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ZORAN BOŽANIĆ

Teorija složenog kontrapunkta na primeru muzičke prakse strogog stila
**Theory of Complex Counterpoint
on the Example of Strict Style
Musical Practice**

The PhD thesis titled *Theory of complex counterpoint on the example of strict style musical practice* is directed towards the research and theoretical determination of complex counterpoint in the context of Western European professional musical practice in the 15th – 16th centuries (supervisor Dr Sonja Marinković, Full-time Professor; thesis defended on 27 April, 2015). Its different types are identified and classified together with the consideration of their combination in the paper. The aim of this paper is to critically review the existing interpretation of complex counterpoint, to explore its aspects that have not been studied so far and to determine the modalities of its implementation.

The starting point of the thesis consists of the theoretical aspects of Sergei

Ivanovich Taneiev; the research results of other musical theorists have been added. The most extensive part of the paper is the first chapter – Movable Counterpoint, which analyzes the history of his techniques and theories. The interpretation of the vertical, horizontal and double displacement is given in the light of Taneiev's theoretical assumptions with some modifications and redefining of his approach to this issue. Imitation is explored comprehensively, the correlation of its parameters are determined and the link between them is established. The author particularly defines a comprehensive system of complete and incomplete horizontally-movable and double-movable duplicating in the merge of different melodies. The moving of the musical material in various coordinates was important, frequently used and an inseparable element of Renaissance counterpoint techniques. Therefore its observation occupies the largest part of the thesis.

In order to comprehend the complex counterpoint system structurally, its other types have been separately explored in the paper. In the second chapter – Invertible Counterpoint, the connections are established between the rotations in both mathematics and music, terminology is reviewed, and two notions: the axis and the center of rotation are redefined, while the idea of a counter movement in the counterpoint attitude is associated with palindromes in poetry and prose. The key stages in the development of the theory of invert-

* Author contact information:
zbozanic@gmail.com

ible counterpoint are determined and an overview is given of the diachronic aspect of its application in compositional practice. Different ways of manifesting vertically-invertible, horizontally-invertible and double-invertible counterpoint gain their theoretical foundation and the possibility of practical implementation. In addition to this, special attention is paid to the so-called „Reflections“ or duplications within each type of invertible counterpoint.

The third chapter – Measural-variable Counterpoint, defines the modalities of rhythmic variation (proportional, non-proportional, double), considers the process of the crystallization of the principle of „measuring“ the tones' length in compositional practice and encompasses the development of theory. Firstly, the testing capabilities of the measural variation is set in the context of duplication; then the possibilities of the original manifestation and the derivative counterpoint combination are discussed. The modalities of an analytical approach to such counterpoint situations are determined and the counterpoint rules of composition are carried out.

The theoretical setting of different complex counterpoint species and subspecies enabled the identification and analysis of their interfaces. This is the subject of the fourth chapter (Combined Counterpoint), where the two-part and three-part combinations are systematized and the analysis of the example is conducted, specifying the manner of their composition.

A comprehensive theoretical system, incorporating not only the existing interpretations but unexplored aspects of this issue was also developed by complex counterpoint research. The implementation methods of all considered examples are defined. Three levels of research were carried

out: theoretical, analytical and practical, in which the theoretical models and the proposed formula can be used in pedagogy and composing.

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IVA NENIĆ

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у Србији*

**Deregulating the Canon: Identities,
Practices, and Ideologies of
Women's Playing of Traditional
Instruments in Serbia**

This doctoral dissertation addresses the past and presence of women's playing and participation in traditional folk instrumental music and its contemporary heritage in the territory of Serbia, as well as the material-signifying practice of performing identity/resistance in various contexts of culture, politics, ideology, and genre. The main focus of research was on female players of traditional instruments, with emphasis on historical and contemporary prac-

* Author contact information:
genije@gmail.com