serbian authors appeared several decades later. At the beginning bearing a similarity with other genres, church polyphony later on established some authentic genre markers, certain musical topics being among them. These topics are observed in the music for Divine Liturgy, funeral services (Opelo) and some stichera.

Key words
Orthodox church music, Serbian music, genre, musical topics, musical rhetoric, *pianto*, *passus duriusculus*, antithesis.

The first polyphonic compositions that were included in the repertoire of church choirs during the fourth and fifth decades of the 19th century were in all probability not works by Serbian authors, nor were they intended for these choirs. It is likely that most of the ensembles that "chanted to notes" in the 1830s and in early 1840s – in Budapest, Pančevo, Novi Sad, Trieste, Arad, Timişoara, Subotica, Veliki Bečkerek, Kikinda… – first used Russian compositions, as did the Serbian Church Choral Society from Pančevo,[1] *Jedinstvo (Unity)*[2] from Kotor or the choir of the Serbian parish in Trieste.[3] In that case, they might have sung works of the Italian composers working in Saint-Petersburg (Sarti or Galuppi), that is, the compositions of Berezovsky, Bortniansky, Degtyarev, Vedel, Davydov, Turchaninov and possibly Lvov. In addition to works by the said representatives of the so-called "Italian school", the choirs also sang compositions of Austrian or Italian composers, such as Benedict Randhartinger or Francesco Sinico. A few decades later, when a large number of authors began writing

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[1] According to Tomandl, the first choirmaster of the Serbian Church Choral Society from Pančevo, Pavle Radivojević brought from Russia "copious printed and written 'notes' of mostly religious character. The Parish bought this music from him after appointing him choirmaster" (Mihovil Tomandl, *Spomenica Pančevačkog srpskog crkvenog pevačkog društva*, Pančevo, Knjižarsko-izdavački zavod "Napredak", 1938, p. 11).

[2] The three first places on the list of music compiled in the early 1880s by Jovo Kadija, conductor and composer of Kotor's choral society *Jedinstvo* from 1852 to 1869, were occupied by "Russian" liturgies; namely works by Turchaninov, Lomakin, Bortniansky, Malashkin and others. Data taken from the archive of the Serbian Parish (Srpska crkvena opština) in Kotor during research published in 2004.

[3] Cf.: Danica Petrović, Duhovna muzika u srpskoj crkvenoj opštini u Trstu, *Muzikološki zbornik*, 1989, XXV, 102; Dušan Mihalek, Liturgija za muški hor Frančeska Sinika, *Zbornik Matice srpske za scenske umetnosti i muziku*, 1992, 10-11, p. 78.

polyphonic liturgical works for Serbian choral societies, the prerequisites for the defining of a new genre of choral music, choral church music, were created.

From a musicological perspective, the process of forming a genre and, on the other hand, its separation from other, related music forms – in this case secular choral music – fall into fundamental scientific categories, representing a considerable challenge to research.[4] How did choral church music achieve genre homogeneity in the 19th century? Does it relate to the genre uniformity of liturgical poetic texts? Or is it perhaps a genre system with many subgenres?[5]

It is known that genre identity, as Tihomir Brajović points out in his study of the poetics of literary genres, "is not a static, permanently defined and distinguished category", but rather a processual category in which the roles of invariant and variant genre characteristics continually change.[6] Their changes are contingent upon various factors that are in contemporary research termed as *genre markers*[7]. In other words, the process of standardizing a certain (music) form involves not only formal-technical characteristics, which are often (erroneously) perceived as the most important criterion, but also social and ideological regulations, economic-legal features, as well as the relationship between music and the community.[8] Their importance for a given genre is not always the same, depending on a specific historical situation, which means that at a certain point in time one group of markers will have a dominant function which will later on be assumed by another group. It is precisely in these interrelations of different genres, which are a constantly changing, fluctuating category, that the dynamic of a certain genre is realized.

In the previous paragraph, one particular group of genre markers was deliberately omitted, not because it is less important, but quite on the contrary. These are semiotic rules which also include the rhetorical means of music. According to Frank Fabbri, the author who developed a theoretic typology of genre markers (labeling them as rules), this group is not yet well developed, but "that does not alter the fact that certain differences in the concept of music development between different eras and genres appear obvious and well coded."[9] This paper is particularly concerned with rhetorical patterns, that is, characteristic musical figures (topoi) connected with different expressive states, which are examined in a number of

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[4] On the distinction between genres and the flexibility of genre boundaries from the example of selected works by Josif Marinković, see: Ivana Perković Radak, Josif Marinković: *Blagoobrazni Josif i Mironosicam ženam, Mokranjac*, 2004, p. 6, pp. 14-19.

