

29

II/2020

МУЗИКОЛОГИЈА
USICOLOGY

Етномузиколог
Владимир Р. Ћорђевић

Ethnomusicologist
Vladimir R. Ćorđević



Часопис МУЗИКОЛОШКОГ ИНСТИТУТА САНУ
Journal of THE INSTITUTE OF MUSICOLOGY SASA

Музикологија

Часопис Музиколошког института САНУ

Musicology

Journal of the Institute of Musicology SASA

~

29 (II/2020)

~

ГЛАВНИ И ОДГОВОРНИ УРЕДНИК / EDITOR-IN-CHIEF

Александар Васић / Aleksandar Vasić

РЕДАКЦИЈА / EDITORIAL BOARD

Ивана Васић, Јелена Јовановић, Данка Лајић Михајловић, Ивана Медић, Биљана Милановић,
Весна Пено, Катарина Томашевић /

Ivana Vesić, Jelena Jovanović, Danka Lajić Mihajlović, Ivana Medić, Biljana Milanović, Vesna Peno,
Katarina Tomašević

СЕКРЕТАР РЕДАКЦИЈЕ / EDITORIAL ASSISTANT

Милош Браловић / Miloš Bralović

МЕЂУНАРОДНИ УРЕЂИВАЧКИ САВЕТ / INTERNATIONAL EDITORIAL COUNCIL

Светислав Божић (САНУ), Џим Семсон (Лондон), Алберт ван дер Схоут (Амстердам), Јармила
Габријелова (Праг), Разија Султанова (Лондон), Денис Колинс (Квинсленд), Сванибор Петан
(Љубљана), Здравко Блажековић (Њујорк), Дејв Вилсон (Велингтон), Данијела Ш. Берд
(Кардиф) / Svetislav Božić (SASA), Jim Samson (London), Albert van der Schoot (Amsterdam),
Jarmila Gabrijelova (Prague), Razia Sultanova (Cambridge), Denis Collins (Queensland), Svanibor
Pettan (Ljubljana), Zdravko Blažeković (New York), Dave Wilson (Wellington), Danijela S. Beard
(Cardiff)

Музикологија је рецензирани научни часопис у издању Музиколошког института САНУ. Посвећен је проучавању музике као естетског, културног, историјског и друштвеног феномена и примарно усмерен на музиколошка и етномузиколошка истраживања. Редакција такође прихвата интердисциплинарне радове у чијем је фокусу музика. Часопис излази два пута годишње. Упутства за ауторе се могу преузети овде: <http://www.doiserbia.nb.rs/journal.aspx?issn=1450-9814&pg=instructionsforauthors>

Musicology is a peer-reviewed journal published by the Institute of Musicology SASA (Belgrade). It is dedicated to the research of music as an aesthetical, cultural, historical and social phenomenon and primarily focused on musicological and ethnomusicological research. Editorial board also welcomes music-centred interdisciplinary research. The journal is published semiannually. Instructions for authors can be found on the following address: <http://www.doiserbia.nb.rs/journal.aspx?issn=1450-9814&pg=instructionsforauthors>

ISSN 1450-9814

eISSN 2406-0976

UDK 78(05)

БЕОГРАД 2020.

BELGRADE 2020

Одрицање од одговорности / Disclaimer

Садржај објављених текстова одражава искључиво ставове њихових аутора. Уредник и ре-дакција не сnose одговорност за тачност изнетих података. Електронске адресе и линкови су тачни у тренутку објављивања ове свеске. Уредник и редакција не одговарају за трајност, тачност и прикладност линкованог садржаја. /

The content of published articles reflects only the individual authors' opinions, and not those of the editor and the editorial board. Responsibility for the information and views expressed in the articles therein lies entirely with the author(s). Electronic addresses and links are correct at the moment of the publication of this volume. e editor and the editorial board are not responsible for the persistence or accuracy of urls for external or third-party websites referred, and do not guarantee that any content on such websites is, or will remain, accurate and appropriate.

ПРЕВОДИОЦИ / TRANSLATORS

Ивана Медић, Александар Васић, Милош Браловић /
Ivana Medić, Aleksandar Vasić, Miloš Bralović

ЛЕКТОР ЗА ЕНГЛЕСКИ ЈЕЗИК / ENGLISH-LANGUAGE EDITING

Ивана Медић / Ivana Medić

ЛЕКТОРИ ЗА СРПСКИ ЈЕЗИК / SERBIAN-LANGUAGE EDITING

Јелена Јанковић-Бегуш, Александар Васић / Jelena Janković-Beguš, Aleksandar Vasić

КОРЕКТУРА / PROOFREADING

Милош Браловић, Александар Васић / Miloš Bralović, Aleksandar Vasić

ДИЗАЈН И ТЕХНИЧКА ОБРАДА / DESIGN & PREPRESS

Милан Шупут, Бојана Радовановић / Milan Šuput, Bojana Radovanović

ШТАМПА / PRINTED BY

Скрипта Интернационал, Београд / Scripta Internacional, Belgrade

Часопис је индексиран на <http://doiserbia.nb.rs/>, <http://www.komunikacija.org.rs> и у међународној бази ProQuest. /

The journal is indexed in <http://doiserbia.nb.rs/>, <http://www.komunikacija.org.rs> and in the international database ProQuest.

Објављивање часописа финансијски је помогло Министарство просвете, науке и технолошког развоја Републике Србије / The publication of this volume was supported by the Ministry of Education, Science and Technological Development of the Republic of Serbia



САДРЖАЈ / CONTENTS

РЕЧ УРЕДНИКА / EDITOR'S FOREWORD
9–12

ТЕМА БРОЈА / THE MAIN THEME
ЕТНОМУЗИКОЛОГ ВЛАДИМИР Р. ЂОРЂЕВИЋ /
ETHNOMUSICOLOGIST VLADIMIR R. ĐORĐEVIĆ

Sanja Radinović i Dimitrije O. Golemović
VLADIMIR R. ĐORĐEVIĆ'S CONTRIBUTION TO SERBIAN MUSICAL
FOLKLORISTICS

Сања Радиновић и Димитрије О. Големовић
ДОПРИНОС ВЛАДИМИРА Р. ЂОРЂЕВИЋА СРПСКОЈ МУЗИЧКОЈ
ФОКЛОРИСТИЦИ
15–33

Mirjana Zakić
VLADIMIR R. ĐORĐEVIĆ'S CONTRIBUTION TO THE DEVELOPMENT OF
ETHNOORGANOLOGY
Мирјана Закић
ДОПРИНОС ВЛАДИМИРА Р. ЂОРЂЕВИЋА РАЗВОЈУ ЕТНООРГАНОЛОГИЈЕ
35–49

Sanja Ranković
VLADIMIR R. ĐORĐEVIĆ'S CONTRIBUTION TO THE TRANSCRIPTION OF
VOCAL PRACTICES
Сања Ранковић
ДОПРИНОС ВЛАДИМИРА Р. ЂОРЂЕВИЋА ТРАНСКРИПЦИЈИ ВОКАЛНЕ
ПРАКСЕ
51–69

