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SRĐAN TEPARIĆ

University of Arts in Belgrade,
Faculty of Music,
Department of Music Theory

Ресемантизација у првој половини XX века 1917–1945 [Resemantization in the First Half of the Twentieth Century 1917–1945]

The Doctoral thesis *Resemantization in the First Half of the Twentieth Century 1917–1945* was written under the supervision of Ana Stefanovic, PhD. It was defended at the Faculty of Music in Belgrade in June, 2016 at the Department of Music Theory. The Commission consisted of: President of the Commission, Mirjana Veselinovic-Hofman, PhD, Melita Milin, PhD, Anica Sabo, PhD, Mary Masnikosa, PhD and mentor, Ana Stefanovic, PhD.

The **Introduction** (pp. 1–7) presents the initial thesis that tonality in the first half of the twentieth century occurred in an altered sense compared to its previous historically established meanings. The term *resemantization* was taken over from the Croatian linguist Alexander Flaker. The compositions used as examples were written between 1917 and 1945. They are representative of the expression of all forms of resemantized tonality. The criterion for their selection was the degree of linguistic-stylistic resemantization that shed light on

three levels: zero, medium and high. The following compositions were involved: *Classical Symphony* by Sergei Prokofiev (1917), *Le Tombeau de Couperin* by Maurice Ravel (1917), *Pulcinella* by Igor Stravinsky (1920), *Le Roi David* by Arthur Honegger (1921), *Das Marien Leben* by Paul Hindemith (1922–1923), *Oedipus Rex* by Igor Stravinsky (1927), *Concerto for Piano and Orchestra Champêtre* by Francis Poulenc (1928), *Simple Symphony* by Benjamin Britten (1934), *Romeo and Juliet* by Sergei Prokofiev (1935), *String quartet No. 1* by Dmitri Shostakovich and *Piano Concerto No. 3* by Bela Bartok (1945).

The first part of the thesis, **General preconditions for the resemantization of tonality** (pp. 9–76) is divided into six chapters. The first chapter, **Semantics** (pp. 9–22), considers the basic principles of the linguistic science of meaning. In the subchapter *General semantics* (pp. 9–11), two assumptions are made without which the study of resemantization could not be feasible. Dealing with resemantization requires the combining of two possible approaches, a contextual and a structural one, and these two items are discussed separately. The subchapter, *Significance of the context in semantic studies* (pp. 11–15) examines contextual semantics. The subchapter *Structure and semantics* notes that the question of how and in what way the signs are redirected to a new meaning is a structuralist question. The subchapter *The information theory* (pp. 19–22) also discusses a significant prerequisite for resemantization: the message cannot be directed unilaterally as is the case in the message whose goal is information. The chapter **Semiotics** (pp. 23–27), also deals with two important prerequisites for the re-

* Author contact information:
teparic@gmail.com

semantization of tonality: the sign implies referentiality and signs should not be treated as universal categories. At the end of the chapter, the following is stated: the semiotic level is an individual level of the sign which refers to the old style. The semantic level is the overall level wherein the style is included in grammar and language.

The chapter **Musical Semantics** (pp. 28–35), is divided into two subchapters. The first subchapter *Structural Semantics – the Relationship of Grammar and Meaning* (Raymond Monelle, Deryck Cooke), points to the possibility of merging form and specific content, even in those cases where the starting point is language or tonality. However, it could not be based on placing the homogenous sign structures under a tightly limited context, as discussed in the subchapter *Similarities and differences in the treatment of the relationship between language and style in psychostylistic studies by Leonard Meyer and also within resemantization* (pp. 32–35). The chapter **Musical Semiotics** (pp. 36–42), consists of two subchapters: *Treatment of the sign as a universal category and the impossibility of applying it to the analytical method based on resemantization – analytical method by Kofi Agawu* (pp. 36–40) and the *Transcendent trait of the sign as the basis for resemantization – existential semiotics by Eero Tarasti* (pp. 40–42). Thus, in studying resemantization, the assumption is that the sign is not universal but a transcendent value. The transitive character of signs implies the possibility of changing their nature in the course of their transmission.

Some of the key premises for dealing with resemantization are set out in the

Chapter **Relationship of language and style** (pp. 43–52). The subchapter *Creating new linguistic-stylistic relationships* (Roland Barthes) (p. 43–45), discusses defining the so-called “inter-space” between language and style. The subchapter *Merging music content and music expression and the nature of emulated linguistic-stylistic processes* (Roger Scruton, Jean-Mary Schaeffer) (pp. 46–52) discusses the intelligible relationship of the activation and direction of meaning from the object to the subject: Each time the work is experienced it becomes enriched with a new meaning. The last chapter of the first part of the work **Semantics of Tonality – Overview of the General Semantic Facts Related to Tonality** (p. 53–76), is a historical overview of the basic semantic assumptions related to the major-minor tonality. The subchapter *Baroque* (pp. 55–71), presents a table (Table 1, pp. 62–69), showing the semantic determinants of different tonalities with some theorists of the eighteenth century. The following subchapters are *Classicism* (pp. 70–71) and *Romanticism* (pp. 72–76).

