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VLADIMIR R. ĐORĐEVIĆ'S CONTRIBUTION TO THE DEVELOPMENT OF ETHNOORGANOLOGY*

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ДОПРИНОС ВЛАДИМИРА Р. ЂОРЂЕВИЋА РАЗВОЈУ ЕТНООРГАНОЛОГИЈЕ

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ABSTRACT

In the versatile musical activity of Vladimir R. Đorđević at the turn of the 20 century, his research work on collecting primarily traditional Serbian melodies, the smaller portion of which refers to instrumental music expression, is of particular interest. Beside this, his pioneering effort in the research of the folk instrumentarium, which in the overall methodological concept had no role models in the work of earlier and contemporary folklorists, yielded significant results in the area of ethnoorganography and organophony, collecting folklore material and melographic work, applied research methods (direct – in the field, and indirect – through surveys), as well as unique museological activity. Such overall contributions qualify him as our most important enthusiast in the area of ethnoorganology prior to the second half of the 20th century.

* 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.

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KEYWORDS: Vladimir Đorđević, ethnoorganology, field research, instrumental music, transcription, museology.

АПСТРАКТ

У свестраној музичкој делатности Владимира Р. Ђорђевића, на размеђи XIX и XX века, од посебне је важности његов истраживачки рад на прикупљању преvasходно српских традиционалних мелодија, од којих мањи део реферише на инструментални музички израз. И поред тога, његово пионирско залагање за истраживање народног инструментаријума, које у укупној методолошкој поставци није имало узора у раду претходних и савремених фолклориста, дало је значајне резултате на пољу етноорганологије и органофоније, сакупљачког и мелографског рада, примењених истраживачких метода (непосредних – на терену, и посредних – путем анкета), као и јединственог музеолошког деловања. Такви укупни доприноси квалификују га као нашег најзначајнијег прагаоца на пољу етноорганологије све до друге половине XX века.

Кључне речи: Владимир Р. Ђорђевић, етноорганологија, теренско истраживање, инструментална музика, транскрипција, музеологија.

The versatile and widespread musical activity of Vladimir R. Đorđević at the end of the 19th and the first decades of the 20th century resulted, among other things, in exceptionally valuable collected materials of traditional melodies and their publishing in extensive studies, which had a significant impact on the further development of ethnomusicology in Serbia. In Vladimir Đorđević's folklore research practice, his interest in the folk instrumentarium, which had almost been neglected in the field work of earlier Serbian folklorists, is of utmost importance. His multiple pioneering contributions in this area, chronologically presented in this paper, will point to the importance of applied research methodology concepts by which he placed a foundation stone for a later scientific profile of ethnoorganology as a part of the discipline of ethnomusicology.

Already in 1899, Vladimir Đorđević (then teacher of singing and music at the Teacher-training school in Jagodina) and Božidar Joksimović (teacher of singing and music at the Teacher-training school in Aleksinac) compiled, in *Karadžić* magazine, an exhaustive list of questions entitled *Questions for collection of musical customs in Serbs* [*Pitanja za prikupljanje muzičkih običaja u Srba*] (Јоксимовић, Ђорђевић 1899: I, II, III-26), with the intention to collect "those moments when our people sing, play, and dance, thus setting their feeling in motion" ["oni momenti kad naš narod peva, svira i igra, te time daje maha osećanju svojemu"] (Ibid.: IV). The questionnaire was addressed to "connoisseurs of folk music and musical customs" (Ibid.: V-VI), with the aim to provide guidance for their field collection of vocal, instrumental, and dance practices. Expressed systematically and in detail, the questions speak about Đorđević's considerable field experience. Thus, the part related to "playing" comprises 104 questions seeking information on: instruments in certain regions (where individually stated instruments include *svirala-frula* [fife], *truba-duduk*

[trumpet] *zurle, kaval, klarinet, gajde-diple* [bagpipes], *tambura-šargija, gusle-gege, bubanj – goč* with *brecalo* [large drum with a bat], *doboš* [small drum], *ćemane – egede – laute*, etc.); the manner of their manufacture, and names of their parts; the performing technique; the function of the instruments, character of melodies and formal specificities; gender characteristics of performers; social status of performers; evaluation of a good performance; ways of learning how to play, and the transfer of knowledge to younger generations; creation of new melodies; the difference between Serbian rural and urban melodies (as well as other, foreign) (Ibid.: 15–21).² Such a concise and comprehensive filed questionnaire from the end of the 19th century which, thus, refers to organographic, functional, and acoustic characteristics of instruments, as well as the aesthetics of folk performing, gender and status symbols of performers, folk pedagogy methods, and possible transformations of traditional music at the time, may be deemed as exemplary even in our contemporary organological field research practice.