[5] The problem of genre determination of Russian sacred music is thoroughly examined by Natalija Guljanickaja in her study *Поэтика музыкальной композиции. Теоретические аспекти русской духовной музыки XX века,* Москва, Языки славянской культуры, 2002.

[6] Tihomir Brajović, *Poetika žanra*, Beograd, Narodna knjiga, 1995, p. 136.

[7] Jim Samson, Genre, *The New Grove Dictionary of Music Online*, edited by L. Macy, 2001, http://www.grovemusic.com

[8] Franco Fabbri, A Theory of Musical Genres: Two Applications, http://www.theblackbook.net/acad /tagg/others/ffabbri81a.html.

polyphonic church compositions created before 1914. They are one of the means of defining the new music genre, a genre that in its early stages was halfway between monophonic church chant and secular choral music. In other words, certain distinctive idioms, used in special conditions and distinctive only for the harmonic chant, became genre markers.

It is a well-known fact that music and rhetoric were strongly connected in history, particularly in the 18th century, seeing as rhetorical principles had a major influence on basic music elements.[10] The conventional antique division of the art of expressive speech into preparation (*inventio*), organization (*dispositio*), style of rhetoric (*elocutio*), memory (*memoria*) and speaking (*pronuntiatio*) with the aim of informing (*docere*), persuading (*movere*) or entertaining *(delactare)* lived on through the Middle Ages, Renaissance and subsequent epochs, up to modern times.[11]

In this paper, rhetoric is understood in terms of Umberto Ecco's distinction between several meanings of the term:

- rhetoric as a study of the basic conditions of elocution aimed to persuade (a field common to rhetoric and semiology);

[9] Ibid.
[10] Cf.: Blake Wilson, George J. Buelow, Peter A. Hoyt, Rhetoric and Music, *The New Grove Dictionary of Music Online*, edited by L. Macy, 2001, http://www.grovemusic.com.
[11] While medieval rhetoric favored elocution, along with the technical and structural aspects of form and style, the Renaissance insisted on the art of persuasion in which the orator's abilities were crucial. Thus, through tonal painting, the humanistic ideal of rhetorical-musical unity was once again brought to life. During the Baroque period, rhetorical theories were increasingly incorporated into compositional theory and practice, "whether in defining styles, forms, expressions or compositional techniques or in different matters concerning the performing practice… The unity of music and rhetorical principles is one of the most prominent characteristics of Baroque music, one that shaped numerous elements of music theory and the esthetics of the period." The most complicated application was that of the rhetorical technique of embellishing one's speech with various figures that subsequently produced their counterparts in music. This technique aimed to display affected, idealized emotional states. New ideals of artistic expression were developed after 1750, in which affected states were no longer considered universal emotional states that could be coded. In the 18th and 19th centuries, the focus of attention shifted to presentation (*pronuntio*) and, accordingly, many musicians advised the performers on good interpretation. In the late 19th century and early 20th century, rhetoric fell into decline, while the interest in its relationship with music was revived through theoretical research. Cf.: Ibid. On the other hand, Serbian rhetoric thrived at the time when international rhetoric began to stagnate. Its origins can be traced to Dositej Obradović, who regarded rhetoric as "the science of all sciences". Soon followed a rhetoric textbook by Avram Mraović in 1821 (*Rukovodstvo ka slavenskomu krasnorečju /A Guide to Slavic Elocution/)*, which was actually a translation of a Hungarian textbook, as well as *Retorika* by Jovan Sterija Popović from 1844 (the manuscript was published as late as 1974). The first printed rhetoric textbook was published by Đorđe Maletić in 1855, which was followed by *Omilitika ili nauka o cerkovnoj slovesnosti* (a translation of a textbook by Kiev professor Amfiteatrov), while *Opšta retorika (The Basics of Rhetoric)* by Vladimir Vujić came out in 1873. However, the most important textbook was Branislav Nušić's *Retorika*, published in 1934. Cf.: Сима Аврамовић, Револуцаионарни нови век, у: Обрад Станојевић и Сима Аврамовић, *Ars Rhetorica: вештина беседништва,* Београд, Службени лист СРЈ, 2002, pp. 109-112. We wonder if the relative concurrence of the development of Serbian rhetoric and the "interest" of choral church music in rhetorical means was purely coincidental or rather a proof of a unique historical-culturological milieu? We lean towards the latter, which will be thoroughly examined on another occasion.

