

29

II/2020

**М**УЗИКОЛОГИЈА  
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. The 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 Лофорг***

„ИЗВИТОПЕРЕЊЕ УКУСА ЉУДИ“: LĂUTARI 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 SERBIAN  
MUSICAL FOLKLORISTICS\*

---

*Sanja Radinović<sup>1</sup>*

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

*Dimitrije O. Golemović<sup>2</sup>*

Full professor, retired, Faculty of Music,  
Department for Ethnomusicology, Belgrade, Serbia

ДОПРИНОС ВЛАДИМИРА Р. ЂОРЂЕВИЋА СРПСКОЈ МУЗИЧКОЈ  
ФОЛКЛОРИСТИЦИ

---

*Сања Радиновић*

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

*Димитрије О. Големовић*

редовни професор у пензији, Факултет музичке уметности,  
Катедра за етномузикологију, Београд, Србија

Received: 15 September 2020

Accepted: 1 November 2020

Original scientific paper

АБСТРАКТ

Vladimir R. Đorđević (1869–1938), one of the pioneers of Serbian ethnomusicology, achieved outstanding results in various fields; his work is based on Ser-

\* This study is the result of work on the project Music and Dance Tradition of Multiethnic and Multicultural Serbia (No. 177024), funded by the Ministry of Education, Science and Technological Development of the Republic of Serbia.

1 radinovicsanja62@gmail.com

2 golemovicd@gmail.com

bian musical folklore. Several dozen of his publications belong to the domain of ethnomusicology, as well as music pedagogy and popularization of folk music. However, for decades, their often very similar titles, as well as numerous repeated and sometimes revised editions, have discouraged researchers from acquiring a clear idea of his overall music-folkloristic contribution. The primary goal of this paper is to create a precondition for a more objective evaluation of Đorđević's work, in the context of the time to which he belonged.

KEYWORDS: Vladimir R. Đorđević, Serbian musical folkloristics, history of Serbian ethnomusicology, Serbian musical folklor and musical pedagogy, popularization of Serbian folk melodies.

#### АПСТРАКТ

Један од пионира српске етномузикологије, Владимир Р. Ђорђевић (1869–1938), постигао је запажене резултате на различитим пољима. Његов рад је заснован на проучавању српског музичког фолклора. Велики број публикација припада области етномузикологије, али и педагогије и популаризације народне музике. Међутим, деценијама су њихови слични наслови, као и бројна поновљена и понекад ревидирана издања онемогућавала истраживачима да стекну јасну идеју о Ђорђевићевом укупном доприносу музичкој фолклористици. Основни циљ овог рада јесте да се створе предуслови за објективније сагледавање Ђорђевићевог опуса у контексту времена којем је припадао.

Кључне речи: Владимир Р. Ђорђевић, српска музичка фолклористика, историја српске етномузикологије, српски музички фолклор и музичка педагогија, популаризација српских народних мелодија.

Vladimir R. Đorđević (1869–1938) belonged to a group of intellectuals who, although praised for their numerous important results, which were often exposed to public views, did their work in silence, devotedly and constantly – without pomp, without the expectation of recognition. Along with his innate personality traits, the fact that Đorđević grew up in a family of priests, committed to Christian virtues and traditional values, certainly carried at least part of the explanation for such character traits that adorned this tireless devotee to Serbian folk music, teaching and music pedagogy, music historiography, bibliography and theory, composition, music museology and, last but not least, amateur photography. Growing up in difficult times and poverty resulted in his modesty, simplicity and commitment to the common good. Contemporaries described him as a reliable and demanding professional, especially in the field of pedagogy, and at the same time as a dignified person who persistently represented the system of social values of that time and who gained great respect.

Vladimir R. Đorđević was born on 2 December 1869, in the village of Brestovac near Bor (in eastern Serbia). His ancestors were among the most famous inhabitants of the Sokobanja region (also in eastern Serbia) and of the province of Vojvodina (northern part of Serbia) (Janković 1969a: 9); several members of his immediate family, just like Vladimir himself, achieved a great reputation throughout the country with their achievements. Namely, his brother Tihomir Đorđević (1868–1944) became a famous ethnologist and Fellow of the Serbian Academy of Sciences, while his nieces, Danica S. Janković (1898–1960) and Ljubica S. Janković (1894–1974), who was also elected a member of the Academy, laid the foundations of ethnochoreology and contributed significantly to ethnomusicological development in Serbia.

Vladimir R. Đorđević graduated from the Teacher's School in Niš in 1890, which determined his basic vocation, upgraded by the musical education that he acquired in Vienna and Prague until 1901. In the meantime, and after that, he worked in various towns and villages in Serbia, obeying the state-controlled distribution of teaching staff, which was a common practice in the pedagogical system of that time, by means of which a balanced development of the entire country was secured. His first employment was in the villages of Kulina and Lužani near Aleksinac, then in Aleksinac, Pirot, Valjevo, Vranje, Jagodina, and finally in 1912 in Belgrade, where he retired in 1924 and died on 22 June 1938. He changed various occupations, orienting himself more and more towards music over time, while pedagogy still greatly marked his career – he was first a teacher, then a choirmaster, a senior teacher of music and singing, a senior teacher of skills, a professor at the III Belgrade Gymnasium, and part-time professor of music theory and harmony at the Music School 'Stanković'. In 1927, he also became the manager of the Museum at the Music Society 'Stanković', an affiliated institution which he had founded two years earlier. During World War I, Đorđević was in exile in France (in Bordeaux, Nice and Bolier), where he taught music to Serbian students, led choirs and worked on the affirmation of our musical culture abroad.

Despite the fact that he was a versatile person in the music culture of Serbia and, according to his basic vocation, a pedagogue, Vladimir R. Đorđević based his extensive activity largely on Serbian folklore (and to a lesser extent Macedonian, i.e. 'South-Serbian', as it was known in his time<sup>3</sup>). He inherited such a starting point, as well as his multifaceted approach to the music occupation, from his great predecessors, above all from Kornelije Stanković (1831–1865) and Stevan Stojanović Mokranjac (1856–1914). Another thing that connects Đorđević with them is that different aspects of his work often intertwine and overlap, which reveals his primary affiliation with the paradigm of the 19th century. Consequently, in Đorđević's musical work, one can recognize some general features characteristic for the time in which he grew up – namely, the combination of collecting folk melodies and creative work within the so-called 'national school', and the popularization of folk music through harmonizations and arrangements and in his case also the connection of all of the mentioned with music pedagogy.

3 It is the area of today's Republic of North Macedonia.

For these reasons, Đorđević's overall music-folkloristic contribution cannot be seen only through collecting, research and museological work, but certain music pedagogical interventions must be added to that picture, as well as his efforts undertaken with the aim of popularizing folk music. We therefore consider the main goal of this paper to be a more precise categorization of Đorđević's results in all of the aforementioned areas. It should establish the future adoption of a more objective assessments of him as a Serbian musical folklorist – the fulfillment of an important task, which, although eight decades have passed since Đorđević's death, has not been approached with sufficient attention in Serbian ethnomusicology.<sup>4</sup>

### COLLECTING, RESEARCH AND MUSEOLOGICAL CONTRIBUTION

The circumstances in which Đorđević spent his young days, and his subsequent pedagogical employments in various places in Serbia, enabled him to get acquainted with the diversity of traditional musical dialects of our people. His affinity for Serbian folk music appeared in his youth. At that time, his first melographic records from the Aleksinac and Sokobanja areas were made, which he published in two articles in the magazine *Pobratimstvo* back in 1892; these were his first papers with which he went public (Đorđević 1892a; 1892b).