In the context of Đorđević's collection and study of folk music instruments, as stated by Ljubica Janković, "he had a fervent wish that his idea of a central music museum in our country attached to the Music society Stanković in Belgrade come

2 In order to testify to the comprehensiveness of this filed questionnaire, it is necessary to state several of the questions given:

"How is the scope of tones of the instrument marked, and how are their sound qualities described (e.g. low, high, sharp tone, etc.)?"

"How do we call tones played before actual playing (...) or those short parts by the end of a piece (...)?"

"Do women play too; when and what instruments do they play? Do they play together with men or by themselves? Are there any differences in pieces (songs and dances) played by men and those played by women?"

"What is the predominant age of players? Who plays more frequently, the richer or the poorer class, and is there any difference in this respect?"

"How is it possible to tell the one who plays well? Do people have use special names or attributes for such persons?"

Do they decide about this because of the strength, speed of performance or the feeling that the player introduces (love-song playing, sweet playing), or because of something else?"

"Are there any competitions in playing (contests or whatever you call them)? Where does a contest take place, how and on what occasions, and what does it consist of? Who decides who plays better in the contest and on what grounds?"

"Is the skill of good playing passed from parents onto their children and is playing considered hereditary? Is it considered as a special gift from God and what else could be said about it?"

"Are there pieces that used to be played in older times which are not played anymore? Which are these pieces, when were they played and why are they not played anymore?"

"Do people distinguish between urban pieces which are not folk pieces, and rural pieces? How are they called respectively, why are they differentiated, and how is this difference expressed? Are urban pieces well-accepted? If yes, why are they accepted, is it due to fashion or for their quality? Do people change and corrupt them, or do they improve them in their own way? Why is this done and how is this modification called? Who usually transfers urban pieces (e.g. barbers, soldiers, servants, Gypsies, or someone else?"

"Are there mixed and foreign pieces, and how are they different from Serbian pieces?" (Јоксимовић-Ђорђевић 1899: 15–21).

true” (nowadays Music school “Stanković”) (Јанковић 1969: 16). To this end, he presented music school “Stanković” (on 3 July 1925) with his collection of music instruments which he had collected from his own resources, and later with his collections of folk melodies as well. The initial collection of music instruments purchased in Skoplje (at the time of his researches this was the territory of South Serbia), contained specimens of *gajde*, two pieces of *zurle*, two pieces of *duduk*, two *kavals*, two pieces of *šupeljka* made from horn and wood, *dvojnice*, as well as *darbuka*, and two pieces of *tumbelek* which he had purchased “from Gypsies”, also in Skoplje – accompanied with a description of the instrument and a note as to the region of its use (Ibid.: 16, 17). In time, he completed the museum with other instruments from different regions, including those from children’s folk practices.

Đorđević’s unique musicological contribution in the area of ethnomusicology was also based on the indirect surveying method (in the form of a circular letter with different questions addressed to singing societies, priests, and teachers, with a request to collect material on folk instruments and send it to Music society “Stanković” (Ibid.: 17). Based on the requested information (detailed data on history of local singing societies, their photos and photos of people meritorious for development of music, as well as requested photos of folk musicians, occasions, and customs which are accompanied by playing or dancing), it is already clear, as concluded by Ljubica Janković, “that Đorđević observed [musical] phenomena as part of a *cultural development*” and that he understood them *in their complexity*”, indicating to “an instinctive approach to ethnomusicology” (Ibid.: 17). In 1927 he was appointed administrator of the Music museum “Stanković” and he performed that role until the end of his life in 1938. Led by the idea of establishing the same museum by other societies too, he donated a collection of folk instruments and his work in print to the Musical section “Vladimir V. Đorđević” of Moravian teachers in Niš (Ibid.: 17).