- rhetoric as a generative technique, i.e. mastering the mechanisms that enable a convincing line of reasoning, based on a moderate dialectic between information and redundancy, and

- rhetoric as a deposit of tried and tested argumentative techniques that have been accepted – rhetoric as a stock of accepted formulae (a deposit of encoded solutions).[12]

In the context of shaping a new genre, we are particularly concerned with rhetoric as a generative technique: through a much needed balance between the new and the redundant, choral church music has adopted specific mechanisms of music expression. These new elements, as already mentioned, refer to certain typified musical figures - that is, topoi.[13]

Leonard Ratner laid the foundations for 20th century research on musical topoi in his influential study on music from the second half of the 20th century. Viewing them as characteristic figures – "subjects of a musical discourse" – Ratner relied on authentic 18th century sources, numerous theories and textbooks which offered descriptions of various topoi.[14] This scholar identified two large groups of characteristic figures: types and styles, where types refer to "topoi as works in their entirety", while styles refer to "figures or progressions" in a work. In other words, types include, for example, dances (minuet, bourrée, gavotte, jig) and marches, while styles include the soldier or hunter topos, pastoral, Turkish music, cantabile or sensitive style, fantasy etc. As Robert Hatten observes, in Ratner's classification there are certain overlaps and inconsistencies in the use of complex terms such as style, while the distinction between the categories is not a very clear one, which does not, however, diminish the importance of his basic postulates.[15]

On the other hand, Hatten offers an operative definition of topos: it is "a complex music relationship established in a certain type of music (fanfare, march, dances, a complex counterpoint style) being used as part of a larger composition. Topoi can achieve expressive correlations in the classical style and be interpreted expressively".[16]

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[12] Umberto Eko, *Kultura. Informacija. Komunikacija,* Beograd, Nolit, 1973, pp. 96-97.

[13] We have opted for the Greek term *topos* (pl. *topoi*) instead of *topic* which is usually indirectly borrowed from English. There are several reasons for this. The first refers to the tradition of its usage in Serbian theory of art, more specifically in the theory of medieval literature, where topos is regarded as "one of the pivotal questions of medieval literal and artistic production in general" (Đorđe Trifunović, *Azbučnik sprskih srednjovekovnih književnih pojmova*, 2, Beograd, Nolit, 1990, p. 183). Secondly, the division into topic, the science of commonplaces, and topos as "a stylistic and structural element", discussed in *Rečnik književnih termina* (Ljerka Sekulić, Topika, *Rečnik književnih termina*, ed. Dragiša Živković, Beograd, Nolit, 1992, p. 867) is considered to be very convenient. Besides, the word topic in contemporary spoken Serbian is much more frequent in the computer idiom – as a symbol of topics on the internet forums – than in discussions on art.

[14] Leonard Ratner, *Classic Music,* New York, Schrimer Books 1980, pp. 9-30.

[15] A detailed criticism of Ratner's hypotheses and findings can be found in Monelle's study *The Sense of Music: Semiotic Essays,* Princeton and Oxford, Princeton University Press, 2000.

[16] Robert S. Hatten, *Beethoven. Markedness, Correlation and Interpretation,* Bloomington, Indiana University Press, 2004, p. 295.

In the context of our research, we particularly value Hatten's observations on the expressive features of music through the concepts of "markedness" and troping. In short, markedness implies "asymmetric valuation in opposition… Marked entities have more clearly determined meanings than unmarked ones… <and> they appear less frequently than their unmarked opposites".[17] In other words, each opposition of two terms, two music phenomena and the like, has a certain dose of asymmetry; one member of the oppositional pair is always more clearly determined, better defined and less present than the other, so that these two antinomies are perceived precisely from the standpoint of their difference. Hence from here on we shall use the phrase *asymmetric opposition* instead of the categorically related but also multi-layered term "markedness".

Another important hypothesis of Hatten refers to troping: "a combination of two, normally incongruous, stylistic types in one place in order to achieve a unique expressive meaning through their collision or blending".[18] Naturally, this concept is not (directly) linked with the medieval textual-musical interpolation of chorales, but with rhetorical stylistic turns in which one word is replaced by another in figures such as metaphors, hyperboles or synecdoches. According to Hatten, this is an extremely powerful expressive means, especially when troping topoi.