Shortly afterwards, being aware of the fact that the scientific approach to musical folklore conditions the existence of a sufficient number of collected melodies – the amount of which in his time was very modest – he carefully compiled an exhaustive list of "Pitanja za prikupljanje muzičkih običaja u Srba" ["Questions for Collecting Musical Customs among Serbs"], together with composer Božidar Joksimović (1868–1955). He published it in the magazine *Karadžić* in 1899, hoping for a greater response from amateur collectors (Joksimović and Đorđević 1899).

Many years followed, in which he himself was intensively devoted to collecting melodies in the field. That work was crowned by two capital collections from the last decade of his life – *Srpske narodne melodije (Južna Srbija)* [*Serbian Folk Melodies (Southern Serbia)*], published in 1928 by the Skopje Scientific Society (Đorđević 1928a), and *Srpske narodne melodije (predratna Srbija)* [*Serbian Folk Melodies (Pre-war Serbia)*], published in Belgrade in 1931 (Đorđević 1931b). He self-financed the fieldwork, "tearing his own garments and eating his own bread", as he used to say,

4 Đorđević's folkloristic work has been written about several times since his time, in different types of papers (cf. [anonim] 1926; 1932; 1938; Šijački 1925; 1928; Špoljar 1928; Zorko 1933–1934a; 1933–1934b; Milojević 1938; Živković 1938; Lazić 1966; Janković 1969a; Đurić-Klajn 1971a; Pavlović 1990; Litvinović 1999; Gajić 2007; Radinović 2010; Golemović 2011; Nenić 2011; Mijić 2011; Pejović 1984 etc.), even in some foreign publications (cf. Bartók 1978; Janković 1975; Krader 1993; etc.). However, all these writings, including a few very thorough ones, shed light only on certain segments of his contribution. Given the importance of Đorđević in the history of Serbian musical folklore, a synthetic study of this person is forthcoming as a task for the younger generations of our ethnomusicologists.

and the same goes for the publication of 'Pre-war Serbia', which he had to finance himself, because the state did not always sufficiently understand the importance of musical folklorists' activities.<sup>5</sup> With these collections – highly valued abroad and by such authorities as, for example, Béla Bartók (1881–1945) (Bartók and Lord 1978: 27) – a very valuable material, which has largely disappeared from living practice today, was saved from oblivion. The first collection consists of 428 examples, most of which are from the present-day North Macedonia, and only a few dozen from today's Serbia. It was created on the basis of Đorđević's four-month fieldwork in Southern Serbia in 1925 and completed by a study in French, written by the eminent Belgian musicologist Ernest Closson (1870–1950), Đorđević's friend from the time spent in exile. The second title is especially important for us – it contains 597 records from various Serbian regions, mostly vocal and fewer instrumental, which Đorđević collected before World War I. The meta-data added to his transcriptions refer to the places of recording, the genre affiliation of the songs and the names of folk instruments in instrumental examples, and all of that, for the most part, represents a certain shift in relation to the collecting praxis of his predecessors. This collection also contains some of the earliest examples of old two-part singing recorded in our territory; Đorđević was the first one to start collecting and publishing these in Serbia, since 1924 (Đorđević 1924b). Progress is also occasionally evident in the domain of melography, when comparing his transcriptions with those of older melographers. During the fieldwork, Đorđević was never without his violin, an instrument he befriended as a child and which always played a key role in his unique method of field melography. Namely, in order to check the accuracy of everything that he heard on the spot, he would sing and play each melody to his informants, before writing it down in the field notebook.<sup>6</sup>

The completeness of insight into Đorđević's melographic contribution cannot be achieved without the taking into account the help he provided to his nieces Danica S. Janković and Ljubica S. Janković, by making corrections and amendments to several hundred of their recordings of dance melodies, published in their first three books

5 At the end of the Preface to this book, Đorđević says the following: "Finally, let me mention that I recorded all of the melodies in this collection while traveling around Serbia at my own expense. I never managed to get help from either side. Also, I am also forced to print them with my own money. Otherwise it would not be possible. I only owe a great debt of gratitude to Mr. Božidar Maksimović, the Minister of Education, who gave me a sum of ten thousand dinars from the funds of the Ministry of Education to print this book, and thus covered almost one third of my expenses. I thank him very much!" (Đorđević 1931b: XIV). Before that, Đorđević publicly pointed out the indifference of the state towards the financial and other difficulties that collectors of folk melodies had been facing in Serbia. He believed that the solution was in systematically designed field work under the auspices of the state, in a more thorough approach of professionals to this work, in the primary commitment to the rural environment, and finally in the serial publication of results financed by the state (Đorđević 1922k: 80–81; Radinović 2010: 622).

6 Like almost all our collectors from the interwar period, Đorđević recorded folk melodies on the field directly 'by ear', while the phonograph was used only by Borivoje Drobnjaković (1890–1961) and, particularly, Kosta P. Manojlović (1890–1949).

of *Narodne igre* [*Folk Dances*], in 1934, 1937 and 1939 (Janković and Janković 1934; 1937; 1939).<sup>7</sup>

Apart from the forewords to his collections, Đorđević manifested himself as a researcher of Serbian folk music heritage by means of about twenty smaller articles, published in various journals between 1892 to 1931, which are chronologically ordered almost without overlap – in *Pobratimstvo* (Đorđević 1892a; 1892b), *Karadžić* (Joksimović and Đorđević 1899), *Delo* (Đorđević 1905b), *Muzički glasnik* (where he was one of the initiators and a member of the editorial board in 1922) (Đorđević 1922a–j), *Nova Evropa* (Đorđević 1922k; 1923; 1924a–b), *Glasnik Skopskog naučnog društva* (Đorđević 1925), *Sv. Cecilija* (Đorđević 1928b), *Muzika* (Đorđević 1928c), *Glasnik Muzičkog društva “Stanković”* (Đorđević 1928d; 1929a) and *Glasnik Etnografskog muzeja u Beogradu* (Đorđević 1929b; 1931a). As the type of his articles changed over time – from short announcements for the broader cultural public to already professional articles intended for musically educated audiences – so did the journals of different profiles where he published his texts. It also shows the gradual maturation of Đorđević’s thoughts about musical folklore in Serbia at the turn of the 19th and 20th centuries, but also the change of two great historical music-folkloristics paradigms, to which he belonged. Faced with the lack of basic factography about our musical heritage, its accelerated transformations and disappearance and insufficient state interest in the fundamental values of national culture, Đorđević pointed out the problems and ways of solving them in these articles (Đorđević and Joksimović 1899; Đorđević 1922k) and dealt with terminological issues that also had to be clarified (Đorđević 1923). Also, on rare occasions he published music-folkloristic material (Đorđević 1892a; 1892b; 1922c; 1928c) or smaller thematic discussions (Đorđević 1924a; 1924b). In addition, being already dedicated to music historiography, he referred to some important points from the past and the current time (Đorđević 1905b; 1922b; 1922f–i; 1922j; 1928d), as well as to the concrete contributions of his predecessors and contemporaries (Đorđević: 1922a; 1922d; 1922e; 1929a; 1931a; 1950; 1969). In this regard, it is necessary to point out his valuable informative text “Ogled bibliografije srpske narodne muzike” [“Essay on the Bibliography of Serbian Folk Music”], published in the *Glasnik Etnografskog muzeja u Beogradu*, which expanded his pioneering music bibliographic work to the field of musical folkloristics, listing the contributions of his predecessors and contemporaries until 1931. He explained his goals as follows:

