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**IVANA PERKOVIĆ RADAK:
MUZIKA SRPSKOG OSMOGLASNIKA IZMEDJU 1850. I 1914. GODINE
(MUSIC OF THE SERBIAN OCTOËCHOS BETWEEN 1850 AND 1914)
Faculty of Music, Belgrade, 2004 (201 pp.)**

The first solo book by musicologist Ivana Perković Radak – *Muzika srpskog Osmoglasnika izmedju 1850. i 1914. godine (Music of the Serbian Octoëchos between 1850 and 1914)* appeared last year as an edition of the Faculty of Music. It is a slightly revised version of her master's thesis defended at the Faculty of Music in July 1997.

Since the subject of more recent Serbian chant has not been examined integrally in previous musicological literature, this book represents a significant contribution to the study of this field due to the comprehensiveness of its approach. As the title itself indicates, the author studied the music of the Octoëchos, limiting her research to the period between 1850 and 1914: she used as her boundary mark the first collection of more recent Serbian church chant in Kornelije Stanković's notation on the one hand, and Mokranjac's Octoëchos, the official textbook of the church chant, on the other. Within this research framework two more collections were analyzed – those of Mita Topalović and Boljarić-Tajšanović. The meticulous analysis of the material in question provided the author with a basis for drawing detailed conclusions about the general music features of the modes in the Octoëchos.

The subject of the Octoëchos is comprehensively examined in the following chapters using historical-analytical methodology: Introduction, Historical Survey, Collections of Church Melodies between 1850 and 1914, The Text and Music of the Serbian Octoëchos, General Music Features of the Octoëchos in the 19th Century, The Structure of Melodies and the Methodology of the Analytical Approach, Collections of the Octoëchos, Characteristics of Modes in the Octoëchos, The Unity of the Music Language and Conclusion. Most of the chapters are subdivided into one or more units.

All the chapters up to the central part of the work, which refers to the music features of the modes of the Octoëchos, served as an important and on the whole necessary basis for later conclusions. In the historical survey, emphasis was laid on the importance of the period from 1850 to 1914 in the development of Serbian church monophonic music. The structure of the Octoëchos was presented briefly after a review of existing collections of church chants, followed by a survey of the melodic characteristics and grouping of melodies according to modes. Bearing in mind the established practice of marking modes, but also the proposal of Vojislav Ilić, the author opted for a systematization of melodies, which (unlike previously offered solutions) is both comprehensive and systematic: in addition to the idiomela, troparic and antiphonal groups, she also differentiated the kondakarian,

Great Doxology and katabasia groups. New observations were also made about the shaping of the music flow of Octoëchos melodies with an accent on micro-structural characteristics – sections, i.e. introductory parts and formulas. What is particularly important is pointing out the principle of varying formulas, as well as the differences in the appearance of their variants depending on the mode. The author also gave a survey of tone series with a grouping of modes according to common scale models.

The individual collections of the Octoëchos were exhaustively analyzed by examining the type, number and order of songs, scale bases, metric features, characteristics of structural wholes, harmonization and the melographic approach of the collector. Although it is underlined that Mokranjac's Octoëchos, unlike the other analyzed collections, is characterized by a scientific approach, the author's pointing out of certain instances of imprecision and incomplete accuracy of some of the explanations in the preface to that collection is precious.

On the basis of such a solidly laid foundation and with the author's consequent application of established analytical methodology (through four levels – melodic sections, melodies, groups of melodies within a mode and an entire mode), the general music features of the individual modes were emphasized. Thus, the author made a significant contribution to the problem matter in question, since the Octoëchos had never been integrally examined in previously existing literature. In the final part of the study – contrary to the previous underlining of differences, i.e. specific music features of each mode – the perspective was changed: the Octoëchos was examined as a unique set with numerous motivic connections on the level of melodic formulas (a complete list of all common formulas is appended at the end of the work).

Along with the validity and novelty of the conclusions reached, we would also like to emphasize the author's dedicated (long-lasting) study of the material in question, her efforts to penetrate essential problems, her systematic presentation, her skilful and clear exposition of analyses and observations. Another good quality of this technically well-equipped publication is the functional application of numerous, striking and clear musical examples, as well as heterogeneous tables which are successfully incorporated into the written part of the text.

With such a detailed study of the Octoëchos the author has provided guidelines for future study and raised many new questions, and to answer them researchers of any aspect of more recent Serbian church chant will seek to use her book as an indispensable basis and a reliable starting point.