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Miloš Zatkalik and Verica Mihajlović:
Prolongacija i strukturni nivoi u
posttonalnoj muzici [Prolongation and
 Structural Levels in
 Post-tonal Music]

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I know Miloš Zatkalik's views on music and especially music theory from different conferences and personal discussions as well as from both of his previous textbooks: I have always admired his wide-ranging focus of interest complemented by a sharp eye for the details. In his third textbook, *Prolongacija i strukturni nivoi u posttonalnoj muzici* [Prolongation and structural levels in post-tonal music], coauthored with Verica Mihajlović, he has gathered his thorough music-theoretical knowledge anchored in the primarily Anglo-Saxon music theory, again with a well-informed insight into the topic that must have a profound background also in his experiences as a

composer and teacher, intimately connected to the methodologically thorny field of post-tonal music.

The text of Miloš Zatkalik and Verica Mihajlović is not only a carefully designed whole about one of the basic analytical concepts in modern music – the wide-ranging and to a certain degree fairly problematic concept of post-tonal music – but it is also a theoretically profound set comprising four narratives. As an introduction, Schenker's and Schenkerian views are unfolded, leading toward a number of dialogues with the great minds of the Anglo-Saxon analytical tradition (especially J. N. Straus, S. Larson, N. Newton, F. Lerdaahl, A. Forte, E. Pearsall, O. Väisälä, C. D. Morrison). The dialogs appear as a background for the following expertise by the authors, entitled tellingly “What have we learned out of all that?”, the final stage of the historical-theoretical springboard toward the fourth chapter in which the authors offer three case-analyses of musical works and a number of “analytical sketches”.

The ambitious range of the discussion allows one to classify the book as a music-theoretical treatise and textbook at the same time. Although there may be more than one difficulty to expect in the wide breadth of contents regarding the concept of post-tonality, because, as many “post-” concepts in the arts, also the concept of post-tonality indicates the integration of phenomena that may have hardly anything in common with the tonality – the authors persuade the reader: there are doubts and uncertainties, but they are clearly detected and defined. The main contribution of the authors to the topic – the third chapter (their innovative reflection on the topic) – is actually a rare,

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healthy questioning of the basic idea: “Where else can (or cannot) we search for prolongation?”, “What do we agree (or perhaps not agree) on?”, and even: “Why do we need such analysis (or perhaps we do not)?” Thus, the overall impression is that of a carefully thought-out elaboration of the music analysis dealing with post-tonal music, where details are complements of the main theoretical issues that never disappear from the focus.

I will not go into details regarding the details of the refined and thorough dialogues with other theoreticians – the references included in the debates are imposing, the critical stance elegantly formulated and the range, although wide, always thoughtfully focused on concrete, concisely elaborated issues. Instead, I would like to emphasise the fresh and revealing – original – contribution of the authors in the third chapter gathering the many facets of the analysis of post-tonal music. The already mentioned critical, self-reflecting stance leads the authors to a position where they contribute “additional criticism regarding prolongational approaches” while, at the same time, they bring up “a certain apology of the prolongation” (p. 171). The formulations such as:

“In a typical prolongation there is ‘composing out’ of a chord and the emphasis is on the counterpointal means necessary to ‘horizontalize’ the vertical sound. Prolongation, however, does not need to be limited to this only: some theoreticians understand prolongation also as a way of deriving different segments of composition from a limited number of tones.” (p. 168)¹

¹ „Kod tipične prolongacije radi se o tome da se ‘iskomponuje’ akord i naglasak je na prime-

indicate the widest perspective of the idea of prolongation that inevitably combines the compositional theory with the phenomenological issues. Claiming in the Introduction of the book that their approach “lacks originality”, they actually thematize the very essence of music theory as a domain that not only inspires but stimulates transdisciplinary reflection. By doing so, their approach is more than up-to-date and perhaps more original than it appears from the humble self-positioning of the authors who: “Search for explanations why certain musics do not ‘endure’ this kind of analysis while trying to define the common segments between prolongational analysis and some other analytical strategies that would better fit the compositions.”²

The theoretical foundation gains weight for educational purposes, too, because of the case-analyses and sketches assembled in the fourth chapter of the book. Three compositions – Milan Mihalović’s *Eine kleine Trauermusik*, Giacinto Scelsi’s Sonata for piano No. 3, 1st movement, György Ligeti’s *Lux aeterna* – are taken as examples of analysing prolongation within a whole post-tonal musical work, whereas the following “analytical sketches” give valuable tools about the “referential system and criteria for establishing hierarchies” (p.

njenim kontrapunktskim sredstvima kako bi se ‘horizontalizovala’ vertikalna zvučnost. Prolongacija, međutim, ne mora biti samo to: neki teoretičari su je shvatali i kao način na koji se razni segmenti kompozicije izvode iz ograničenog broja tonova”.

² „Tražimo objašnjenja zašto neka vrsta muzike ne ‘podnosi’ ovakvu vrstu analize, pokušavajući pritom da dodirne tačke između prolongacione analize i nekih drugih analitičkih strategija koje bi bile primerenije tim kompozicijama” (str. 12–13).

285) – central issues in music analysis as activity, not only for prolongation in post-tonal music. The analysis of the three pieces reveals the ambitions – and capacities – of the authors to grapple with the difficult methodological issues in the music analysis of post-tonal music, whereas the analytical sketches deserve full attention

for their instructive reflection on what may be considered the fundamental task of any modern music: its levels of attracting phenomenological attention.

The book is definitely valuable reading for anyone with even the slightest interest in modern music – *chapeau bas* to the authors!

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***Многострука уметничка делатност
Предрага Милошевића (1904–1988):
поводом 110. годишњице од рођења
[Multifaceted Artistic Activity of
Predrag Milošević (1904–1988) –
on the 110th Birth Anniversary]***

The Multifaceted Artistic Activity Predrag Milošević (1904–1988) on the 110th Anniversary of His Birth, a collective monograph on one of the most prominent personalities in the Serbian history of music is worthy of every kind of professional attention and readership. Indeed, such a ‘complex’ artistic personality as Predrag Milo-

šević, finally received the recognition he deserved in written form.

The value of this publication is manifold. It resulted from significant cooperation between the Department of Musicology at the Faculty of Music in Belgrade and the Serbian Musicological Society on the one hand and, on the other, cooperation between professors and students at the Department. The very idea of celebrating the jubilee – the 110th Anniversary of the birth of Predrag Milošević – was raised at lectures and in debates among the professors and students, thus the idea exceeded the ‘internal’ framework and resulted in the scholarly gathering entitled *The Multifaceted Artistic Activity of Predrag Milošević*, organized in December 2014. The initial idea thus came to fruition through the papers included in this unique monograph.

One of the characteristics of this publication is the contribution made by various generations of musicologists – from the students of Predrag Milošević to his contemporaries (such as Roksanda Pejović and Nadežda Mosusova). Among them, the

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