“I tried to note here only those things that really represent Serbian folk music: folk melodies and what is written about folk music. This includes those folk melodies that have been harmonized for various purposes, for example *Rukoveti* by St. Mokranjac, because it is often the case that these melodies have been recorded and saved from oblivion only there. Besides, I have listed the books in which, in addition to purely folk melodies, there are also artistic ones; they have been listed only because of those folk melodies” (Đorđević 1931a: 120).

7 The authors emphasized Đorđević’s valuable support in their prefaces to books II and III, and also expressed their deep gratitude by dedicating book III to him posthumously.

Three valuable musical-ethnographic contributions also originated from the most mature, interwar period of Đorđević's work. Two of them are concerned with ethnoorganology – “Skopske gajdardžije i njihovi muzički instrumenti” [“Skopje Bagpipers and Their Musical Instruments”], published in the *Glasnik Skopskog naučnog društva* (Đorđević 1925), and “Nekoji dečji narodni muzički instrumenti” [“Some Children's Folk Musical Instruments”], which found a place in the magazine *Sv. Cecilija* (Đorđević 1928b). These texts, associated with the corpus of Đorđević's remaining works dedicated to folk musical instruments and instrumental melodies, qualify this researcher as the most important forerunner in the field of ethnoorganology in Serbia until the mid-20th century. The last title from this group is a small monograph “Nekoliko reči o igranju i pevanju u Herceg Novome” [“A Few Words about Dancing and Singing in Herceg Novi”], also printed within the *Glasnik Etnografskog muzeja u Beogradu* (Đorđević 1929b), which is the only contribution of this kind in Đorđević's opus. Papers of that type were otherwise more characteristic of the approach of his younger colleague Kosta P. Manojlović, and after that they found a place in the writings of most Serbian ethnomusicologists until the present day. In addition to those already mentioned, Đorđević's articles, although deprived of a firm theoretical basis and detailed elaboration, raise numerous other topics and issues, still relevant today: namely, problems related to the methodology of melography, to structural characteristics of vocal and instrumental examples, to features of old two-part singing, melopoetic shaping, musical acculturation and the influence of urban folklore on the rural.

As it was mentioned before, Đorđević's unique museological contributions, made at the Music Society ‘Stanković’, belong in the framework of Đorđević's ethnomusicological activity. The central part of the inventory of the associated Music Museum, which Đorđević founded himself in 1925 and whose head he was appointed at its opening two years later, was a rich collection of folk music instruments that he acquired in the area of Southern Serbia (Đorđević 1928d; Skripka 1938). Unfortunately, most of it was destroyed during World War II (Đurić-Klajn 1971b: 181), and what was left is still preserved at the Belgrade Music School ‘Stanković’ (derived from the previously mentioned eponymous society), and today it is mostly in a very bad condition.<sup>8</sup>

8 According to our knowledge, selected specimens of the preserved instruments were last exhibited to the public in the school premises from 8 to 17 September 2006, as part of the ‘European Heritage Days’ event, and also during the already mentioned celebration of the 150th anniversary of Đorđević's birth in the National Library of Serbia, in December 2019.

## MUSIC PEDAGOGY

Not only Đorđević's profession, but also the time in which he worked, demanded from him a significant engagement in the field of musical education of his compatriots. His pedagogical influence was multifaceted and long-lasting, and was especially felt while he was working as a senior teacher of music and singing at the Teacher's School for men in Jagodina (1907–1912). According to some opinions, it was so impressive that this educational institution was then the strongest centre of the development of Serbian music culture (Janković 1969a: 20).

The music-pedagogical influence of Vladimir R. Đorđević was equally significant, radiating through his few dozen textbooks and other didactic writings (Ibid.: 21; Janković 1969b). All of them can be classified into four groups: a) music theory contributions; b) practicums for playing certain instruments (specifically, violin and flugelhorn); c) methodology of sight singing; and d) song collections for school youth.

Here, we will briefly refer to the last category, because it, as well as the titles intended for the popularization of folk music, directly concerns Đorđević's musical-folkloristics activities. Song collections for school youth contain material of different origin, i.e. composed songs, as well as examples of traditional folk singing.

Whether it is about folk songs for one voice, or those that are harmonized for two, three or four voices, the purpose of these publications has conditioned Đorđević's occasional minimal intervention in original folklore transcriptions, which mainly comes down to adjusting them to the range of children's voices, and simplification and convergence of the content of the lyrics to children's age.

Đorđević's first publication of this kind was published in 1896, at the time of his studying at the conservatory in Vienna. It is a collection of about twenty folk melodies harmonized for a mixed choir, published in Belgrade under the title *Srpske narodne melodije (skupio i harmonizirao za mešoviti hor)* [*Serbian Folk Melodies (collected and harmonized for mixed choir)*] as a supplement to *Prosvetni glasnik XVII* [*Educational Bulletin XVII*] for that year (Đorđević 1896). It was one of the first articles that Đorđević ever published, and which, as a seed that hints at a future branched tree, dealt with collecting work, music pedagogy, and the popularization of musical folklore in equal measures.

Another very significant work by Đorđević from this group of didactic titles was published in Jagodina in 1909: his *Zbirka odabranih pesama (U jedan, dva, tri i četiri glasa, za školsku omladinu)* [*Collection of Selected Songs (For One, Two, Three and Four Voices, for School Youth)*] (Đorđević 1909a). It was in fact the third and significantly expanded edition of *Zbirka dečjih pesama* [*Collection of Children's Songs*], previously published in 1904 and 1906 (Đorđević 1904a). The best evidence of the reputation and influence of this extended publication is the fact that it was published four more times in Belgrade by the *Izdavačka knjižarnica Gece Kona* [*Geca Kon Publishing House*] (1920, 1921, 1924 and 1927).<sup>9</sup> This Đorđević's collection was in-

9 Moreover, the authors of this article remember that they themselves used to learn some of these



tended for pupils of primary schools and high schools. Out of a total of 88 enclosed songs, 25 are folk songs, and the remaining 63 are compositions by various authors active in the musical life of that time. An important innovation in this songbook was Đorđević's introductory theoretical text "Priprema za notno pevanje" ["Preparation for Sight Singing"], with basic instructions provided by the author for one, in his words, "very little dealt-with subject thus far". As a pedagogue who was wholly dedicated to his work, Đorđević took special care of educating the spirit of the youth of that time, carefully choosing both folk and art songs whose lyrics radiated patriotism and affirmed universal human values.

