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**Интертекстуални и цитатни  
поступци у руковетима и сродним  
формама у српској хорској музици  
друге половине XX века  
[Intertextual and Citation Procedures  
in Garlands and Related Forms in  
Serbian Choral Music in the Second  
Half of XX Century]**

Doctoral dissertation *Intertextual and citation procedures in garlands and related forms in Serbian choral music in the second half of the XX century* (defended on April 1<sup>st</sup> 2016. at the Department of Music Theory of the Faculty of Music in Belgrade: mentor PhD Sonja Marinković, Full Professor) is set as a complete music-theoretical research into the phenomenon of intertextuality and the citation in choral music, directed to the identification and classification of its various manifestation forms, refining the analytical methods of analytical interpretation and practical implementation in the choral achievements generated and inspired by folklore in the indicated chronological period, as well as critical analysis and problematisation of the previous theoretical achievements in this field. In the theoretical definition of complex intertextual and citation processes between **garlands** and related forms in the

second half of the twentieth century and their antecedents (primarily Mokranjac's Garlands), taken as a starting point are the basic principles of *The theory of citation* by Dubravka Oraić Tolić.

The scientific and theoretical framework and methodology of the research are set in the **Introduction**. The basic principles of *The theory of citation* by Dubravka Oraić Tolić are presented and assumptions about the possibilities of its practical application in the composition of the research sample are also given. The aims of the paper and primary research issues arising from the need to interpret classical music-theoretical problems in the garlands and related forms in the second half of the XX century are also defined, inherited from the period of Mokranjac, and partially redefined in connection with the compositions of authors between the two world wars.

In the chapter **Garlands and related forms** there is a classification of garlands and related forms on the basis of stylistic and formal characteristics. Each of the individual categories (*collection of processed folk songs, potpourri processing of folk songs, cycles of processing folk songs, accompaniment of processing folk songs and garlands*) was elaborated in detail in the subsections of this part of the dissertation.

In the central section of the dissertation, **Manifestations of citation in the garlands and related forms – citation types**, the research sample that was presented in the first chapter was incorporated in the citation systems and models of the theory of citation. In the context of the demonstrated tendencies of relocation scientific-theoretical postulates citation in the sphere of music, the first citation system was formed and presented in the subchap-

ter **Citation imitation**. It was pointed out that the citation imitation is 'the closest' aspect of connecting the participants in the citation process, and that this form of citation communication is present in compositions in which direct contact is realized with the *citation treasury* (folklore original), and in the works in which Mokranjac's (garland) principle is applied (imitated) in processing folklore material.

**Citation dialogue with (mostly) auto-referential orientations** represents a special section of the central part of the dissertation. In this citation subsystem of *citation dialogue*, the connection between the own text and the subtext is realized on the principle of their disproportional presence (parts of the own text dominate in comparison with parts of the subtext). It was presented in two aspects, in two subsections of this part of the paper: **Citation dialogue with (mainly) auto-referential orientations with dominant citation contacts on the text level** in the compositions: *Little choral suite* by Aleksandar Obradović, *Gungulice* by Dusan Radić, *Svatovske saljivke* by Radomir Petrović, *Razbrajalice*, *Puzzles* and *Levack suite* by Konstantin Babić, *Women songs* by Mirjana Zivković and **Citation dialogue with (mostly) auto-referential orientations and dominant citation contacts in the music plan** in the compositions by Milorad Kuzmanović, *Adagio and allegro* and *Trojan*.

The chapter **Citation dialogue with elements of citation polemics** presented the most complex system of the same title in inter-textual communication. Exposed within this system are the basic mechanisms of the functioning of its integral parts (texts – compositions), estimated at

titude toward citation models, established common characteristics and distinctions of the own text and the subtext and determined types of citations and citation forms within two standards, in this thesis consistently applied models of citation communication: *categorical citation triangle* and *categorical citation tetragon*. In defining the types of citations and present citation forms between consequents and antecedents, it was concluded that until then the used terminology fund was not sufficient for interpreting intertextual phenomena. This was the reason for the introduction of new terms (in both citation models), such as: *coded citation signals*, *complex hard-to-read codes*, *dynamic dominant pragmatics*, etc. (especially emphasized in the relation between the composition *From the old records by Stevan St. Mokranjac in 1876*. by Akil Koci and the ethnomusicology record of the same title by Mokranjac).

**The Conclusion** summarizes the results of the research and the application of the theory of citation in garlands and related forms of the second half of the twentieth century. In the paper they acquired their theoretical and analytical foundation, with an emphasis on the aspects of practical implementation. Especially distinguished were the segments of the dissertation that represent a scientific contribution to the complex, scientifically based approach to the interpretation of the artistic treatment of folklore from the perspective of so far insufficiently explored possibilities of the theory of citation. Use of the proposed methodology of work was made in accordance with the basic postulates of the citation systems within the theory of citation, with some improvements of its models and upgrading of the existing ter-

minology fund. Although the study of complex citation relations was placed in the context of choral music, the results of the dissertation can be implemented in other musical genres as well: opera, solo songs, instrumental music and others in which folklore is processed. The citation systems

and models shown, which represent complex relations between Mokranjac's garlands (and other role model compositions) and garlands and related forms of the second half of the twentieth century, have the potential for use in teaching practice in the field they are primarily directed to.