This paper also concerns Monelle's examinations of musical topoi that focus on the semiotic aspect. According to him, "musical topoi are general types, which can be represented by a certain token",[19] that is, they are symbols whose iconic or index features are governed by conventions. Monelle insists that topoi in different media cannot be synonymous, as well as that there is always a certain dose of disparity. The relationship between music and text is metonymic.[20]

It is precisely this type of relationship between textual and musical topoi that is the starting point of our examination of the rhetorical strategies of Serbian church polyphony in the 19th century. Namely, by thoroughly analyzing a large number of works, whether based or not on the traditional chant, we have established that certain liturgical texts or – much more often – certain parts of them, quite often initiated similar musical realizations. These realizations, in a certain number of cases, fit into the stock of traditional western-European topoi. On the other hand, new figures are introduced, which, due to their frequent use, fall into the category of topoi, as "icons or indices sanctified by culture".[21] We shall examine both of these groups.

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[17] Ibid., p. 292.
[18] Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert,* Bloomington and Indianapolis, Indiana University Press, 2004, p. 68.
[19] Raymond Monelle, *The Sense of Music: Semiotic Essays,* нав. дело, p. 15.
[20] Ibid., p. 19.
[21] Ibid., p. 15.

The topos of lament has been present in music since the late 16th century and early 17th century. The composers of this period, according to Monelle, "heard the weeping of a crying person in a descending semitone that often illustrated such words as *pianto, lagrime.*"[22] In certain cases, the effect of mourning throughout the topos of lament was intensified by suspensions, especially if the descending figure was repeated. How did Serbian composers approach this figure in choral church music?

We find one of the examples in the sticheron *Tebe odjejuščagosja* by Stevan Stojanović Mokranjac. The text of this hymn, which is sung on Good Friday, is a poignant account of Joseph's lament while Christ's body was being taken off the cross and it begins as follows:

> *You, who garbed yourself in light, were taken off the rood by Joseph with Nicodemus, and having seen you naked, unburied, he wept tears of mourning and thus spoke, sobbing: "Woe to me, sweetest Jesus, for the Sun saw you hanging on the cross for only a moment before it was covered in darkness, and then earth trembled with fear and the church curtain tore open…"*

The dramatic events depicted in this sticheron – namely, the eclipse of the Sun, the tearing of the curtain and the earthquake following the death of Christ on the cross, were given an adequate music realization in Mokranjac's oeuvre. Opting for the traditional monophonic hymn in the sixth mode as the basis presented Mokranjac with a certain melody, form and, to some extent, the key scheme of the composition. However, although he had many "required" elements to consider, Mokranjac delicately struck a balance between textual and music components by introducing the topos of lament at "he wept tears of mourning and thus spoke, sobbing". We can find it in the alto part (b. 31), where the descending chromatic suspensions are punctuated by rests; short rests in such a context symbolized sighs. This realization, which has a long tradition in the history of western European music (note the well-known example of Mozart's *Requiem* and the movement *Lacrymosa*!), is combined in the sticheron with other similar means, namely the "quivering" semiquaver and triplet figure in bass at the mention of the earthquake (b. 52) or the "chopped up" note values in the soprano part while describing the tearing of the church curtain. (Example 1)

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[22] Ibid., p. 67.

Example 1

Another figure of lament with a considerable tradition is *passus duriusculus*, which, as far as we know, was first mentioned in 17th century music treatises.[23] It implies a descending chromatic motion in the range of the fourth, thus musically linking this topos with the figure of lament. *Passus duriusculus* can be found in *Exequies* by Václav Horejšek, most specifically in the kontakion *So svjatimi*, whose text expresses "a prayer that God brings the deceased among the holy where there are no illnesses, no tears or grief, where life is eternal, that is, into the Kingdom of God, heaven."[24]

Horejšek used this figure in the highest part (bs. 5-7), as a symbol of lamentation to the words "no illnesses, no grief or sighs". This example is characterized by a fast harmonic rhythm, the emphasis on the dominant function represented by the 7th, less commonly 5th degree and the interfusion of modes. Regardless of the fact that Horejšek's composition had not been published at the time and, consequently, was not widespread and could not have made a wider impact, it nonetheless was a medium for transmitting influences of western

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[23] In *Tractatus compositionis augmentatus* (1648-49) by Christof Bernhard. Cf.: ibid., p. 73.
[24] Dimitrije M. Kalezić, So svjatimi upokoj, *Enciklopedija pravoslavlja 3,* Beograd, Savremena administracija, *2002*, 1783.