*Pevanka za učenike osnovnih i učiteljskih škola u Kraljevini Srba, Hrvata i Slovenaca* [Songbook for Primary and Secondary School Students in the Kingdom of Serbs, Croats and Slovenes], published in Belgrade in 1928, is certainly Đorđević's most significant achievement in the field of music pedagogy based (also) on music folklore (Đorđević 1928e). A year earlier, it received the support of the Ministry of Education, which recommended it as a textbook at the educational levels mentioned in the title of the book. Its conception is similar to that of the previously discussed collection: a slightly changed introductory text with basic instructions for sight singing is followed by as many as 148 folk and art songs by Serbs, Croats and Slovenes. Đorđević selected a total of 35 examples of Serbian folk songs from various sources, and he also recorded several from his memory. He presented most of them in the basic form, and adapted a few for singing in two or three voices. He published about one half of this folk material in the book for the first time, while the remaining examples were known from the previously mentioned *Zbirka odabranih pesama (U jedan, dva, tri i četiri glasa, za školsku omladinu)* [Collection of Selected Songs (For One, Two, Three and Four Voices, for School Youth)].

Finally, the corpus of didactic publications should be completed by the *Liturgija nedeljna ili praznična kad se peva "Blaženi"* [Sunday or Holiday Liturgy When "Blessed" is Sung], Đorđević's harmonization of church melodies for the male choir, created in 1903, then in 1909 recomposed as a two-part version for school youth (Đorđević 1903; 1909b).

## FOLK MUSIC POPULARISATION

The popularization of folk music through adaptation, harmonization and composer's treatment was a constant feature of Đorđević's musical activity until the end of his life. He published numerous collections created for this purpose in Jagodina and Belgrade, in rare cases in Vienna and France, and these publications often had various reprints due to the great interest of amateur musicians.

We should first of all single out *Narodna pevanka* [Folk Songs Collection] from 1926, as a very popular and influential one, in which the records remained the most similar to the field originals (Đorđević 1926). This compilation of songs by Serbs,

songs in the lower grades of primary school, during the 1960s and 1970s.

Croats and Slovenes, which Đorđević composed of 250 selected examples from his own manuscript melographic material, as well as recordings and compositions by various authors, was intended for a wide readership in the cities of the Kingdom of Serbs, Croats and Slovenes. As can be seen from the Preface, the creation of this collection was prompted by Đorđević's concern about the degradation of folk songs in the urban environment and his determination to oppose such a situation:

“Today, singing among our people is in a terrible state. Not only that it fails to develop, but actually degenerates. To put it simply, rubbish songs are sung. What is sung by the people in small towns is unbearable. Follow the soldiers, what they sing during the march, follow the students, when they are on excursions, listen to the students, when they are having fun, stop by the taverns, in Dorćol, Vračar, Savamala, or in our small towns, and listen to the supposed professional singers; and, if you have at least a little feeling for the beauty of the songs and their performance, you will have to close your ears not to hear them. Meaningless, ambiguous, very often banal words, whose Christian names one can not discern, with savage howling, or with a simple, but pretentious sprouting of a mixture of distorted bits of both our own and foreign melodies and their adaptations, or creations of untalented tamburitza players, singers and Gypsies – that is how our singing in small towns sounds today. In the villages, the folk singing is slowly disappearing and is being corrupted by the bad urban influence. Today the masses are singing worse than a few decades ago” (Ibid.: III).

Considering the relation to the original material, Đorđević's *Narodna pevanka* [*Folk Songs Collection*] is the most similar to the collection of folk instrumental melodies, in transcription for his favourite instrument, published in Vienna in 1905 under the title *Trideset srpskih igara za violinu* [*Thirty Serbian Dances for Violin*], and reissued in Belgrade in 1928 (Đorđević 1905a). At the end of this publication, there is the author's note that explains which traditional melodies from this collection are for Serbian folk flute (*frula*) or bagpipes (*gajde*), which belong to the repertoire of Roma musicians, and which ones Đorđević composed himself. A similar collection with as many as 126 examples appeared in 1933, under the title *Srpske igre za violinu* [*Serbian Dances for Violin*] (Đorđević 1933).

However, Đorđević much more frequently harmonized folk melodies in his publications for the wider readership. Under the name *Srpske narodne melodije* [*Serbian Folk Melodies*], he prepared a whole series of songs for mixed or male choir, in eight volumes with 30 melodies each, and published them in Jagodina and Belgrade from 1904 to 1921 (Đorđević 1904b; 1904c; 1907a–c; 1921a–c).<sup>10</sup> A similar type is his already mentioned harmonization of church melodies for the male choir from 1903, i.e. *Liturgija nedeljna ili praznična kad se peva "Blaženi"* [*Sunday or Holiday Liturgy When "Blessed" is Sung*] (Đorđević 1903), which he reworked in 1931 for mixed choir and supplemented by *Odgovaranje pri rezanju kolača i vodoosvećenju* [*Answering When Cutting Cakes and Water Consecration*] (Đorđević 1931c).

10 The first five volumes were republished in Belgrade in 1928 by the Geca Kon Publishing House (which had previously issued the only editions of volumes 6, 7 and 8 in 1921).

A greater degree of intervention on the original template was also not uncommon in Đorđević's approach to musical folklore in publications intended for the wider readership, and then, of course, these are arrangements that are already very close to original composing. He started such work in 1904, publishing *Tri srpska kola (Ginino, Uzdanica, Veljino) za glasovir* [*Three Serbian Kolo Dances (Ginino, Uzdanica, Veljino) for Piano*] (Đorđević 1904d).<sup>11</sup> In the collection *Trente Danses Serbes pour piano* melodies are arranged for piano (Georgevitch 1918a), while in the one with a similar name, *Trente-cinq chansons populaires serbes pour piano avec chant ad libitum*, the piano accompanies the voice (Georgevitch 1918b). Both publications were published during the Great War, in Bordeaux in 1918, the second one again also in Belgrade in 1930, under the translated title *Trideset i pet srpskih narodnih pesama za klavir sa pevanjem ad libitum* [*Thirty-five Serbian Folk Songs for Piano with Singing ad libitum*] (Đorđević 1930). And finally, this group of publications is completed by one of his last achievements, the arrangement of 55 folk dances in the collection *Narodne igre za gudački orkestar* [*Folk Dances for String Orchestra*], with the leading part entrusted to the flute (Đorđević 1934).

\* \* \*

There are probably several reasons why Đorđević's work has remained, in the perception of Serbian ethnomusicologists to this day, somewhat overshadowed by the attention they paid to other authors of his time. First of all, his contribution was essentially a bridge between the 19th and 20th centuries (which is to be expected, considering the year of his birth); therefore, it is not surprising that in ethnomusicological historical reviews, greater scientific interest has been shown towards the more advanced ways of thinking of Kosta P. Manojlović, or even more advanced Miloje Milojević (1884–1946), although, quantitatively speaking, in certain aspects, Đorđević's results were undoubtedly higher than theirs. In addition, a certain circumvention of Đorđević's work probably stemmed from the fact that it is not always easy to navigate the sea of his publications with similar titles, often in multiple, sometimes revised editions, and in works that often contain similar music content but presented to the public differently – it could be said 'on three parallel tracks', depending on the target group for which they were intended.