Velibor Prelić

VLADIMIR R. ĐORĐEVIĆ IN THE NATIONAL LIBRARY OF SERBIA

Велибор Прелић

ВЛАДИМИР Р. ЂОРЂЕВИЋ У НАРОДНОЈ БИБЛИОТЕЦИ СРБИЈЕ

69–82

VARIA

Roderick Charles Lawford

“PERVERTING THE TASETE OF PEOPLE”: LĂUTARI AND THE BALKAN
QUESTION IN ROMANIA

Родерик Чарлс Лофорд

„ИЗВИТОПЕРЕЊЕ УКУСА ЉУДИ“: ЛĂУТАРИ И БАЛКАНСКО ПИТАЊЕ У
РУМУНИЈИ

85–120

Aleksandar Vasić

THE MAGAZINE „SLAVENSKA MUZIKA“ (1939–1941) IN THE HISTORY OF
SERBIAN MUSIC PERIODICALS

Александар Васић

ЧАСОПИС „СЛАВЕНСКА МУЗИКА“ (1939–1941) У ИСТОРИЈИ СРПСКЕ
МУЗИЧКЕ ПЕРИОДИКЕ

121–147

Uroš Ćemalović

CREATIVITY AND OWNERSHIP – PROTECTING OF RIGHTS IN MUSICAL
WORKS IN THE EUROPEAN UNION FROM DIGITIZATION TO ARTIFICIAL
INTELLIGENCE

Урош Ђемаловић

КРЕАТИВНОСТ И ВЛАСНИШТВО – ЗАШТИТА АУТОРСКИХ ПРАВА ЗА
МУЗИЧКА ДЕЛА У ЕВРОПСКОЈ УНИЈИ ОД ДИГИТАЛИЗАЦИЈЕ ДО ВЕШТАЧКЕ
ИНТЕЛИГЕНЦИЈЕ

149–162

НАУЧНА КРИТИКА И ПОЛЕМИКА / SCIENTIFIC REVIEWS AND
POLEMICS

Тайјана Субојин-Голубовић

ВЕСНА САРА ПЕНО, КЊИГА ИЗ КОЈЕ СЕ ПОЈЕ. ПОЈАЧКИ ЗБОРНИЦИ У
ВИЗАНТИЈСКОМ И СРПСКОМ МУЗИЧКОМ НАСЛЕЂУ,
БЕОГРАД, МУЗИКОЛОШКИ ИНСТИТУТ САНУ, 2019.

ISBN 978-86-80639-49-9

165–169

Маријана Кокановић Марковић

НАТАША МАРЈАНОВИЋ, МУЗИКА У ЖИВОТУ СРБА У 19. ВЕКУ. ИЗ
МЕМОАРСКЕ РИЗНИЦЕ, НОВИ САД, МАТИЦА СРПСКА,
БЕОГРАД, МУЗИКОЛОШКИ ИНСТИТУТ САНУ, 2019.

ISBN 978-86-7946-275-6

171–174

Мелија Милин

IVANA MEDIĆ, ТЕОРИЈА И ПРАКСА GESAMTKUNSTWERKA У XX I XXI VEKU.
OPERSKI CIKLUS SVETLOST / LICHT KARLHAJNSA ŠTOKHAUZENA,
БЕОГРАД, МУЗИКОЛОШКИ ИНСТИТУТ САНУ, 2019.

ISBN 978-86-80639-33-8

175–178

Ивана Медућ

MIRJANA ŽIVKOVIĆ I IVICA PETKOVIĆ, HARMONIJA NA DIRKAMA,
БЕОГРАД, КРЕАТИВНИ СЕНТАР, 2019.

ISBN 979-0-802019-05-8

179–180

Јелена Јовановић

ВЛАДИМИР Р. ЂОРЂЕВИЋ У ОГЛЕДАЛУ ВРЕМЕНА: БАШТИНА, ЗВУК,
МИСАО, РЕЧ, СЛИКА, ТРАЈАЊЕ. СВЕЧАНА АКАДЕМИЈА ПОВОДОМ
150-ГОДИШЊИЦЕ РОЂЕЊА. БЕОГРАД, НАРОДНА БИБЛИОТЕКА СРБИЈЕ И
КАТЕДРА ЗА ЕТНОМУЗИКОЛОГИЈУ ФМУ, 2. ДЕЦЕМБАР 2019.

181–185

IN MEMORIAM

Мелија Милин

Јелена Милојковић Ђурић
(БЕОГРАД, 2. ДЕЦЕМБАР 1931 – КОЛЕЏ СТЕЈШОН, ТЕКСАС, 22. ЈУН 2019)
189–192

Надежда Мосусова

ЕЛЕНА ГОРДИНА
(МОСКВА, 9. ФЕБРУАР 1939 – МОСКВА, 10. ДЕЦЕМБАР 2019)
193–197

Јелена Михајловић Марковић

МИРЈАНА ЖИВКОВИЋ
(СПЛИТ, 3. МАЈ 1935 – БЕОГРАД 26. АПРИЛ 2020)
199–205

Најнаша Марјановић

ДИМИТРИЈЕ СТЕФАНОВИЋ
(ПАНЧЕВО, 25. НОВЕМБАР 1929 – БЕОГРАД 1. АВГУСТ 2020)
207–211

VLADIMIR R. ĐORĐEVIĆ'S CONTRIBUTION TO THE
TRANSCRIPTION OF VOCAL PRACTICES*

*Sanja Ranković*¹

Associate professor, Faculty of Music,
Department for Ethnomusicology, Belgrade, Serbia

ДОПРИНОС ВЛАДИМИРА Р. ЂОРЂЕВИЋА ТРАНСКРИПЦИЈИ
ВОКАЛНЕ ПРАКСЕ

Сања Ранковић

ванредни професор, Факултет музичке уметности,
Катедра за етномузикологију, Београд, Србија

Received: 15 September 2020

Accepted: 1 November 2020

Original scientific paper

ABSTRACT

Serbian musicians who were collecting different forms of traditional music at the end of the 19th and the beginning of the 20th century were unable to make audio recordings of the collected material. This conditioned the need to transcribe folk melodies “by ear” during the very process of interviewing their interlocutors or later – from memory. Methodology of transformation of sound into an adequate graphic transcription was especially promoted by Vladimir Đorđević who, in comparison to his predecessors, introduced numerous novelties. This article discusses his approach to the transcription of vocal practices as applied in two large collections: *Serbian Folk Melodies (Southern Serbia)* and *Serbian Folk Melodies (Pre-war Serbia)*. The fundamentals of his work are observed through the analysis of the manner in which Đorđević transcribed meta-data, as well as from poetic and music texts.

* This study is realized within the project *Music and Dance Tradition of Multiethnic and Multicultural Serbia* (No. 177024), supported by the Ministry of Science and Technological Development of the Republic of Serbia.

1 sanjaetno@gmail.com

KEYWORDS: Vladimir Đorđević, transcription, vocal practice, *Serbian Folk Melodies (Southern Serbia)*, *Serbian Folk Melodies (Pre-war Serbia)*

АПСТРАКТ

Српски музичари који су се бавили сакупљањем различитих облика традиционалне музике крајем XIX и почетком XX века, суочавали су се с немогућношћу да звучно забележе прикупљени материјал. То је подразумевало записивање народних мелодија „по слуху“ за време самог испитивачког процеса, или касније – по сећању. Методологију претварања звука у адекватан графички запис посебно је унапредио Владимир Ђорђевић који је увео бројне новине у односу на своје претходнике и савременике. У оквиру овог рада разматра се његов приступ транскрипцији вокалне праксе који је примењен у две велике збирке: *Српске народне мелодије (Јужна Србија)* и *Српске народне мелодије (Предрајина Србија)*. Кроз анализу начина на који је Ђорђевић бележио метаподатке, као и поетске и музичке текстове, сагледавају се основе његовог рада. Метаподаци су исказани кроз исписивање (или изостављање) имена казивача, насеља у којима су песме записане и подацима који се односе на контекст. Поетске и музичке карактеристике песама сагледане су кроз испитивање Ђорђевићевог односа према певаном и поетском тексту, лексемама које имају функцију рефрена, тонском потенцијалу мелодија, интонативним одступањима, метру, ритму, карактеру и другим извођачким особеностима.

