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## DEFENDED THESES

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***Испољаванье симетрије у музичком  
облику – питања методологије  
анализе***

[The Manifestation of Symmetry in  
Musical Form – Issues in Analytical  
Methodology]

Summary of Doctoral Dissertation<sup>1</sup>

The dissertation is conceptualized as a music-theoretical exploration of the phenomenon of the manifestation of symmetry, with the focus on examining the methodol-

ogy of analytical procedures. Since the oeuvre of Béla Bartók is considered a paradigmatic example of the manifestation of various types of symmetry, it was a natural decision to take his *concertante* opus as this dissertation's analytical sample. By means of a consistent application of the analytical method, I was able to determine the paths of emergence, types of manifestation, and causes that marked a turn in the composer's understanding of symmetry in the conception of musical cycles. The aim was to define the following: 1) the origins of the symmetrical conception of a cycle (*First Violin Concerto*); 2) the path toward the symmetrical conception of a cycle (*First Violin Concerto*); and 3) the affirmation of the symmetric conception of selected cycles (*Second Piano Concerto* and *Second Violin Concerto*).

The theoretical starting points of research were established by juxtaposing the original principles of music analysis (Adolf Bernhard Marx) with the theoretical precepts of his successors. In particular, the dissertation re-examines the definition of the concept of musical flow and its basic unit – the (musical) sentence. In addition, the dissertation points out that in understanding symmetry, it is important to determine the meaning of the following concepts: the different structural levels of a piece of music, musical components and their elements, complete and incomplete equivalence (especially the elements of the

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<sup>1</sup> The dissertation was produced under the supervision of Dr Sonja Marinković, Professor at the Faculty of Music in Belgrade, and defended on 12 September 2014 before a committee comprising the following members: Dr Mirjana Veselinović Hofman, Professor at the Faculty of Music in Belgrade; Dr Miodrag Šuvaković, Professor at the Faculty of Music in Belgrade; Dr Vesna Mikić, Professor at the Faculty of Music in Belgrade; and Dr Leon Štefanija, co-mentor and Professor at the Faculty of Philosophy at the University of Ljubljana.

latter), junctures in musical flow and their modes of manifestation, the consideration of types of presentation, determination, and differentiation of the categories of the structural centre and focal point in the process of shaping musical form. All of these categories relate to the current typology of form and also offer scope for establishing new relations between various formal models.

Symmetries are associated with cognitions that point to the organization and tightness of form, as well as balance in the interaction of all factors that participate in the realization of a musical flow, and not exclusively (or even primarily!) a numeric proportionality between symmetrically positioned segments, which necessarily relate to the affirmation of repetition. Bringing symmetry to the level of a key point in traditional analytical methodology entails classifying different kinds of symmetry and its manifestation in the process of shaping a musical flow. To identify symmetry in a given musical flow, it is essentially important to determine its axis, which is often not unequivocal, with one and the same musical entity assuming multiple meanings.

Surveying Bartók's works in the way suggested by the proposed methodology shows that one may follow the process of the emergence, development, and abandonment of an original conception of the dramaturgy of a given musical cycle and that one may recognize the specificity of compositional procedures that could not be observed by means of traditional analytical tools. Therefore, analyzing modes in which symmetry manifests itself in musical flows is proposed as an innovative method that enables building on the traditional analytical apparatus without negating its basic postulates.

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***Музички фестивали у Србији  
у првој деценији 21. века  
као места интеркултуралних  
дијалога***

[Serbian Musical Festivals in the  
2000s as Sites of Intercultural  
Dialogues]<sup>1</sup>

The hypothesis of this doctoral dissertation is that in the first decade of the 21<sup>st</sup> century, musical festivals in Serbia were sites of intercultural dialogues. I chose to focus on contemporary music festivals, because they constitute complex and significant artistic, cultural, social, political, and

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<sup>1</sup> The doctoral dissertation *Serbian Music Festivals in the 2000s as Sites of Intercultural Dialogues* was produced under the supervision of Dr Dragana Jeremić Molnar, Associate Professor at the Faculty of Music in Belgrade. It was defended on 13 January 2015 at the Faculty of Music of the University of Arts in Belgrade. The defence committee included Dr Jeremić Molnar; Dr Sonja Marinković, Professor at the Faculty of Music and committee chair; Dr Vesna Mikić, Professor at the Faculty of Music; Dr Branka Radović, Professor at the Faculty of Languages and Art in Kragujevac; and Dr Milena Dragičević Šešić, Professor at the Faculty of Drama in Belgrade.