A more detailed comparative analysis of Đorđević's accomplishments with the achievements of musical folklorists who worked before World War II is the next step to be taken; we hope that it will be facilitated by the initial picture that we have just created. Serbian ethnomusicology owes this not only to its own history, but also to a respectable man who left behind a lot, but remained modest and always consciously in the background in relation to all that he selflessly gave to his people.

11 Only *Veljino kolo* is a folk melody, while *Ginino* and *Uzdanica* are Đorđević's compositions.

## LIST OF REFERENCES

Vladimir Đorđević's folkloristic references (complete list):

- Georgevitch, Vlad.[imir] R. (1918a) *Trente danses serbes pour piano*, Bordeaux.
- Georgevitch, Vlad.[imir] R. (1918b) *Trente-cinq chansons populaires serbes pour piano avec chant ad libitum*, Bordeaux.
- Đorđević, Vladimir R. (1892a) „Srpske narodne umotvorine. Skupljene ispod Malog Jastrepa”, *Pobratimstvo* 4: 16–20. / Ђорђевић, Владимир Р. (1892a) „Српске народне умотворине. Скупљене испод Малог Јастрепа”, *Побратимство* 4: 16–20.
- Đorđević, Vladimir R. (1892b) „Srpske narodne umotvorine. Skupljene ispod Malog Jastrepa”, *Pobratimstvo* 5–6: 23–26. / Ђорђевић, Владимир Р. (1892b) „Српске народне умотворине. Скупљене испод Малог Јастрепа”, *Побратимство* 5–6: 23–26.
- Đorđević, Vlad.[imir] R. (1896) *Srpske narodne melodije* (skupio i harmonizirao za mešoviti hor), Beograd: Džrjavna štamparija Kraljevine Srbije. / Ђорђевић, Влад.[имир] Р. (1896) *Српске народне мелодије* (скупио и хармонизирао за мешовити хор), Београд: Државна штампарија Краљевине Србије [and separately again in 1896].
- Đorđević, Vlad.[imir] R. (1903) *Liturgija nedeljna ili praznična kad se peva „Blaženi”* (Srpske crkvene narodne melodije. Za muški hor), Jagodina. / Ђорђевић, Влад.[имир] Р. (1903) *Литургија недељна или празнична кад се пева „Блажени”* (Српске црквене народне мелодије. За мушки хор), Јагодина [and again in Belgrade in 1926].
- Đorđević, Vlad.[imir] R. (1904a) *Zbirka dečjih pesama*, Jagodina. / Ђорђевић, Влад.[имир] Р. (1904a) *Збирка деčјих песама*, Јагодина [and again in 1906].
- Đorđević, Vlad.[imir] R. (1904b) *Srpske narodne melodije 1*, Jagodina. / Ђорђевић, Влад.[имир] Р. (1904b) *Српске народне мелодије 1*, Јагодина [and again in Belgrade in 1928].
- Đorđević, Vlad.[imir] R. (1904c) *Srpske narodne melodije 2*, Jagodina. / Ђорђевић, Влад.[имир] Р. (1904c) *Српске народне мелодије 2*, Јагодина [and again in Belgrade in 1928].
- Đorđević, Vlad.[imir] R. (1904d) *Tri srpska kola* (Ginino, Uzdanica, Veljino) za glasovir, Jagodina / Ђорђевић, Влад.[имир] Р. (1904d) *Три српска кола* (Гинино, Узданица, Вељино) за гласовир, Јагодина [printed in Vienna].
- Đorđević, Vlad.[imir] R. (1905a) *Trideset srpskih igara za violinu I*, Jagodina. / Ђорђевић, Влад.[имир] Р. (1905a) *Тридесет српских игара за виолину I*, Јагодина [printed in Vienna; 2nd edition in Belgrade in 1928].
- Đorđević, Vladimir R. (1905b) „Staro bugarsko crkveno pevanje”, *Delo* 36 (2): 265–266. / Ђорђевић, Владимир Р. (1905b) „Старо бугарско црквено певање”, *Дело* 36 (2): 265–266.
- Đorđević, Vlad.[imir] R. (1907a) *Srpske narodne melodije 3*, Jagodina. / Ђорђевић, Влад.[имир] Р. (1907a) *Српске народне мелодије 3*, Јагодина.

- Đorđević, Vlad.[imir] R. (1907b) *Srpske narodne melodije 4*, Jagodina. / Ђорђевић, Влад.[имир] Р. (1907b) *Српске народне мелодије 4*, Јагодина [and again in Belgrade in 1928].
- Đorđević, Vlad.[imir] R. (1907c) *Srpske narodne melodije 5*, Jagodina. / Ђорђевић, Влад.[имир] Р. (1907c) *Српске народне мелодије 5*, Јагодина [and again in Belgrade in 1928].
- Đorđević, Vlad.[imir] R. (1909a) *Zbirka odabranih pesama (U jedan, dva, tri i četiri glasa, za školsku omladinu)*, Jagodina. / Ђорђевић, Влад.[имир] Р. (1909a) *Збирка одабраних песама (У један, два, три и четири гласа, за школску омладину)*, Јагодина [and again in Belgrade in 1920, 1921, 1924 and 1927].
- Đorđević, Vlad.[imir] R. (1909b) *Liturgija nedeljna ili praznična kad se peva „Blaženi“ (За два гласа за ученике основних и средњих школа)*, Jagodina. / Ђорђевић, Влад.[имир] Р. (1909b) *Литургија недељна или празнична кад се пева „Блажени“ (За два гласа за ученике основних и средњих школа)*, Јагодина [and again in Belgrade in 1920 and 1926].
- Đorđević, Vlad.[imir] R. (1921a) *Srpske narodne melodije 6*, Beograd. / Ђорђевић, Влад.[имир] Р. (1921a) *Српске народне мелодије 6*, Београд.
- Đorđević, Vlad.[imir] R. (1921b) *Srpske narodne melodije 7*, Beograd. / Ђорђевић, Влад.[имир] Р. (1921b) *Српске народне мелодије 7*, Београд.
- Đorđević, Vlad.[imir] R. (1921c) *Srpske narodne melodije 8*, Beograd. / Ђорђевић, Влад.[имир] Р. (1921c) *Српске народне мелодије 8*, Београд.
- [Đorđević], V.[ladimir R.] (1922a) „Dr. Matthias Murko: Bericht über phonographische Aufnahmen epischer Volkslieder im mitleren Bosnien und Hercegovina in Sommer 1913. Wien, 1915“, *Muzički glasnik 1*: 6. / [Ђорђевић], В.[ладимир Р.] (1922a) „Dr. Matthias Murko: Bericht über phonographische Aufnahmen epischer Volkslieder im mitleren Bosnien und Hercegovina in Sommer 1913. Wien, 1915“, *Музички гласник 1*: 6.
- [Đorđević], V.[ladimir R.] (1922b) „Ciganska muzika u Beogradu u polovini XVII veka“, *Muzički glasnik 1*: 7. / [Ђорђевић], В.[ладимир Р.] (1922b) „Циганска музика у Београду у половини XVII века“, *Музички гласник 1*: 7.
- Đorđević, Vlad.[imir] R. (1922c) „Ђаурко мила... Narodna melodija“, *Muzički glasnik 2*: [16]. / Ђорђевић, Влад.[имир] Р. (1922c) „Ђаурко мила... Народна мелодија“, *Музички гласник 2*: [16].
- [Đorđević], V.[ladimir R.] (1922d) „Bogoboj Atanacković i naša narodna muzika“, *Muzički glasnik 5*: 5. / [Ђорђевић], В.[ладимир Р.] (1922d) „Богобој Атанацковић и наша народна музика“, *Музички гласник 5*: 5.
- [Đorđević], V.[ladimir R.] (1922e) „Kornelije Stanković: Srpsko crkveno karlovačko pojanje, zabeležio i harmonizirao za mešoviti hor... od god. 1855–1863. Sveska prva. Blažene 1–8 glasa. Beograd: Štamparija ‘Sv. Sava’, 1922“, *Muzički glasnik 5*: 6–7. / [Ђорђевић], В.[ладимир Р.] (1922e) „Корнелије Станковић: Српско црквено карловачко појање, забележио и хармонизирао за мешовити хор... од год. 1855–1863. Свеска прва. Блажене 1–8 гласа. Београд: Штампариија ‘Св. Сава’, 1922“, *Музички гласник 5*: 6–7.