Кључне речи: Владимир Ђорђевић, транскрипција, вокална пракса, *Српске народне мелодије (Јужна Србија)*, *Српске народне мелодије (Предрајина Србија)*.

The establishment of ethnomusicology as a science was accompanied by the process of collection of music material and its transformation from auditive into visual forms, which was especially facilitated with the invention of phonograph in 1877 by Thomas Edison (Марковић 1994: 19). The notions of transcription² and melography refer to this methodological process which leads towards “the generation of the end-product” – transcription (Dević 1974: 5; Живчић 2008: 1). Validity of the transcription frequently arises as an issue, as the west-European musical notation is almost incapable of presenting all auditive specificities of traditional music passed through word of mouth (Bartók and Lord 1951: 20; Seeger 1958: 184–195; Merriam 1964: 57; Hood 1971: 51, 54–55; Nettl 1983: 76). Nevertheless, transcriptions are an important means used in ethnomusicology for the purpose of sampling,

2 According to the opinion of Ter Ellingson “Transcription is a subcategory of notation, and logically and historically requires the pre-existence of notation” (Ellingson 1992: 111).

conservation, documentation and music analysis. Discussion of its methods and attempt at a universal approach has been a part of ethnomusicological narratives from the beginning of the 20th century (Abraham, Hornbostel 1909/10: 1–25) to the present day.³ Theoretical deliberations of transcription advanced when Charles Seeger introduced the terms *prescriptive* and *descriptive* music writing (Seeger 1958: 184–195).⁴ His concept was expanded by Ter Ellingson who points to the third form of transcription, which is “neither strictly prescriptive nor descriptive, but rather cognitive or conceptual, as it seeks to portray musical sound as an embodiment of musical concepts held by members of a culture” (Ellingson: 1992: 110).

In parallel with the tendencies in the global professional public, the need for visualization of traditional music also occurred among collectors of Serbian vocal practices in the beginning of the 19th century, starting from Franz Mirecki and his transcriptions in Vuk Karadžić's *Book of Poems [Pjesmarica]* in 1815, via Emanuil Kolarović, Josip Šlezinger, Alojz Kalauz, Kornelije Stanković, and others (Девић 1960: 99–102). They transcribed music folklore using West European musical notation and treated it in the spirit of Romanticism, wishing to adapt it to the chamber style of playing (Литвиновић 1999: 135). As they were harmonized, folk melodies suited the taste of the civil setting with their new harmonic sound and “bridged the gap from the rural community to civil society” (Петровић 1987: 4).

Throughout the 19th century, Serbian researchers were faced with the impossibility of making audio recordings, so they were doing their transcriptions “by ear”, either during the interviewing process, or later – from memory (Големовић 2011: 12). Towards the end of the 19th and the beginning of the 20th century, Vladimir Đorđević undoubtedly provided crucial contribution to the development of the methodology of collection of folklore music material and the improvement of transcription. His work, aimed at establishing the methodology of transcription of traditional music, introduced numerous novelties in comparison to his predecessors and contemporaries, and established a base for further ethnomusicological endeavour in this area. Even though as a melographer Đorđević paid equal attention to playing and singing practices, this article focuses on the examples of traditional singing which far outnumber the instrumental playing performances, which are published in two capital volumes: *Serbian Folk Melodies (Southern Serbia)* [*Srpske narodne melodije (Južna Srbija)*]⁵ from 1928 and *Serbian Folk Melodies (Pre-war Serbia)* [*Srpske narodne melodije (Predratna Srbija)*] from 1931 (Ђорђевић 1928, 1931).

3 In the beginning of the previous century, the aim of transcription was to provide as realistic sound picture as possible; in the 1950s, there occurred great diversity in terms of the manner in which transcription was used. Some 20 years later, the methodology of transcription was conditioned by a resolution of a certain issue, while in the 1990s the occurrence of transcription in scientific studies was reduced (Nettl 1983: 78).

4 According to Charles Seeger, descriptive transcription implies transcription of all details of one interpretation, while prescriptive transcription is void of the meticulous approach in the process of transformation of sound into a visual image (Seeger 1958: 184–195).

5 At the time of Vladimir Đorđević's researches, the notion of Southern Serbia implies the Sandžak

Facts from Vladimir Đorđević's biography speak about his insider role in the process of collection of folklore music materials. As he was born and bred in the village of Brestovac in the vicinity of Zaječar, and spent his youth in Aleksinac, Sokobanja, and Niš, he continually had the opportunity to listen to traditional music (Ђорђевић 1928: XIV; Јанковић 1969: 9–11). In the course of his active service in numerous settlements in Serbia, he was still connected to the sounds of his youth; thus, his wish to visualize acoustic experiences was quite natural (Ђорђевић 1928: XIV). He made the first transcriptions of vocal practices in the period from 1890 to 1892 in the village of Kulina in the vicinity of Kruševac, where he was working as a teacher. He published several of the songs transcribed at the time in the magazine *Pobratimstvo* in 1892, while he also adapted most of the collected materials for mixed choir and published them in 1896 within the collection *Serbian Folk Melodies from Kulina* [Srpske narodne melodije iz Kuline] (Јанковић 1969: 11).

For a more thorough understanding of Đorđević's activities in the area of transcription, it is necessary to point to an important step which he made by publishing the *Questions for the Collection of Musical Traditions of Serbs* [*Pitanja za prikupljanje muzičkih običajā u Srba*] in cooperation with Božidar Joksimović, a singing teacher from Aleksinac (Јоксимовић, Ђорђевић 1899). Đorđević transformed his experience from the field into the aforementioned text, which was composed as a questionnaire and which presented a guideline for amateur researchers collecting vocal, instrumental, and dance practices (Ibid.). The content of the questions points to a profound knowledge of traditional music and relates to geographical location of the song, context description, analysis of emic terminology, participation in singing practices in relation to gender and age group, local esthetic criteria related to traditional musical performances, social position of singers, et cetera (Јоксимовић, Ђорђевић 1899: 7–15).⁶

Having in mind the moment in history when Đorđević was conducting his researches, i.e. the end of the 19th and the beginning of the 20th century, the ques-

of Novi Pazar, Kosovo and Metohija, as well the areas in the vicinity of Tetovo, Skoplje, Kratovo, and Kočane (Erdeljanović 1924: 330–331).

⁶ Joksimović and Đorđević developed 141 questions relating to vocal tradition (Јоксимовић, Ђорђевић 1889: 7–15). The quantitative and qualitative framework for these fieldwork guidelines encompasses numerous research areas which Serbian ethnomusicology was studying for years after the publication of this work. Here are some separate questions to illustrate the content of Joksimović's and Đorđević's work and their way of thinking (Ненић 2011: 59):

“Is a singer generally considered to be a person of a greater value, and how is that value expressed?

Are there songs sung only by children, or only by young women, or only young men, or only married men and women, or only older people? What is the name for such songs?

What is the predominant age of singers?

Is it young girls or women who sing more?

Who is said to sing well? Is this determined by the strength of the voice or by some other feature?

How old should one be to start learning how to sing and how?

Do they sing through nose and why?

Do they differentiate between town songs which are not folk songs and simple rural folk songs?

