

## SAŽECI DOKTORSKIH RADOVA U MUZIKOLOGIJI – SUMMARIES OF DOCTORAL THESES IN MUSICOLOGY

### THE ELEMENTS OF TRADITIONAL SLAVONIAN MUSIC IN THE PIECES OF 20TH-CENTURY ART MUSIC COMPOSERS<sup>1</sup>

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The doctoral dissertation entitled *The Elements of Traditional Slavonian Music in the Pieces of 20th-Century Art Music Composers* aims to scientifically research the presence of Slavonian melos in 20th-century art music.

The role and presence of Slavonian traditional music in art music is almost completely unknown, even unfairly neglected. In some papers and analyses the influence of Slavonian melos on certain composers' works is mentioned (Kovačević, Tomašek), however, the authors do not delve deeper into the issues themselves, and there are no detailed scientific studies on these issues. Therefore, this dissertation tries to comprehensively and thoroughly deal with the issue of the presence and importance of Slavonian traditional music in art music.

The dissertation research area is 20th-century art music in which we find the influence of the traditional musical heritage of Slavonia. Specific objectives have also emerged from the research area:

1. to research the tonal material and select and present examples with particular relevance to the topic of the dissertation;

<sup>1</sup> Summary of the PhD thesis defended on 7 December 2018 at the University of Ljubljana, University Department of Academy of Music. Thesis supervisor: Professor Ivan Florjanc.

2. to present the compositional procedures and techniques that have combined the contemporary composers' expression with the traditional Slavonian musical heritage;
3. to recognize and highlight the characteristics of Slavonian musical expression that were the source of composers' inspirations;
4. to list and describe the compositional techniques of the 20th-century composers incorporating Slavonian traditional elements.

The research was conducted on the basis of pre-elaborated stages. As the main task of the dissertation was to prove the presence of Slavonian melos in 20th-century art compositions, it was necessary to determine the characteristics and criteria for the definition of Slavonian traditional music. Therefore, the first phase entailed defining the Slavonian traditional musical elements and determining the characteristics that would represent Slavonian origin in the compositions, that is, those aspects which derive from the Slavonian musical heritage. In this process, the key criteria for defining the term *Slavonian* were first set. For this purpose, three key parameters were used: geographical location, population, and the language or dialect which the population uses in general communication, and is consequently found in traditional songs. This was followed by an analytical examination of individual traits and segments of Slavonian traditional expression, with the aim of setting clear criteria for determining Slavonian melos. The emphasis was on the following:

- melodic features;
- metric-rhythmic features and possible particularities;
- harmonic properties;
- sound-instrumental features;
- characteristics of formal materials;
- features of musical types and genres in traditional Slavonian customs, rituals and mythology.

Preconditions for further research were created by defining the characteristics of Slavonian melos.<sup>2</sup> The next phase of the research involved collecting, listing and cataloguing musical material in which elements of Slavonian traditional music could be confirmed. Various sources were used during the collection of the material. One of the sources were personal contacts with the composers, which were achieved in various ways: through questionnaires, interviews, but also in direct and informal conversations with the composers. Various legal entities and institutions have also proven to be an important source in the collection of the materials: Hrvatsko društvo skladatelja (The Croatian Composers' Society), Hrvatski sabor kulture (The Croatian Cultural Association), Muzički informativni centar (The Music Information Centre), Hrvatska udruga zborovođa (The Croatian Choral

<sup>2</sup> It encompasses the qualities of music of Šokac, the indigenous population of eastern Croatia.

Conductors Association), Hrvatski glazbeni zavod (The Croatian Music Institute), Hrvatski tamburaški savez u Osijeku (The Croatian Tamburitza Association in Osijek), Hrvatsko društvo tamburaških pedagoga (The Croatian Society of Tamburitza Educators), Institut za etnologiju i folkloristiku (The Institute of Ethnology and Folklore Research), Muzička akademija u Zagrebu (The Music Academy in Zagreb), Sarajevska filharmonija (The Sarajevo Philharmonic Orchestra), Hrvatska radiotelevizija (Croatian Radio and Television) and Hrvatsko narodno kazalište u Osijeku (The Croatian National Theatre in Osijek). Various archives and libraries also represented an extremely important source: Nacionalna i sveučilišna knjižnica u Zagrebu (The National and University Library in Zagreb), Knjižnice grada Zagreba (The Zagreb City Libraries), Gradska i sveučilišna knjižnica Osijek (The Osijek City and University Library), Središnja nadbiskupijska i fakultetska knjižnica u Đakovu (The Central Archdiocesan and Faculty Library in Đakovo), radio station archives, private archives and publications in various magazines, lexicons, music catalogues and concert programmes. A significant and diverse musical oeuvre was collected, on the basis of which we created a catalogue with orchestral, concert, chamber, solo, vocal-instrumental, vocal and stage works. We had to approach the material in a selective manner, based on the two set criteria: (1) the presence and possibility of deductive reasoning of the presence of Slavonian melos in 20th-century art compositions and (2) the artistic value of the composition, in the assessment of which we paid attention to the composer's style and compositional techniques within a piece of music. A significant but not a decisive factor was the degree of musical education of the author of the work.

While collecting the material, we have also found significant works originating from the first two decades of the 21st century. In their style and composition these works do not fundamentally differ from the 20th-century compositions. With the intention of conducting the research as fully as possible and taking into account the fact that the authors of these compositions completed their musical education and developed their own compositional style in the 20th century, we have included these works in our catalogue as well. Thus, the extension of the dissertation to the middle of the second decade of the 21st century is only tentative, since the selected works, both in their content and style, belong to the musical expression of the 20th century.