- Dorđević, Vlad.[imir] R. (1922f) „Građa za istoriju naše muzike za vlade Kneza Miloša (1815–1839)”, *Muzički glasnik* 9: 4–5. / Ђорђевић, Влад.[имир] Р. (1922f) „Грађа за историју наше музике за владе Кнеза Милоша (1815–1839)”, *Музички гласник* 9: 4–5.
- Dorđević, Vlad.[imir] R. (1922g) „Građa za istoriju naše muzike za vlade Kneza Miloša (1815–1839)”, *Muzički glasnik* 10: 4–5. / Ђорђевић, Влад.[имир] Р. (1922g) „Грађа за историју наше музике за владе Кнеза Милоша (1815–1839)”, *Музички гласник* 10: 4–5.
- Dorđević, Vlad.[imir] R. (1922h) „Građa za istoriju naše muzike za vlade Kneza Miloša (1815–1839)”, *Muzički glasnik* 11: 1–4. / Ђорђевић, Влад.[имир] Р. (1922h) „Грађа за историју наше музике за владе Кнеза Милоша (1815–1839)”, *Музички гласник* 11: 1–4.
- Dorđević, Vlad.[imir] R. (1922i) „Građa za istoriju naše muzike za vlade Kneza Miloša (1815–1839)”, *Muzički glasnik* 12: 3–5. / Ђорђевић, Влад.[имир] Р. (1922i) „Грађа за историју наше музике за владе Кнеза Милоша (1815–1839)”, *Музички гласник* 12: 3–5.
- Dorđević, Vlad.[imir] R. (1922j) „Pjesmarica. Jugoslovenske narodne popijevke za osnovne škole. Sabrao i uredio Antun Dobronić. Zagreb, 1922. Nakladom Pokrainske Uprave za Hrvatsku i Slavoniju”, *Muzički glasnik* 12: 8. / Ђорђевић, Влад.[имир] Р. (1922j) „Pjesmarica. Jugoslovenske narodne popijevke za osnovne škole. Sabrao i uredio Antun Dobronić. Zagreb, 1922. Nakladom Pokrainske Uprave za Hrvatsku i Slavoniju”, *Музички гласник* 12: 8.
- Dorđević, Vladimir R. (1922k) „Nevolje naše narodne muzike”, *Nova Evropa* 3–4 (VI) (21. IX): 79–81.
- Dorđević, Vladimir R. (1923) „Turski elementi u našoj muzici”, *Nova Evropa* 15 (VII) (21. V): 469–470.
- Dorđević, Vlad.[imir] R. (1924a) „O kompozicijama Branckovih pesama”, *Nova Evropa* 4 (IX) (1. II): 126–127. / Ђорђевић, Влад.[имир] Р. (1924a) „О композицијама Бранкових песама”, *Nova Evropa* 4 (IX) (1. II): 126–127.
- Dorđević, Vladimir R. (1924b) „Iz naše narodne muzike u Južnoj Srbiji”, *Nova Evropa* 11 (X) (11. X): 350–352.
- Dorđević, Vladimir R. (1925) „Skopske gajdardžije i njihovi muzički instrumenti”, *Glasnik Skopskog naučnog društva*, knj. I, sv. 2: 384–396 (1–14). / Ђорђевић, Владимир Р. (1925) „Скопске гajдaрџије и њихови музички инструменти”, *Гласник Скопског научног друштва*, књ. I, св. 2: 384–396 (1–14) [and separately again in 1926].
- Dorđević, Vlad.[imir] R. (1926) *Narodna pevanka*, Beograd: Štamparija i litografija „Narodna samouprava”. / Ђорђевић, Влад.[имир] Р. (1926) *Народна певанка*, Београд: Штaмпaрија и литoграфија „Народна самоупрaвa”.
- Dorđević, Vladimir R. (1928a) *Srpske narodne melodije (Južna Srbija)*, Ernest Closson (Introduction), Skoplje: Књиге Скопског научног друштва, књ. I. / Ђорђевић, Владимир Р. (1928a) *Српске народне мелодије (Јужна Србија)*, Ernest Closson (Introduction), Скопље: Књиге Скопског научног друштва, књ. I.
- Dorđević, Vladimir R. (1928b) „Некоји деџи народни музички инструменти”, *Sv. Cecilija* 5: 201–205 [and separately again in 1928].