How do people call the chorus?” (Јоксимовић, Ђорђевић 1899: 8, 9, 11, 12, 13).

tion arises of how he transcribed folk songs, since he did not have a phonograph. Understanding the importance of the very process of transportation of an acoustic image into writing, in the prefaces to the given collections (Ђорђевић 1928, 1931) he stated the basic principles of transcription which he had applied, as well as some observations relating to traditional music in general. It is important to emphasize that Ђорђевић was familiar with the melographic work of his predecessors and contemporaries, which is subjected to his critical review in the preface to the *Serbian Folk Melodies (Southern Serbia)* [*Srpske narodne melodije (Južna Srbija)*] (Ђорђевић 1928: XIII–XVIII). He stated that most musicians who melographed Serbian music tradition did not distinguish folk music from art music, which resulted in transcriptions of artistic melodies and texts as folk, and the neglect of “those features of our folk music that constitute its essential character” (Ђорђевић: 1928: XIV). However, as an example of a proper relation to folklore music material, he emphasized Mokranjac whose works he evaluated as “impeccable” (Ђорђевић 1928: XIV).

As it has been said, the methodology of Ђорђевић's activity on transcription is particularly intriguing if we take into account the fact that he did not have the possibility of making audio recordings, which would facilitate the process of transformation of sound into a graphic image, and provide a more precise transcription. He tried to ensure accuracy and authenticity of his examples by gathering a large number of singers at the same time so that they could correct and complement one another. Ђорђевић compensated for the absence of an adequate sound recorder by relying on his own musical capabilities, which is corroborated by his words:

“I never transcribed a melody before I had learned to sing it and play it on the violin. I would transcribe it only when I was able to sing it all the way to the end with the others, and then I would transcribe it from the first verse, and then the rest of the text. This is how I would check transcribed melodies with other singers from the same village” (Ђорђевић 1928: XVI).

This manner of field work may be connected to the “learning method” which was explained at the end of the 19th century by Erich Moritz von Hornbostel and Otto Abraham, which was based on a specific transcription of melodies by ear.⁷ Here it is not about the application of the methodology of these German scientists, but a coincidence which stemmed out of Ђорђевић's “self-grown resourcefulness” in the given circumstances (Радиновић 2010b: 36).

Having in mind Ђорђевић's collections of vocal examples (Ђорђевић 1928, 1931), it is possible to observe all parameters which make a transcription complete and which include transcription of meta-data, as well as characteristics of poetic and music texts. Rich singing material, the transcription of which is discussed in this pa-

7 The “learning method” implied that the researcher learned music pieces (instrumental and vocal) from his respondents. He could transcribe a music example by ear only after the talented individuals from the researched community confirmed that they were satisfied with the interpretation (Abraham, Hornbostel 1909/10: 15).

per, is based on 428 examples from South Serbia (Ђорђевић 1928), as well as 597 examples from different areas in Serbia (Ђорђевић 1931).⁸ Such imposing material speaks in favour of the fact that Ђорђевић treated folklore music material as a substance which needs to be presented in the form as interpreted by folk singers. When classifying the materials, he applied the areal principle, grouping songs by counties, regions, and settlements in which they were transcribed.⁹ Thus he expressed a developed awareness of local differences in the style of music materials which he tried to group in some way (Литвиновић 1999: 135). In the upper right corner of each example it is possible to find information on the particular village, town, or region where it was transcribed. Beside this data, following the poetic text, he stated the genre of the song or gave his observations characteristic for the interpretation itself. In the book related to materials from Southern Serbia, additional explanations occur only sporadically (Ђорђевић 1928: 3, example No. 9; 4, example No. 11; 6, example No. 16; 15, example No. 43; 18, examples No. 50 and 52, etc.), which are adopted as a principle in the collection of transcriptions from pre-war Serbia and which represent a constant in the process of transcription (Ђорђевић 1931). This speaks about the fact that in the period from 1928 to 1931, preparing his second collection, he reinstated certain elements of documentation of traditional songs. The comments under the transcriptions contain the following content: “St. Lazarus Day song” [*lazarička*] (Ђорђевић 1931: 6, examples No. 16–20), (“rainmaking songs” [*dodole*] (Ђорђевић 1931: 8, example No. 26), “Trinity Day songs” [*kraljice*] (Ђорђевић 1931: 15, 53), “carpet-weaving” songs [*ćilimarska*] (Ђорђевић 1931: 26, example No. 90),¹⁰ “harvesting” [*žetvarska*] (Ђорђевић 1931: 134, example No. 538), or “sung when the bride goes to her father-in-law after the wedding” (Ђорђевић 1931: 36, example No. 126), “on going to pick bigroot geranium” (Ђорђевић 1931: 61, example No. 234), etc. As information on the genre is written under most examples in the second collection (Ђорђевић 1931); whenever it is omitted, it means that the song was sung in different situations. Beside shorter remarks, Ђорђевић also occasionally imparted broader information relating to the very process of interpretation or context. Thus, next to the score of song “Jeremija u polje”, which he wrote down in the village of Pavlica in the county of Studenica, he states: “On the eve of Jeremiah’s Day, young men and women get together and go from one house to another. On this

8 The book *Serbian Folk Melodies (Southern Serbia)* [*Srpske narodne melodije (Južna Srbija)*] comprises songs collected in the course of a four-month sojourn in Macedonia, Novi Pazar, and Kosovo and Metohija in 1925 (Ђорђевић 1928: XIV), while *Serbian Folk Melodies (Pre-war Serbia)* [*Srpske narodne melodije (Predratna Srbija)*] comprises transcriptions generated during the course of his four-decade long melographic work from the last decade of the 19th century to the publication of the book in 1931 (Ђорђевић 1931: XI–XII).

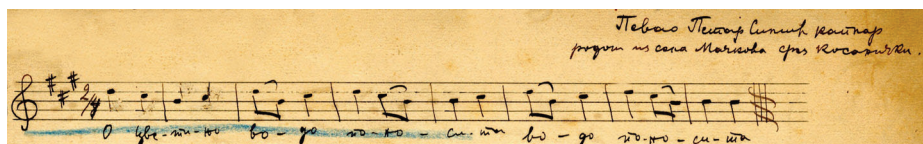
9 In order to mark the settlements in which the melodies were taken down, he used the “Dictionary of places” [Rečnik mesta] by Stevan Koturović from 1892, but he would mostly use the name which was in everyday use at the time (Ђорђевић 1931: XIV).

10 Interestingly, in Pirot Ђорђевић transcribed eight “carpet weaving” songs [*ćilimarske pesme*]; this genre has not been documented in studies of Serbian ethnomusicologists so far (Ђорђевић 1931: 23–26, examples No. 83, 84, 85, 86, 87, 88, 89, and 90).

occasion, the young women sing the above song, while the young men peel the bells. This is how they chase snakes away" (Ђорђевић 1931: 134–135).

Interestingly, names of the players and singers are omitted from Vladimir Đorđević's published transcriptions, markedly in the book presenting materials from Southern Serbia (Ђорђевић 1928). However, upon examination of his original transcriptions kept at the library of the Faculty of Music in Belgrade, it may be concluded in most cases that names of the performers were written down, but that they mostly omitted from printed works (see example No. 1). An exception is the case of mentioning the name of his interlocutor Bela Tomić from Kriva Reka, for whom Đorđević himself stated that he had insisted to be highlighted as a singer, which speaks about the were integrity of the interlocutor, as well as of the ethical attitude of the researcher (Ђорђевић 1931: 126).

Example No. 1.



Original transcription by Vladimir Đorđević including data on the performer (Library of the Faculty of Music in Belgrade).

Мачковац
(ср. косанички, окр. топлички).