European music to Serbian choral church music in the specific context of rhetorical figures.[25] (Example 2)

Example 2

As already mentioned, the composers of polyphonic church compositions, in addition to adopting the already existing topoi, introduced some new figures in their works. A particularly interesting one is the topos of *antithesis*, which appears in a great number of compositions with an almost surprising regularity. The term "musical antithesis" seems very apt for this figure: the juxtaposition of concepts with opposite or strikingly different meanings that are characteristic of rhetorical antithesis correspond to the music contrasts between the major and the minor, *forte* and *piano* dynamics etc.

In the period of classicism, the asymmetric opposition of the major and the minor was linked with the opposition tragic-nontragic or happy-sad.[26] As Hatten points out, "the minor has a narrower ranger of meaning than the major, seeing as it is mostly associated with the tragic, whereas the major is not simply its opposite (comical). The major should be defined more broadly with the adjective nontragic as it encompasses much wider forms of expression such as the heroic, pastoral, comical or *buffo*."[27]
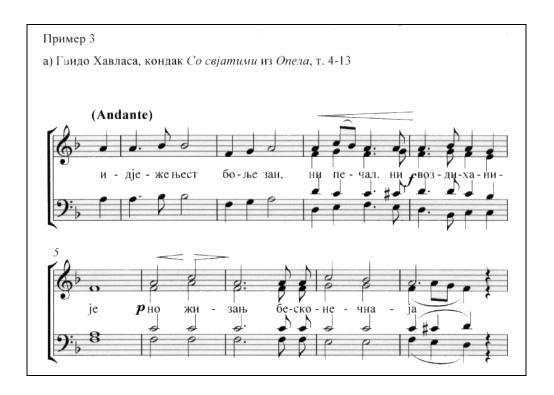
An example of the music topos of antithesis can be found in the aforementioned kontakion of the exequies *So svjatimi*. The words "where there are no illnesses, no grief or

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[25] Horejšek's manuscript can be found in the music library of the Serbian church choral society from Pančevo.
[26] Cf.: Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert,* op. cit., p. 12.

sighs, where life is eternal" are here accompanied by a dynamic, textural, rhythmic or tonal contrast: the first part (illnesses, grief, sighs) is often in the major key and occasionally chromatically and texturally elaborate, while the second part (eternal life) is in the minor and in the chordal position. Other frequent features are dynamic contrast and changes in the rhythmic situation, while in some places there is a difference in the basic melodic orientation (ascending – descending). The music example illustrates the procedures of Guido Havlasa, Josif Marinković (exequies for male choir, manuscript) and Stanislav Binički. (Example 3)

Example 3a

Пример 3

а) Гвидо Хавласа, кондак *Со свјатими* из *Опела*, т. 4-13

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[27] Cf.: Robert S. Hatten, *Beethoven. Markedness, Correlation and Interpretation,* op. cit., p. 36.

Example 3b

б) Јосиф Маринковић, кондак *Со свјатими* из *Опела за мушки хор* (у рукопису), т. 5-16

Similar realizations can be found in the texts concerning the death on the cross, for example in the liturgical poem *Jedinorodni Sine*. The basic starting point for the topos of antithesis refers to a segment of the text about Christ's crucifixion and his victory over death ("raspnisja že Hriste Bože, smertiju smert poprav"). There are but a few composers who have not tried to establish a closer connection between the music and the text using different procedures: chromatic modulation (a popular technique is mutation from the major to the minor key and vice versa) of dynamic, rhythmic, textural or agogic contrasts.

The stated topoi are, on the one hand, a path to a standardized musical language of the genre, but their systematic and consistent use could result in a schematization of the idiom and thus compromise the Romantic ideal of individuality. On the other hand, the adoption and creative transformation of existing realizations, which are characteristic of the work of Stevan Stojanović Mokranjac, confirm his mature and unique expression. His flexible approach reveals a strong authorial figure capable of assimilating the already familiar, as well as suggesting new music "readings" of the text.