- Đorđević, Vlad.[imir] R. (1928c) „Sunce zađe. Srpska narodna melodija”, *Muzika* 4 (1): 5. / Ђорђевић, Влад.[имир] Р. (1928c) „Сунце зађе. Српска народна мелодија”, *Музика* 4 (1): 5.
- Đorđević, Vlad.[imir] R. (1928d) „Музеј М. Д. ‘Станковић’ (из реферата)”, *Glasnik Muzičkog društva „Stanković”* 3 (1): 35–37. / Ђорђевић, Влад.[имир] Р. (1928d) „Музеј М. Д. ‘Станковић’ (из реферата)”, *Гласник Музичкој друштва „Станковић”* 3 (1): 35–37.
- Đorđević, Vlad.[imir] R. (1928e) *Pevanka za učenike osnovnih i učiteljskih škola u Kraljevini Srba, Hrvata i Slovenaca*, Београд: Издавачка књижевница Гесе Кона. / Ђорђевић, Влад.[имир] Р. (1928e) *Певанка за ученике основних и учитељских школа у Краљевини Срба, Хрватиа и Словенаца*, Београд: Издавачка књижевница Гесе Кона.
- Đorđević, Vladimir (1929a) „Једна занимљива личност”, *Glasnik Muzičkog društva „Stanković”* 1 (II), 8–10. / Ђорђевић, Владимир (1929a) „Једна занимљива личност”, *Гласник Музичкој друштва „Станковић”* 1 (II), 8–10.
- Đorđević, Vladimir R. (1929b) „Неколико речи о игранју и певању у Херцег Новоме”, *Glasnik Etnografskog muzeja u Beogradu* IV: 18–28. / Ђорђевић, Владимир Р. (1929b) „Неколико речи о игрању и певању у Херцег Новоме”, *Гласник Етнографској музеја у Београду* IV: 18–28 [and separately again in 1929].
- Đorđević, Vlad.[imir] R. (1930) *Trideset i pet srpskih narodnih pesama za klavir sa pevanjem ad libitum* II. / Ђорђевић, Влад.[имир] Р. (1930) *Тридесет и пет српских народних песама за клавир са певањем ad libitum* II.
- Đorđević, Vladimir R. (1931a) „Оглед библиографије српске народне музике”, *Glasnik Etnografskog muzeja u Beogradu* VI: 120–125. / Ђорђевић, Владимир Р. (1931a) „Оглед библиографије српске народне музике”, *Гласник Етнографској музеја у Београду* VI: 120–125.
- Đorđević, Vladimir R. (1931b) *Srpske narodne melodije (predratna Srbija)*, Београд. / Ђорђевић, Владимир Р. (1931b) *Српске народне мелодије (предирашна Србија)*, Београд.
- Đorđević, Vlad.[imir] R. (1931c) *Litirgija kad se peva „Blaženi” i Odgovaranje pri rezanju kolača i vodoosvećenju (За тежовити хор. Црквене народне мелодије)*, Београд. / Ђорђевић, Влад.[имир] Р. (1931c) *Литургија кад се пева „Блажени” и Одговарање при резанју колача и водоосвећењу (За мешовити хор. Црквене народне мелодије)*, Београд.
- Đorđević, Vlad.[imir] R. (1933) *Srpske igre za violinu*, Београд. / Ђорђевић, Влад.[имир] Р. (1933) *Српске игре за виолину*, Београд.
- Đorđević, Vladimir R. (1934) *Narodne igre za gudački orkestar*, Београд. / Ђорђевић, Владимир Р. (1934) *Народне игре за гудачки оркестар*, Београд.
- Đorđević, Vladimir R. (1950) *Prilozi biografskom rečniku srpskih muzičara*, SAN, Posebna izdanja, knj. CLXIX, Muzikološki institut, knj. 1, Београд: Научна књига. / Ђорђевић, Владимир Р. (1950) *Прилози биографском речнику српских музичара*, САН, Посебна издања, књ. CLXIX, Музиколошки институт, књ. 1, Београд: Научна књига [compiled articles reprinted from *Muzički glasnik*].

Đorđević, Vladimir R. (1969) *Ogled srpske muzičke bibliografije do 1914. godine*, Ksenija B. Lazić (ur.), Beograd: Narodna biblioteka Srbije – Nolit. / Ђорђевић, Владимир Р. (1969) *Оглед српске музичке библиографије до 1914. године*, Ксенија Б. Лазих (прир.), Београд: Народна библиотека Србије – Нолит.

Joksimović, Božidar and Đorđević, Vladimir R. (1899) „Pitanja za prikupljanje muzičkih običaja u Srba”, *Karadžić 6* (I–II) and 26 (III). / Јоксимовић, Божидар и Ђорђевић, Владимир Р. (1899) „Питања за прикупљање музичких обичаја у Срба”, *Караџић 6* (I–II) и 26 (III) [and separately again in 1899].

#### Other used references:

Bartók, Béla and Lord, Albert B. (1978) “Serbo-Croatian Folk Songs and Instrumental Pieces from the Milman Parry Collection”. In Benjamin Suchoff (ed.) *Yugoslav Folk Music 1*, New York: State University of New York Press.

Đurić-Klajn, Stana (1971a) „Đorđević, Vladimir R.” U Krešimir Kovačević (ur.) *Muzička enciklopedija 1*, Zagreb: Jugoslavenski leksikografski zavod, 499–500.

Đurić-Klajn, Stana (1971b) *Istorijski razvoj muzičke kulture u Srbiji*, Beograd: Pro musica. / Ђурић-Клајн, Стана (1971b) *Историјски развој музичке културе у Србији*, Београд: Pro musica.

Gajić, Milica (2007) „Đorđević, Vladimir R.” U Čedomir Popov (ur.) *Srpski biografski rečnik 3*, Novi Sad: Matica srpska, 526–527. / Гајић, Милица (2007) „Ђорђевић, Владимир Р.” У Чедомир Попов (ур.) *Српски биографски речник 3*, Нови Сад, Матица српска, 526–527.

Golemović, Dimitrije O. (2011) „Vladimir R. Đorđević”. U Dragan Stojmenović (ur.) *Melodije i fotografija* Tematski zbornik radova 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. (1969a) „Vladimir R. 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. (1969а) „Владимир Р. Ђорђевић пионир етномузикологије у Србији”. У Владимир Р. Ђорђевић, *Оглед српске музичке библиографије до 1914. године*, за штампу приредила Ксенија Б. Лазих, Београд: Народна библиотека СР Србије – Нолит, 9–32.

Janković, Ljubica S. (1969b) „Spisak štampanih radova Vladimira R. Đorđevića”. U Vladimir R. Đorđević, *Ogled srpske muzičke bibliografije do 1914. godine*, za štampu priredila Ksenija B. Lazić, Beograd: Narodna biblioteka SR Srbije – Nolit, 33–36. / Јанковић, Љубица С. (1969б) „Списак штампаних радова Владимира Р. Ђорђевића”. У Владимир Р. Ђорђевић, *Оглед српске музичке библиографије до 1914. године*, за штампу приредила Ксенија Б. Лазих, Београд: Народна библиотека СР Србије – Нолит, 33–36.

Janković, Ljubica S. (1975) “The Brothers Tihomir and Vladimir Djordjević: Pioneers of Ethnomusicology in Serbia”, *Yearbook of the International Folk Music Council 7*: 67–76.



