

Rijeka, 29. 9. – 2. 10. 2024
Between Ruptures and Persistence.
The Question of Dis-/Continuities
in the History of Southeastern Europe

Stanislav Tuksar (Zagreb)

**On Some Discontinuities in Musical Culture of the Croatian
Historical Lands between the 16th and Early 20th Centuries**

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I. Primary musical production (compositions)

- 1) Secular art music compositions in northern Croatia
- 2) Compositional activities in the Dubrovnik Republic

II. Public presentation (performances)

- 1) Duke's Chapel in Dubrovnik
- 2) Zagreb National Theatre Opera

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III. Organizational aspects (Music societies)

- 1) **Societas filharmonica zagrabiensis (Musikverein,
Hrvatski glazbeni zavod) in Zagreb**
- 2) **Musikverein in Varaždin**
- 3) **Gesellschaft für Musikfreunde in Osijek**

IV. Writings on Music

- 1) **Writings on music from 16th to 18th centuries in: music theory,
aesthetics of music, musical terminology, history of music, music and
politics, Turkish-Ottoman music, music and medicine, acoustics, etc.**

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Preliminary theoretical frame (various models)
(designed on music harmony cadences model)

**I. AUTHENTIC (=STANDARD) MODEL: continuity –
discontinuity – continuity (with variants)**

**II. PLAGAL (=SPECIFIC) MODEL: continuity –
discontinuity**

**III. FICTIVE (=DECEPTIVE) MODEL: continuity of
discontinuity**