Let us once again look at the kontakion *So svjatimi* from Mokranjac's *Exequies*. The composer shapes it as a tripartite song of type *a b a₁*, with a major "illumination" in the final segment (topos of antithesis). At this point we are interested in the unusual concatenation of

the first two sections (unlike most compositions where sections are clearly detached – usually by rests). The text says:

> *Sa svetima upokoj, Hriste, dušu sluge Tvoga, gde nema bolesti, ni žalosti, ni uzdaha… (O Christ, rest the soul of Thy servant with the souls of the holy, where there are no illnesses, no grief, no sighs…)*

The specificity of this realization lies in an ambiguous situation, more precisely in the disparity between the textual and musical components, uncommon for church music. The musical parameters point to the ending of the section in the 14th bar (at "njest"): the ending, in the parallel B flat major (the principal key being G minor), is set off by a pause and followed by new music material in a different key and with a different texture. However, judging by the text, the ending of the first section is in the 12th bar (at "tvojego"), which is confirmed by an imperfect cadence in the principal key with a fairly long final chord. In other words, bars 12-14 can also be perceived as the ending of the previous and the beginning of the following section. An example of troping perhaps? Isn't this a unique "music metaphor" of the basic textual message of the kontakion? The end of earthly life as the beginning of eternal life? Christ's victory over death has given man the possibility of living an eternal life, while corporeal death, however awe-inspiring it may be, is the path to eternity. Mokranjac undoubtedly embraced this message and subtly incorporated this semantic dimension into the kontakion through music syntax. (Example 4)

Example 4

Пример 4

Стеван Стојановић Мокрањац, кондак *Со свјатими* из *Опела*

Based on all that has been said, we conclude that rhetorical figures (topoi, asymmetric oppositions, tropes) can be perceived both as *invariant* and *variant* features of the genre of choral church music. In certain moments, rhetorical figures seem like "the least common denominator" that forms a relatively homogenous genre field, somewhat specific and differentiated from other fields.[28] On the other hand, as a variant parameter, they belong to

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[28] Tihomir Brajović, *Poetika žanra*, op. cit., p. 99.

elements which "inconstantly" but distinctly specify a form in a given moment.[29] Variant features are no less important than the constant ones, since some of them may often assume a distinctive function. In other words, the fixation of one type of features and the variability of the other have become prerequisites for an effective and dynamic functioning of the newly formed genre of choral church music.

Translated by Dušan Zabrdac

Summary

The first choral works interpreted by Serbian church choirs during the fourth and fifth decades of the 19th century were not written by Serbian composers. The oldest church choirs in all probability sang music written by Italian composers engaged by the court of St. Petersburg (Sarti, Galuppi), or the works of Russian authors such as Berezovsky, Bortnyansky, Vedel, Lvov and others. It is also known that these ensembles used liturgical pieces composed by the Viennese author Benedict Randhartinger or Italian composers from Trieste, Francesco Sinico.

Several decades later, Serbian authors, as well as Czech composers (engaged by Serbian choral societies) started writing liturgical Orthodox music: mostly liturgical cycles, hymns for certain festivities or music for funeral services. This formed a solid basis for the new musical genre: choral church music.

From the musicological perspective, the recognition of one genre and its separation from similar music types – in this case the Serbian (monophonic) chant and secular choral music – belongs to fundamental research topics. A theoretical basis is provided by the study of popular music genres, set by Franco Fabbri, who gave a systematical survey of genre rules, as well as a rhetorical one, which is the main area of interest in this paper.

The rhetorical aspect of a genre is examined through rhetorical models, i.e. typical musical figures (topics), as explained by Leonard Ratner, Robert Hatten and Raymond Monelle.

Several topics are analyzed: the mournful *pianto,* used since the late 16th century, is observed in the Good Friday stichera *Tebe odjejuščagosja* (*Thee who deckest thyself*) by Stevan Stojanović Mokranjac. Another traditional lamento figure, *passus duriusculus*, can be found in Vaclav Horejšek's *Opelo* (*Funeral service*) for the male choir. These figures were inspired by religious texts.

Sometimes, different composers used the same music topics based on the identical text, such as the *musical antithesis*. This term is based on the similarity between textual and musical antitheses: the textual opposition of contrary or extremely different meanings has its counterpart in the music contrast of major and minor, *forte* and *piano,* etc. The music antithesis is analyzed in the kontakion of the funeral services written by Guido Havlasa, Josif Marinković and Stanislav Binički.

In the conclusion of this study, music topics are examined from the position of invariant and variant elements of the choral church music genre.

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[29] Ibid., p. 100.

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