- Janković, Ljubica S. and Janković, Danica S. (1934) *Narodne igre I*, Beograd: authors' edition. / Јанковић, Љубица С. и Јанковић, Даница С. (1934) *Народне игре I*, Београд: издање аутора.
- Janković, Ljubica S. and Janković, Danica S. (1937) *Narodne igre II*, Beograd: authors' edition. / Јанковић, Љубица С. и Јанковић, Даница С. (1937) *Народне игре II*, Београд: издање аутора.
- Janković, Ljubica S. and Janković, Danica S. (1939) *Narodne igre III*, Beograd: authors' edition. / Јанковић, Љубица С. и Јанковић, Даница С. (1939) *Народне игре III*, Београд: издање аутора.
- Krader, Barbara (1993) "South Slavs in Ethnomusicology: Historical and Regional Studies". In Helen Myers (ed.) *The Norton/Grove Handbooks in Music*, New York – London: W. W. Norton & Company, 163–171.
- Lazić, Ksenija B. (1966) „Bibliografska delatnost Vladimira R. Đorđevića“, *Bibliotekar* 1/3: 164–197. / Лазић, Ксенија Б. (1966) „Библиографска делатност Владимира Р. Ђорђевића“, *Библиотекар* 1/3: 164–197.
- Litvinović, Selena (1999) „Značaj Vladimira Đorđevića za razvoj etnomuzikologije u Srbiji“, *Razvitak* 201–202 (XXXIX): 135–137. / Литвиновић, Селена (1999) „Значај Владимира Ђорђевића за развој етномузикологије у Србији“, *Развитак* 201–202 (XXXIX): 135–137.
- Mijić, Suzana (2011) „Organološki rad Vladimira Đorđevića (Izložba narodnih muzičkih instrumenata iz legata Vladimira Đorđevića, zaveštanih Muzičkom društvu 'Stanković' i iz Etnološke zbirke Muzeja rudarstva i metalurgije u Boru)“. U Dragan Stojmenović (ur.) *Melodije i fotografija*. Tematski zbornik radova posvećen Vladimiru Đorđeviću, Bor: Narodna biblioteka Bor, 67–73. / Мијић, Сузана (2011) „Органолошки рад Владимира Ђорђевића (Изложба народних музичких инструмената из легата Владимира Ђорђевића, завештаних Музичком друштву 'Станковић' и из Етнолошке збирке Музеја рударства и металургије у Бору)“. У Драган Стојменовић (ур.) *Мелодије и фотографија*. Тематски зборник радова посвећен Владимиру Ђорђевићу, Бор: Народна библиотека Бор, 67–73.
- Milojević, Miloje (1938) „Vladimir R. Đorđević i njegov odnos prema narodnom muzičkom blagu“, *Srpski književni glasnik – Nova serija* LIV/8: 548–554. / Милојевић, Милоје (1938) „Владимир Р. Ђорђевић и његов однос према народном музичком благу“, *Српски књижевни гласник – Нова серија* LIV/8: 548–554.
- 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. / Ненић, Ива (2011) „Постоје ли праве народне песме у градовима?“ (Прилог историји концепција традиционалне музике у Србији). У Драган Стојменовић (ур.) *Мелодије и фотографија*. Тематски зборник радова посвећен Владимиру Ђорђевићу, Бор: Народна библиотека Бор, 51–65.
- Pavlović, Mila (1990) *Vladimir R. Đorđević*, unpublished graduate thesis, Faculty of Music in Belgrade.
- [Pejović, Roksanda] (1984) „Đorđević, Vladimir R.“ U Krešimir Kovačević (ur.) *Leksikon jugoslavenske muzike I*, Zagreb: Jugoslavenski leksikografski zavod 'Miroslav Krleža', 220.

- Radinović, Sanja (2010) „Napisi o tradicionalnom muzičkom nasleđu jugoslovenskih naroda u časopisu *Nova Evropa*”. U Marko Nedić and Vesna Matović (ur.) *Nova Evropa 1920–1941*, zbornik radova, Beograd: Institut za književnost i umetnost, 617–634. / Радиновић, Сања (2010) „Написи о традиционалном музичком наслеђу југословенских народа у часопису *Нова Европа*”. У Марко Недић и Весна Матовић (ур.) *Нова Европа 1920–1941*, зборник радова, Београд: Институт за књижевност и уметност, 617–634.
- Skripka, Nazarije (1938) „Из Музичког друштва ‘Stanković’. Како је основан Музички музеј М. д. ‘Stanković’. Успомена на првог управника Владимира Р. Ђорђевића”, *Музички гласник* 7 (VIII): 158. / Скрипка, Назарије (1938) „Из Музичког друштва ‘Станковић’. Како је основан Музички музеј М. д. ‘Станковић’. Успомена на првог управника Владимира Р. Ђорђевића”, *Музички гласник* 7 (VIII): 158.
- Šijački, Stevan Mil. (1925) „Sakupljači narodnih melodija kod Srba”, *Sv. Cecilija* 4: 111–112.
- Šijački, Stevan Mil. (1928) „Vlad. R. Đorđević”, *Sv. Cecilija* 1: 31–32.
- Špoljar, Z. (1928) „V. R. Đorđević: Pevanka”, *Sv. Cecilija* 5: 234–235.
- Zorko, Jovan (1933–1934a) „Srpske igre za violinu od Vl. Đorđevića”, *Zvuk* 1: 35.
- Zorko, Jovan (1933–1934b) „Narodne igre za gudački orkestar”, *Zvuk* 12: 449–450.
- Živković, Milenko (1938) „Vladimir R. Đorđević”, *Музички гласник* 7 (VIII): 133–137. / Живковић, Миленко (1938) „Владимир Р. Ђорђевић”, *Музички гласник* 7 (VIII): 133–137.
- (1926) „Vlad. R. Gjorgjević: Narodna pevanka”, *Sv. Cecilija* 1: 22–23.
- (1932) „Vladimir R. Gjorgjević: Srpske narodne melodije”, *Sv. Cecilija* 1: 31–32.
- (1938) „Vladimir R. Gjorgjević”, *Sv. Cecilija* 4: 127.

## Сања Радиновић и Димитрије О. Големовић

## Допринос Владимира Р. Ђорђевића српској музичкој фолклористици

## (РЕЗИМЕ)

Владимир Р. Ђорђевић (1869–1938), свестрана личност у музичкој култури Србије и један од пионира српске етномузикологије на размеђи векова, своју делатност је понајвише темељио на музичком фолклору свога народа. При томе, различити аспекти његовог рада често су се преплитали, откривајући примарну припадност парадигми XIX века. Сходно чињеници да се Ђорђевићев укупан музичкофолклористички допринос не може уско сагледавати само кроз домен етномузикологије, овде су тој слици додати његови музичкопедагошки, као и захвати на плану популаризације народне музике.

Све Ђорђевићеве поменуте активности могу се пратити од 1892. до 1934. године. Корпусу од двадесетак етномузиколошких радова на различите теме придружују се два капитална зборника с преко хиљаду записа вокалних и инструменталних народних мелодија из Јужне Србије (1928) и предратне Србије (1931), као и пионирски подвиг оснивања музеја народних музичких инструмената (1925). Категорији дидактичких наслова заснованих (и) на фолклору припадају његове бројне певанке за школску омладину, док они намењени популаризацији фолклорне музике, објављивани и ван Србије, садрже како вокалне, тако и инструменталне примере, у различитим транскрипцијама и степенима обраде.

Ђорђевићево дело је до данас остало у сенци пажње посвећиване другим ауторима датог времена, иако су у одређеним аспектима резултати које је он остварио несумњиво били и већи од њихових. Извесно заобилажење Ђорђевићевог опуса условила је конфузија коју често стварају његове бројне публикације сличних наслова, објављиване у вишеструким и допуњаваним издањима, као и радови који много пута садрже сличан садржај, али другачије представљен јавности, у зависности од циљне групе којој су намењени. На основу полазне слике формиране у овом раду, у скоријој будућности се може очекивати детаљнија упоредна анализа Ђорђевићевих са достигнућима српских музичких фолклориста који су деловали до Другог светског рата, а тиме и објективније вредновање његовог дела у контексту времена којем је припадао.

Кључне речи: Владимир Р. Ђорђевић, српска музичка фолклористика, историја српске етномузикологије, српски музички фолклор и музичка педагогија, популаризација српских народних мелодија.

---

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

---