М.М. ♩ = 100

О, Цве-ти-њо, во-до по-но-си-та, во-до по-но-си-та,

<p>О, Цветињо, водо поносите, Што си мене синоћ преварила Да на тебе нигде брода нема, А ја јутрос по порано пођо,</p>	<p>Те ја нађо до три брода редом: На једноме кићени сватови, На другоме девер и девојка, А на трећем братац и сестрица.</p>
--	---

The same example without data on the performer was published in the work *Serbian Folk Melodies (Pre-war Serbia)* [Srpske narodne melodije (Predratna Srbija)], 65, example No. 253.

Besides meta-data, Vladimir Đorđević took a specific approach to writing down sung and poetic text of the song. Unfortunately, he frequently omitted exclamations and introductory lexemes deeming them of lesser importance, which he explained in the Preface to the collection *Serbian Folk Melodies (Pre-war Serbia)* [Srpske narodne melodije (Predratna Srbija)]:

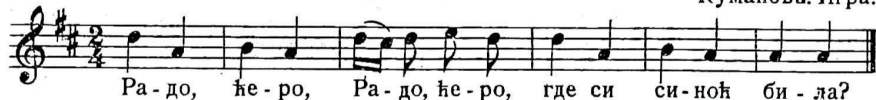
"I did not write down the intro and the ending to each song, but only in some cases, in order to avoid their overly frequent repetition. As for the text of the intro and the ending, I would write it down under the notes, but I would not repeat it in the text of the song which I wrote down in its entirety under the melody" (Ђорђевић 1931: XIII).

It is obvious that he omitted choruses occurring in the beginning of the melo-stanza, while he would write down the text of choruses framed by the sung text under the notes, but he would not mark them separately – as it is done nowadays, by underlining the text of the chorus (Dević 1974: 64–65).¹¹ Same as the choruses, Vladimir Đorđević would also sporadically write down cries on the vowel /i/ which occur in cadential formulas of the melo-verse (Ђорђевић 1931: XIII).

Đorđević did not write down poetic texts in the same manner, as he would, in most cases, add the content of the sung stanza under the notational signs adding poetic text to it, mostly without the chorus and repetition of individual parts of verses.¹² However, the collected materials are not presented in an uniform way in this area either; thus, in a number of examples, he would quote the whole text of the song with repetition of individual parts of verses (see example No. 2), while in others he would supply the poetic text without repetition (see example No. 3).

Example No. 2

Куманова. Игра.



Ра-до, ђе-ро, Ра-до, ђе-ро, где си си-ноћ би-ла?

Радо, ђеро, Радо, ђеро, где си синоћ била?
 Мајко мила, мајко мила у башту сам била,
 У башту сам била, мајко, цвеће сам си брала.
 Радо, ђеро, Радо, ђеро, коме си га дала?
 Нишлије прођоше, мајко, цвеће ми тражише.
 Они ми даваше, мајко, три реда дуката.

The example in which Đorđević writes text down with repetition of parts of verses
 (Ђорђевић 1928: 2, example No. 5)

Example No. 3

Околина Куманова. Игра.



Ђурђе-лин, Ђурђе-лин Ста-но у-ба-ва, Ста-но у-ба-ва,

Ђурђелин Стано убава,
 Ти ли беше синоћ на вода?
 Та ја бе, та што дека бе?

The example in which Đorđević writes text down without repetition of parts of verses
 (Ђорђевић 1928: 2, example No. 6)

11 This is corroborated by numerous examples in Đorđević's collections such as in the songs: "Šano dušo, Šano mori" (Ђорђевић 1931: 1, example No. 1), "Što je gluma u ta gornja mahala" (Ђорђевић 1931: 6, example No. 14), "Letevo me, letevo" (Ђорђевић 1931: 6, example No. 15) and many other.

12 Vladimir Đorđević stated that he mostly omitted choruses from the poetic text, but not always, which is why it is not sufficiently clear what he was led by when taking them down or omitting them (1931: XIII).

When presenting poetic text, Đorđević would additionally explain the meaning of certain words, which is especially emphasized in the transcription of the song "Pred kućom mi do tri češme teče" from Prizren (Ђорђевић 1928: 150, 417). This is an example the content of which is given in Serbian and Turkish, but the words in Turkish are inscribed in Cyrillic alphabet (see example No. 4):

Example No. 4

Призрен.

Предку - ћом ми, а - ман, до три чеш - ме,
те - че - у, те - че - у,
пре ку - ћом ми, а - ман, до три чеш - ме,
те - че - у, а - ман, а - ман, те - че - у.

Пред кућом ми до три чешме течу,
Бири^{*)} шећер, бири шербет, бири бал,^{*)}
Шећер, шербет сиз'н^{*)} олсун,^{*)} бал биз'м.^{*)}
У дворе ми до три воћке растеу,
Бири армут,^{*)} бири ељма,^{*)} бири нар,^{*)}
Армут, ељма сиз'н олсун, нар биз'м,
У башти ми до три цвета цветају:
Бири лале бири сим'бил,^{*)} бири ђул.^{*)}
Лале сим'бил сиз'н олсун, ђул биз'м
У аре ми до три коња лежају.
Бири алџа,^{*)} бири дорче^{*)} бири ђок^{*)}
Алџа, дорче сиз'н олсун, ђок биз'м
У одаје до три анке^{*)} (х^{*)} нуме) седају
Бири анум, бири ђелин,^{*)} бири к'з^{*)}
Анум, ђелин сиз'н олсун, к'з биз'м
На чардак ми до три аге седају,
Бири ага, бири паша, бири бег
Ага, паша сиз'н олсун, бег биз'м.^{*)}

^{*)} бири = један; бал = мед; сиз'н = ваше; олсун = да буде; биз'м = наше; армут = крушка; ељма = јабука; алџа, дорче, ђок јсеу имена коња; анум (ханума) - госпођа; ђелин - невеста; к'з = девојка.

Some of the songs are incomplete and contain only one verse due to the interlocutors' inability to remember the whole content, which Đorđević solved by ending

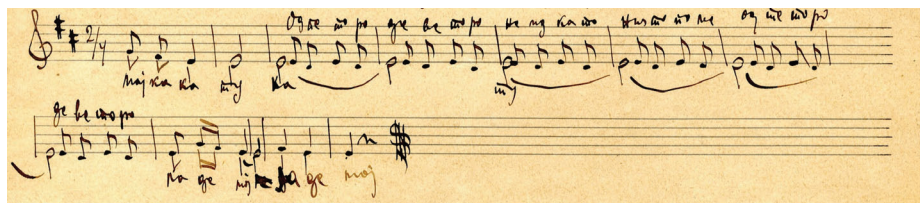
the text in three dots (Ђорђевић 1931: XIV). Another curiosity is the transcription of a lament within the collection from pre-war Serbia in which only the melodic transcription is given without the poetic text which, as he stated, he could not understand (Ђорђевић 1931: 132, example No. 528). As an experienced researcher, he knew how sensitive transcription of this genre is and he believed that transcription of the melodic line only is an exceptionally important piece of data. Beside this, he noticed that there are examples comprising verses with different versification and felt the need to comment on their performance manner, stating that in such cases “the larger note is split into two smaller ones, or two smaller notes merge into one larger note” (Ђорђевић 1931: XIV).