Based on the above, we have selected 62 compositions.

- Orchestral compositions (21): Symphony Orchestra (6), Chamber Orchestra (1), String Orchestra (1), Wind Orchestra (1), Tamburitza Orchestra (11) and Accordion Orchestra (1)
- Concert Compositions (1)
- Chamber music (10)
- Solo Compositions (5)
- Vocal Instrumental Compositions (5)

- Vocal Compositions (16)
- Stage Compositions (4)

The next stage of the research involved the musical analysis of the elements of traditional Slavonian music in 20th-century art music. Our task was to substantiate the presence of traditional Slavonian musical elements in the nine compositions carefully selected from the entire oeuvre of compositions inspired by Slavonian melos. In this in-depth analytical phase of the research, the selected compositions are also representatives of particular compositional types and musical forms. The criteria set for the selection of compositions implied the variety and representativeness of the composer's approaches and his creativity. We have also tried to encompass different instrumental ensembles (solo, chamber, orchestral-symphonic and oratorio-stage works) by our choice of compositions.

Guided by the basic criterion we have given in the title of the dissertation - *The Elements of Traditional Slavonian Music in the Pieces of 20th-Century Art Music Composers*, our intention was to show the breadth of compositional approaches in the application of these elements. We have included the consistent quotation of Slavonian tunes in compositions, a latent application of certain musical elements, as well as the application of various parameters of Slavonian music, freely treated (melodies, rhythm, harmony, etc.).

Based on all the criteria, we have selected the following compositions:

- 1) Slavko Zlatić: *Treći simfonijski ples* (1939).
- 2) Zlatko Pibernik: *Slavonska rapsodija* (1958).
- 3) Davor Bobić: *Vukovarski requiem*, 1st movement - Predskazanje (2001).
- 4) Zvonimir Bradić: *Rondo Slavonico*, Op. 77 (1974).
- 5) Ivo Josipović: *Drmeš za Pendereckog* (1986).
- 6) Boris Papandopulo: *Kvintet za klarinet i gudački kvartet*, Op. 90, 3rd movement - Allegro con brio (1940).
- 7) Tomislav Uhlík: *Lijepo ti je rano uraniti*, from the cycle of 12 paraphrases of Croatian folk tunes for piano (2003).
- 8) Davor Bobić: *Slavonica* (2013).
- 9) Jakov Gotovac: *Bećarac from the opera Ero s onog svijeta (Ero the Joker)*, Op. 17 (1935).

The final results of the research are presented in the fifth, synthetic chapter of the dissertation. The presence of Slavonian traditional music in 20th-century art music is evidenced through five compositional elements. Melodic traits (1) represent the most significant element of Slavonian melos in art music. The key segments of melodic design are the characteristic tonal relationships (scales) and the application of pure quintile intervals. With (2) metric-rhythmic elements we will emphasize rhythmic features, which often rest on the structure of Slavonian reels and dances. Among the (3) harmonic features of Slavonian melos in the selected compositions, the original, simpler structure and the characteristic harmonic func-

tion of the dominant (D), as well as the function of the dominant's dominant (D/D), come to the fore. On the harmonic plane, a significant association of Slavonian traditional music is represented by the dominant function, which occurs at the endings of musical phrases and in cadences. A significant contribution to the presence of Slavonian melos in art compositions is also found through (4) sound-instrumental features. Among these features we will single out the melodic formation of vocal and instrumental sections within the composition, modelled on traditional singing and playing, the application of characteristic elements of traditional vocal expression and composing for instrumental ensembles, which represent a connection with the traditional musical heritage of Slavonia. Composers sometimes find the impetus to create using (5) characteristics of the musical types and the ritual and traditional tunes from Slavonia.

The application of Slavonian traditional elements within the chosen oeuvre is manifested in two ways. The first (1) way is based on the application of traditional music quotes in compositions. The presence of Slavonian melos is clearly recognizable in these examples. We have noticed that most composers are in favour of this kind of application of traditional elements. We have noticed that the majority of composers tend to use traditional elements in this way. We have also noted different compositional approaches in applying these quotes. The second (2) way of applying Slavonian traditional elements in 20th-century music is manifested in the use of different melodic-rhythmic structures, derived from the live rhythm and playful character of Slavonian dances and reels as well as the singing melody lines of Slavonian traditional tunes.

Based on our research, we noticed that a special interest in the application of Slavonian traditional elements was expressed by the generation of composers born mainly in the early 20th century (Papandopulo, Zlatić, Kunc, Matz, Dugan Jr., etc.). Therefore, the largest number of Slavonian melos-inspired compositions date from the time between the two world wars (the new national direction) until the end of the first half of the 20th century.

It is certain that the use of Slavonian melos by some composers was influenced by their origin (Albini, Rakijaš), but also by their musical and pedagogical activity in Slavonia (Pibernik, Marković, Bobić). It is important to emphasize that interest in elements of Slavonian melos is also found in the musical works of composers who are not of Croatian origin (Mirk, Strauss R., Götz).

In one of the chapters of the dissertation, we discussed the presence of compositional techniques in the oeuvre of compositions inspired by Slavonian melos. Among the rich application of different techniques, we have highlighted the most significant ones: fourth-fifth relations, pedal functions, bitonality, horizontal poly-meter and application of polyphony.

In the last chapter of the paper, we have provided replies to the research questions and hypotheses based on the collected and processed results.

Based on the listed and catalogued material, which contains more than 60 compositions, we have concluded that the oeuvre of compositions inspired by Slavonian melos presents only a minority in the overall artistic work of the 20th century. However, the exceptional importance and contribution of Slavonian traditional musical heritage to the overall development of 20th-century Croatian music is evident.