The second part of the work **Resemantization of Tonality** (pp. 79–112), consists of three chapters. The first chapter discusses the theories that all together form the basis of the analytical method for studying the resemantization of tonality of the music of the first half of the twentieth century. These theories are based on tripartite divisions, or are reduced to this kind of division. As such, they are compatible with a further division of resemantization into the zero, medium and high level. The first chapter **Theoretical Setting of Linguistic-stylistic Resemantisation** (Nelson Goodman, Nortroph Frye, Harold Bloom, Gerard Genette, Mirjana Veseli-

nović Hofman, Joseph Strauss) (pp. 79–112) comprises seven subchapters. The subchapter, *Theory of exemplification by Nelson Goodman* (pp. 84–90), discusses a tripartite division of the phenomenon of exemplification into literal, metaphorical and contrastive. The subchapter, *Theory of symbols by Nortoph Frye* (pp. 90–96), points out three contexts of the occurrence of signs, that is, symbols, as Frye calls them. These are symbols of the literal stage, symbols-images and symbols-archetypes. The subchapter *From the theory of revised principles* by Harold Bloom (pp. 96–101), deals with three principles. *Apohrades* relates to the context of literalism. *Clinamen* indicates a slight deviation from the work of the original poet. Finally, *Tessera* discusses the so-called “violation” in relation to the reading of the work by an older poet. *The hierarchization of hypertextual practices by Gerard Genette* (pp. 102–103), deals with the classification of hypertextual practices, according to the function, the relation and genre. These are stylistic imitations and stylistic transformations that are divided into serious, ludic and satyric. The fifth subchapter *Sample, model, role model, signs as paradigms in the music of the first half of the twentieth century* by Mirjana Veselinović Hofman (pp. 104–105), brings a tripartite division of musical paradigms to match the levels of resemantization. It is a division into the false sample, the sample-model and model role. The subchapter *Strategies of Joseph Strauss* (pp. 105–107), explains the future titles of strategies of linguistic-stylistic resemantization: *motivization, generalization, marginalization, centralization, compression, fragmentation, neutralization and symmetrization*. And finally, the last

subchapter, *Music with the text and resemantization* (pp. 107–112) points out that the poetic text in the analysis is to be considered a factor in the construction of musical meaning and that in this regard, it will be exactly about the same strategies of construction of the resemantized statement as was the case in the examples of instrumental music. The second chapter of the second part of the work, **Methodological Setting of Linguistic-stylistic Resemantization** (pp. 113–122) introduces a unified and original methodological procedure. The subchapters *The zero level of linguistic-stylistic resemantisation* (pp. 113–115), *The medium level of linguistic-stylistic resemantisation* (p. 116–119) and *The high level of linguistic-stylistic resemantisation* (pp. 119–122) explains the correlations with the theories set forth in the previous chapter, and wherein three levels of resemantization are derived: zero, medium and high. The signs that participate in the construction of resemantized statements are called marked, semi-marked and partially marked. The whole methodology is summarized in Table 2 (p. 122). The third chapter **Analytical Considerations of Linguistic-stylistic Resemantization** (pp. 123–210), consists of nine subchapters.

By means of the 57 examples contained in them, the methodological setting is applied of the linguistic-stylistic resemantization presented in the previous section. The subchapter titles indicate the strategies of the linguistic-stylistic resemantization, as well as the hypertextual relations that are established within the framework of the zero, medium and high levels of linguistic-stylistic resemantization.

In the **Conclusion** (pp. 211–214), the strategies are grouped in two basic ones, *generalization* and *neutralization*. They point to the expression of two basic aspects of the treatment of the past in Modernism: adopting or undoing one. The main finding of the dissertation is the identification of the common strategies of linguistic-stylis-

tic resemantization, which is a proof of the claim presented in the introduction that here we are dealing with a new, autochthonous language.

Bibliography (pp. 215–223) contains 135 items, scientific studies and papers, in the English, French, Russian and Serbian languages.

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MARIJA DUMNIĆ

Institute of Musicology of the Serbian
Academy of Sciences and Arts,
Belgrade

Istorijski aspekti i savremene prakse izvođenja starogradske muzike u Beogradu [Historical Aspects and Contemporary Performance Practices of “Old Urban Music” (*starogradska muzika*) in Belgrade]¹

The dissertation explores the performance aspects of “old urban music” from its past, i.e. “urban folk music” from the period of

its development, as well as its contemporary varieties, which have been revitalized as old urban music and occur in different performance contexts. The performance process is crucial for preservation, especially since preservation implies patination. Urban folk music is considered to be popular folk music of various geographical and individual origins, which was performed vocally and/or instrumentally before World War II in the context of tavern music making and transmitted via oral tradition and media. In musical and poetical terms, it was characterized by adjusting folk melodies from various local dialects to Westernized arrangements in terms of form, harmonization, and instrumentation (some synonyms include *varoška* and *sevdalinka*). Old urban music (which is defined here for the first time, in the domain of ethnomusicology) is a contemporary nostalgic (historicized or constructed) regional popular practice based on the style of urban folk music, in contrast to “newly composed folk music”. Both practices are vocal-instrumental. The dissertation is focused on Belgrade as the capital of former Yugoslavia, which made it the meeting place of musical practices from both the south and north of

* Author contact information:
marijadumnic@yahoo.com

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