Observing musical characteristics of the songs he had transcribed, Vladimir Ђorđević noted that most of them are monophonic, which is also corroborated by the comment in which he talks about the dominance of monophonic singing in Serbian vocal music: “Our people sing monophonically (in unison)” (Ђорђевић 1928: XVI). However, this claim possibly related only to individual regions in Serbia in which monophonic singing prevails, as in most Serbian regions two-part singing is the paradigm of vocal expression (Петровић 1989: 65; Максимовић 1997: 3). Ђorđević himself refuted the statement made previously in a comment to a two-part example and wrote that two-part singing is especially characteristic of Svrljig and Pirot areas, but that he had not always transcribed it (Ђорђевић 1931: 47). This is why the publication of his paper comprising three two-part examples of older rural practice published in *Nova Evropa* journal in 1924 is of great historic importance for Serbian ethnomusicology (Ђорђевић 1924: 350–352), These transcriptions are rare examples of two-part songs documented by Serbian researchers (Радиновић 2010a: 625).¹³ Here it is necessary to especially emphasize the example “Majka Katu uplitala” from Oglađenovac near Valjevo as the first transcript of the Serbian vocal corpus within older rural tradition in the history of Serbian melography (see example No. 5). Later, Ђorđević repeated two songs published in *Nova Evropa* in the collection *Serbian Folk Melodies (Southern Serbia)* [*Srpske narodne melodije (Južna Srbija)*] as they had been written down in Kumanovo and Tetovo.¹⁴ Quantitative progress in transcription of two-part songs is especially perceptible in the collection *Serbian Folk Melodies (Pre-war Serbia)* [*Srpske narodne melodije (Predratna Srbija)*] in which he published seven more songs of the older singing layer.¹⁵

13 It is believed that the first transcription of a two-part song (without text) was published by geographer Vladimir Karić in the 19th century (1887: 189). However, the example he published is dominated by one-part singing within which the second chord occurs only once and the fifth occurs twice in the cadenza. One should not neglect the fact that Mokranjac also transcribed one Macedonian song belonging to urban tradition which was performed in parallel thirds. It is not known when Mokranjac wrote down this transcription which was published only in 1996 (Мокрањац 1996: 282).

14 In the collection *Serbian Folk Melodies (Southern Serbia)* [*Srpske narodne melodije (Južna Srbija)*], two two-part songs were written down in Kumanovo and Tetovo (Ђорђевић 1928: 3, 141, examples No. 9 and 389),

15 The collection *Serbian Folk Melodies (Pre-war Serbia)* [*Srpske narodne melodije (Predratna Srbija)*] comprises seven two-part examples from Niš, Podgora and Lužnica counties (Ђорђевић 1931: 47, 49,

Example No. 5

Original transcription by Vladimir Đorđević from the Library of the Faculty of Music in Belgrade
(published in Đorđević 1931, 143, example No. 570).

When writing down vocal traditions, Đorđević did not transpose melodies so that the final tone of the music flow represents the finalis g1, i.e. he did not use the Finnish method.¹⁶ He wrote down the original intonation implying the key by marking the key signatures which do not occur in the notated text.¹⁷ Such approach to the process of transcription is best presented by an example of a two-part song from the vicinity of Tetovo (see example No. 6) in which key signatures written for both parts point to different modes (one in G major, and the other in g minor), which means that he tried to put traditional vocal practices within the limits of west European music tradition (Ђорђевић 1928: 141). Đorđević was well aware of specificities of folk music as compared to art music, but it is also obvious that at the time of his intensive melographing activities he had still not found solutions to all issues in this process, as well as a clear approach to the definition of tone series.

Example No. 6

Тетово.

I. глас

II. глас

И жути дуњи јесенки,
Жути јабући босјанки.
Туја га срете пударче,
Пударче вели говори:
Ђел бери, бела Бојана,
Под наши бели чадори,

Голем да џумбиш чинимо,
Много да пара архимо,
Јелече ће ти кројимо,
Са срма ће га веземо,
Дукати ће ти дадемо,
Голем да џумбиш чинимо.

Грозјеберска.

The example No. 389 is taken from the collection *Serbian Folk Melodies (Southern Serbia)*

[*Srpske narodne melodije (Južna Srbija)*]

56, 65, 66, 143 examples No. 175, 185, 186, 218, 254, 255, 570).

¹⁶ Our professional public encountered the Finnish method for the first time in 1948 (Žganec 1948).

¹⁷ He did not determine the mode, key signatures, and bar only for the lament from Lučica and the song „Jao, kuku, brale“ from Vitkovo, published in the collection *Serbian Folk Melodies (Pre-war Serbia)* [*Srpske narodne melodije (Predratna Srbija)*] (Ђорђевић 1931: XII, XIII).

Being engaged with tonal potential of vocal examples, Đorđević came to the conclusion that Serbian music, especially in Svrlijig and Timok areas, comprises pitch aberrations and tonal relations the size of which amounts to a quarter of a tone. In order to mark the phenomenon, he used the plus sign (+) for higher pitch and the minus sign (-) for lower pitch. He was the first Serbian collector of folklore music material who applied this manner of annotation, which as important step ahead in development of methodology of transcription (Ђорђевић 1931: XII).

In the area of the music meter, for some melodies Đorđević tried to determine their meter in accordance with general principles of art music in the west-European tradition. If the melody comprises several different metric frameworks, he would write them all down in the beginning of the transcription. However, he did not always determine the rhythmic signature, which he commented on in the following manner: "I did not mark bar lines in some melodies, but I nevertheless divided them into certain groups using broken bar lines. For some melodies I did not insert bar lines at all, as this would be impossible" (Ђорђевић 1931: XIII). It remains unclear based on which parameters he wrote down the broken bar lines within the notational system, as he did not provide any explanation.¹⁸ In any case, by omitting the meter annotation, he anticipated the manner in which melodies in *rubato* and *parladno rubato* systems are written down within contemporary Serbian transcription (Dević 1974: 42).

Vladimir Đorđević's maturing as a melographer is also perceived in the area of annotation of the character and tempo of vocal performances. Tempo annotations are missing from his collection *Serbian Folk Melodies (Southern Serbia)* [*Srpske narodne melodije (Južna Srbija)*], while he defined the character of performance only in two cases, using the term *Moderato*.¹⁹ Beside this, he observed changes in duration of individual notational values, so he marked longer tones with a pause sign.²⁰ In accordance with this, he also tried to provide a graphic presentation of occasional aberrations from the tempo using the term *ritenuto*.²¹ However, it is only in the book *Serbian Folk Melodies (Pre-war Serbia)* [*Srpske narodne melodije (Predratna Srbija)*] that it is possible to observe a more mature approach to transcription, as all examples, with no exceptions, contain metronome annotations (Ђорђевић 1931: XIII).

Analyzing music texts from Đorđević's collections discussed in this article, it is also possible to observe other details pointing to the specificity of his transcriptions of vocal practices. Thus, he melographed ornamental tones as single, more rarely as

18 Based on several examples in which broken bar lines occur, it may be assumed that they are written instead of regular bar lines as they divide metric units. Every unit could be marked with a certain type of bar, but Đorđević probably did not write them down as he felt that the songs were freely performed in terms of metrics (Ђорђевић 1931: 8, example No. 27 etc.).

19 Interestingly, within the second collection relating to Southern Serbia, no other term occurs besides *Moderato* (Ђорђевић 1928: 72, example No. 201; 152, example No. 423)

20 In this case, the pause sign occurs not only the closing part, but also in central segments of the music flow (Ђорђевић 1928: 80, example No. 223; 116, example No. 321; 141, example No. 389; 142, example No. 393; 144, example No. 398; 145, example No. 403, etc.).

21 He used this sign most frequently in the closing parts of the music flow (Ђорђевић 1928: 103,

double or triple appoggiaturas.²² The occurrence of appoggiatura is the least frequent element in his transcriptions (Ђорђевић 1931: 41, example No. 151). He marked all ornaments by standards used in contemporary melography, which in the case of single ornaments implies writing down of a small crossed quaver, while for more than two ornamental tones it implies writing of a small semiquaver the duration of which is accounted in the value of the base tone (Dević 1974: 50–51). As Đorđević only relied on his musical memory, it may be assumed that he simplified or omitted some complex ornaments.

Among the songs documented by Vladimir Đorđević there are specific singing manners, occurring in a minor number of examples, which, however, are of utmost importance for the analytical process. One of them is disruption of the melody by one syllable with a break, which he transcribed using a broken line connecting two pitches divided with a rest, while connected with the same syllable. He clearly noticed this phenomenon as a specificity of vocal interpretation which in Đorđević's songs dominantly occurs in ritual songs.²³ Several decades later, Russian ethnomusicologist Izaly Zemtsovsky explained this phenomenon deeming it characteristic of Russian tradition and the ritual system of Balkan Slavs (Земцовски 1968: 61–69).

Summing up data relating to characteristics of Đorđević's work on transcriptions of vocal tradition, it is possible to single out principles according to which he approached this complex task. Even though he only implied the key and was occasionally inconsistent in stating the text, intro, chorus, and cries, his contribution is still of exceptional importance for the development of Serbian melography and may be observed in the following:

- Attitude towards folklore music material as substance
- Upgrading of melographic principles and deliberation of specificities of materials through the prefaces of the two collections of folk melodies
- Transcription of meta-data relating to the transcribed examples (name and family name of the performer, geographic origin of the song, context of performing, genre, chorus, etc.).
- Transcription of two-part examples of older rural practices
- Introduction of signs for aberration in pitch
- Transcription of disruption of melody by one syllable (when the melodic caesura is positioned within the syllable)
- Writing down tempo and character of performance of music examples, as well as aberrations in terms of duration of tones and change of tempo.

example No. 286; 141, example No. 390 etc.), and more rarely in central parts (Ђорђевић 1928: 72, example No. 188).

²² There are few examples with double (Ђорђевић 1931: 15, example No. 54; 16, example No. 57 and 58), or triple appoggiaturas (Ђорђевић 1931: 16, example No. 60; 18, example No. 65).

²³ This performing manner may be especially observed in ritual songs [*lazaričke*] (Ђорђевић 1931: 6, example No. 18), singing while digging corn (Ђорђевић 1931: 39, example No. 141), wedding songs (45, example No. 167), and love songs (Ђорђевић 1931: 15, example No. 56).

Based on these observations, we may conclude that Vladimir Đorđević is an important figure in development of the methodology of transcription in Serbia. He is one of the first Serbian transcribers who did not transcribe traditional music only for the purpose of its artistic processing, but who also documented it as intangible cultural heritage. Despite the fact that he could not make a recording of collected materials, it is obvious that he strived to achieve the most meticulous melography possible, to approach descriptive transcriptions (Seeger 1958: 184–195). In Serbia, further development of this sphere of ethnomusicology is based on the foundations he established in his works, as well as on dilemmas that he tried to resolve.

LIST OF REFERENCES

- Abraham, Otto, und Hornbostel, Erich M. von (1909/1910) "Vorschläge für die Transkription exotischer Melodien", *Sammelbände der Internationalen Musikgesellschaft*, Jg. 11, Berlin, 1–25.
- Bartók, Bela and Lord, Albert (1951) *Serbo-Croatian Folk Songs*. New York: Columbia University Press.
- Dević, Dragoslav (1960) „Sakupljači narodnih melodija u Srbiji i njihove zbirke“, *Glasnik Etnografskog muzeja*, knj. 22–23: 99–122. / Девић, Драгослав (1960) „Сакупљачи народних мелодија у Србији и њихове збирке“, *Гласник Етнoгpафској музеја*, књ. 22–23: 99–122.
- Dević, Dragoslav (1974) *Osnovna melografska uputstva*, Beograd: Univerzitet umetnosti u Beogradu.
- Đorđević, Vladimir (1924) „Iz naše narodne muzike u Južnoj Srbiji“, *Nova Evropa*, knj. X, br. 11: 350–352.
- Đorđević, Vladimir (1928) *Srpske narodne melodije (Južna Srbija)*, Skoplje: Skopsko naučno društvo. / Владимир Ђорђевић (1928) *Српске народне мелодије (Јужна Србија)*, Скопље: Скопско научно друштво.
- Đorđević, Vladimir R. (1931) *Srpske narodne melodije (Predratna Srbija)*, Beograd: izdanje autora. / Ђорђевић, Владимир Р. (1931) *Српске народне мелодије (Предрајина Србија)*, Београд: издање аутора.
- Ellingson, Ter (1992) „Transcription“. In H. Myers (red.) *Ethomusicology: An Introduction*, The Norton/Grove Handbooks in Music, New York – London: W. W. Norton & Company, 1992, 110–152.

- Erdeljanović, Jovan (1924) „Etnički položaj Srba Stare Srbije i Makedonije među Južnim Slovenima“, *Nova Evropa*, 1924/X/II (11. oktobar): 327–335.
- Golemović, Dimitrije (2011) „Vladimir R. Đorđević“. U Dragan Stojmenović (ur.) *Melodije i fotografija*. Tematski zbornik posvećen Vladimiru Đorđeviću, Bor: Narodna biblioteka Bor, 5–14. / Големовић, Димитрије О. (2011) „Владимир Р. Ђорђевић“. У Драган Стојменовић (ур.) *Мелодије и фотографија*. Тематски зборник радова посвећен Владимиру Ђорђевићу, Бор: Народна библиотека Бор, 5–14.
- Janković, Ljubica S. (1969) „Vladimir Đorđević – pionir etnomuzikologije u Srbiji“. U Vladimir R. Đorđević, *Ogled srpske muzičke bibliografije do 1914. godine*, za štampu priredila Ksenija B. Lazić, Beograd: Narodna biblioteka SR Srbije – Nolit, 9–32. / Јанковић, Љубица С. (1969) „Владимир Ђорђевић – пионир етномузикологије у Србији“. У Владимир Р. Ђорђевић, *Оглед српске музичке библиографије до 1914. године*, за штампу приредила Ксенија Б. Лазич, Београд: Народна библиотека СР Србије – Нолит, 9–32.
- Joksimović, Božidar i Đorđević, Vladimir (1899) „Pitanja za prikupljanje muzičkih običaja u Srba“, *Karadžić*, sv. VI: 268–270. / Јоксимовић, Божидар и Ђорђевић, Владимир (1899) „Питања за прикупљање музичких обичаја у Срба“, *Караџић*, св. VI: 268–270.
- Hood, Mantle (1971) *The Ethnomusicologist*, New York: McGraw-Hill.
- Karadžić Stefanović, Vuk (1964) *Pjesnarica*. Izdanje o stogodišnjici smrti Vuka Stefanovića Karadžića, Beograd: Prosveta. / Караџић Стефановић, Вук (1964) *Пјеснарица*. Издање о стогодишњици смрти Вука Стефановића Караџића, Београд: Просвета.
- Karić, Vladimir (1997) „Melodije narodnih pesama i igara, svirke i igre“. U *Srbija – Opis zemlje, naroda i države*, Beograd: KIZ „Kultura“, 187–202. / Карић, Владимир (1887) „Мелодије народних песама и игара, свирке и игре“. У *Србија – Опис земље, народа и државе*, Београд: КИЗ „Култура“, 187–202.
- Litvinović, Selen (1999) „Значај Владимира Ђорђевића за развој етномузикологије у Србији“, *Razvitak*, XXXIX (201–202): 135–137. / Литвиновић, Селена (1999) „Значај Владимира Ђорђевића за развој етномузикологије у Србији“, *Развиџак*, XXXIX (201–202): 135–137.
- Maksimović, Irina (1997) *Srpske narodne melodije Vladimira Đorđevića*, neobjavljeni seminarski rad, FMU u Beogradu.
- Marković, Mladen (1994) „Etnomuzikologija u Srbiji“, *Novi Zvuk* 3: 19–30. / Марковић, Младен (1994) „Етномузикологија у Србији“, *Нови Звук* 3: 19–30.

- Merriam, Alan (1964) *The Anthropology of Music*. Evanston, Ill.: Northwestern University Press.
- Mokranjac, Stevan St. (1996) *Etnomuzikološki zapisi* (red. Dragoslav Dević), Sabrana dela Stevana St. Mokranjca, tom 9, Knjaževac – Beograd: Nota – Zavod za udžbenike i nastavna sredstva. / Мокрањац, Стеван Ст. (1996) *Етнoмузикoлoшкe зaписи* (ред. Драгoслaв Дeвић), Сaбрaнa дeлa Стeвaнa Ст. Мoкрaњaцa, тoм 9, Књaжeвaц – Бeогрaд: Нoтa – Зaвoд зa уџбeникe и нaстaвнa срeдствa.
- Nenić, Iva (2011) „Postoje li prave narodne pesme i melodije u gradovima?” (prilog istoriji koncepcija tradicionalne muzike u Srbiji)“. U Dragan Stojmenović (ur.) *Melodije i fotografija*. Tematski zbornik radova posvećen Vladimiru Đorđeviću, Bor: Narodna biblioteka Bor, 51–65. / Нeнић, Ивa (2011) „Пoстoje ли прaвe нaрoднe пeсмe и мeлoдиje у грaдoвимa? (прилoг истoрији кoнцeпциjа трaдициoнaлнe музикe у Србији)“. У Дрaгaн Стoјмeнoвић (ур.) *Мeлoдиje и фoтoгрaфиjа*. Тeмaтски збoрник рaдoвa пoсвeћeн Влaдимиру Ђoрђeвићу, Бoр: Нaрoднa библиoтeкa Бoр, 51–65.
- Nettl, Bruno (1983) *The Study of Ethnomusicology (Thirty-One Issues and Concepts)*, Urbana and Chicago: University of Illinois Press.
- Petrović, Radmila (1989) *Srpska narodna muzika (pesma kao izraz narodnog muzičkog mišljenja)*, Beograd: SANU – Muzikološki inistitut SANU. / Петровић, Радмила (1989) *Српска народна музика (пeсмa кao изрaз нaрoднoј музичкoј мишљeњa)*, Бeогрaд: САНУ – Музикoлoшкe институт САНУ.
- Radinović, Sanja (2010a) „Napisi o tradicionalnom muzičkom nasleđu jugoslovenskih naroda u časopisu *Nova Evropa*“. U Marko Nedić i Vesna Matović (ur.) *Nova Evropa (1920–1941)*, zbornik radova, Beograd: Institut za književnost i umetnost, 617–633. / Рaдинoвић, Сaњa (2010a) „Нaписи o трaдициoнaлнoм музичкoм нaслeђу југoслoвeнских нaрoдa у чaсoпису *Нoвa Еврoпa*“. У Мaркo Нeдић и Вeснa Мaтoвић (ур.) *Нoвa Еврoпa (1920–1941)*, збoрник рaдoвa, Бeогрaд: Институт зa књижeвнoст и умeтнoст, 617–633.
- Radinović, Sanja (2010b) „Suggestions for transcribing exotic melodies: A cornerstone in the Babel tower of ethnomusicological methodology”, *New Sound* 35 (I/2010): 28–38.
- Seeger, Charles (1958) „Prescriptive and Descriptive Music-Writing“, *The Musical Quarterly*, Vol. 44, No. 2: 184–195.
- Zemcovski, Izalij (1968) „Prilog pitanju strofike narodnih pesama (iz južnoslovensko-ruskih paralela“, *Narodno stvaralaštvo – folklor*, sv. 25: 61–69. / Зeмцoвски, Изaлиj (1968) „Пpилoг питaњу стрoфикe нaрoдних пeсaмa (из јужнoслoвeнскo-руских пaрaлeлa“, *Нaрoднo ствaрaлaшћивo – фoлклoр*, св. 25: 61–69.

Žganec, Vinko (1948) „Kako da leksikografiramo narodne popijevke?“, *Muzičke novine* 5–6 (25–26) (svibanj – lipanj / maj – juni): 1–2.

Živčić, Ana (2008) *Razvoj transkripcije i notacije u srpskoj etnomuzikologiji*, neobjavljeni seminar-ski rad, FMU u Beogradu. / Живчић, Ана (2008) *Развој транскрипције и нотације у српској етномузиколоији*, неobjављени семинарски рад, ФМУ у Београду.

САЊА РАНКОВИЋ

Допринос Владимира Р. Ђорђевића транскрипцији вокалне праксе

(РЕЗИМЕ)

Владимир Ђорђевић представља посвећеног сакупљача музичкофолклорне грађе с краја XIX и почетка XX века, чија активност је била усмерена ка документовању традиционалне музике. Иако није поседовао фонограф, те није био у могућности да звучно сними примере традиционалног музицирања, тежио је минуциозном записивању музичког текста радећи „по слуху“. Током богате музичке каријере допринео је развоју методе транскрипције вокалне праксе као специфичног процеса претварања звучног записа у графичку слику. Основне постулате свог рада публиковао је у предговорима својих капиталних дела: *Српске народне мелодије (Јужна Србија)* и *Српске народне мелодије (Предрајина Србија)*. У њима се сагледава Ђорђевићев однос према музичкофолклорном материјалу као материји и уздизање мелографских начела и размишљања о специфичностима грађе. Анализом начина бележења метаподатака, као и поетских и музичких карактеристика у назначеним делима, запажа се да је Ђорђевић имплицирао тоналитет и повремено недоследно излагао поетски текст, уводне сегменте мелострофа, рефрене и извике. Упркос томе, његов допринос је изузетно значајан за развој српске транскрипције и огледа се у: записивању метаподатака везаних за забележене примере (име и презиме извођача, локацију одакле је песма, контекст извођења, жанр, рефрен и друго), транскрипцију двогласних примера старије сеоске праксе, увођењу ознака за интонативна одступања, записивању прекидања мелодије на једном слогу (када је мелодијска цезура позиционирана у слогу) и бележењу темпа и карактера интерпретације.

Кључне речи: Владимир Ђорђевић, транскрипција, вокална пракса, *Српске народне мелодије (Јужна Србија)*, *Српске народне мелодије (Предрајина Србија)*.

CIP - Каталогизација у публикацији
Народна библиотека Србије, Београд

78

МУЗИКОЛОГИЈА : часопис Музиколошког
института САНУ = Musicology : journal of the Insti-
tute of Musicology SASA / главни и одговорни
уредник = editor-in-chief Александар Васић. - 2001,
бр. 1- . - Београд : Музиколошки институт САНУ,
2001- (Београд : Скрипта Интернационал). - 25 cm

Полугодишње. - Текст на срп. и више светских
језика. - Друго издање на другом медијуму:
Музикологија (Online) = ISSN 2406-0976
ISSN 1450-9814 = Музикологија
COBISS.SR-ID 173918727