In the turmoil of the World War II, numerous instruments, as well as original information on accompanying cards were lost, while individual specimens were perceptibly damaged. Nevertheless, the collection of instruments within the Legacy of Vladimir Đorđević located at the Music school “Stanković” is of great value. The preserved specimens were exhibited to broader public in the premises of the school in the period between 8 and 17 September 2006, within the manifestation “Days of European heritage”, then at the Museum of mining and metallurgy in Bor in 2011 (Мијић 2011: 67–73), and recently, at the exhibition space of the National Library of the Republic of Serbia, within the recently organized celebration of the 150th anniversary Vladimir Đorđević’s birth (on 2 December 2019).³

3 Through the courtesy of the principal of Music school “Stanković”, Vanjuška Martinović, and the effort of musicologist Tatjana Vojnov, teacher with Music school “Stanković”, specimens of the instruments from the Legacy were exhibited in this exhibition space by the end of January 2020. Beside the instruments, a part of the extensive collection from the library of Vladimir Đorđević, which is kept at the Faculty of Music in Belgrade was also exhibited, as well as a part of his legacy preserved at the National Library of Serbia. (For more about texts following the whole exhibited material, see the catalogue *Vladimir R. Đorđević in the Mirror of Time [Vladimir R. Đorđević u ogledalu vremena]*, 2019: 47-90). The ceremony entitled “Vladimir R. Đorđević: In the mirror of time (legacy, sound,

As already mentioned, the initial and major portion of instruments from his collection originate from the Skoplje-based “gajdardžinice” (workshops manufacturing various music instruments), which he visited in the course of his multiple researches of folk music from South Serbia starting from 1923. His visits to the workshop and discussions with the craftsmen – Veljko Janović, also a bagpipe player, who was “born in the village of Bader (between Skoplje and Veles)” and his son Pančo – resulted in Đorđević’s study “The gajdardžije (craftsmen manufacturing music instruments) of Skoplje and their music instruments” [*Skopske gajdardžije i njihovi muzički instrumenti*], which was published in 1925/6 in the “Gazette of the Skoplje scientific society” [*Glasnik skopskog naučnog društva*] (Ђорђевић 1926: 384–396). In his knowledge, the craft of manufacturing *gajde*, *kaval*, *šupeljka*, *duduk*, *dvojnica* and *zurle* partly replaced the earlier practice of independent folk manufacturing of instruments. In relation to the areal of these instruments, Đorđević wrote the following:

“The bagpipes are widespread almost throughout Serbia, excluding Kosovo. The bagpipes are exclusively played by Serbs, and only when they have reached mature age. Children and young man are prepared for this instrument playing the gajdunica while pasturing cattle. The kaval is most widespread in Kosovo and in areas populated by Albanians. The duduk is widespread in northern areas of South Serbia: in the vicinity of Kumanovo and villages around it. Travelling southwards, the duduk grows increasingly rare. The šupeljka is widespread throughout South Serbia, especially in the vicinity of Skoplje; it is mostly played by young Serbian shepherds. It is Serbians who play the double flute/dvojnice but Albanians in the vicinity of Skoplje play it as well. The zurle occur throughout South Serbia, wherever there are Gypsies, as it is mostly Gypsies who play this instrument. It is only in the region of Veles where it is possible to encounter an occasional Serb who plays the zurle. The *small zurle* is mostly played in Kumanovo, Gnjiljan, Priština, Mitrovica, and Gostivar, while the *large zurle* is played in Tetovo, Skoplje, Veles, Prilep, Bitolj, Štip, Kočane, Kratovo, etc.” (Ђорђевић 1926: 385).

Later, in the “Foreword” to the collection *Serbian folk melodies (South Serbia)* [*Srpske narodne melodije (Južna Srbija)*], from 1928, he added that “the bagpipe and the *duduk* are played mostly for dances, while the *kaval* is only used for songs, the *šupeljka* is used for dances and songs, while the double flute is used to improvise melodies of undefined rhythm” (Ђорђевић 1928: XV). In relation to the occurrence of other instruments at the territory of South Serbia, his note on broader use of the one-string *gusle* in these areas is important, as well as the one on the two-string *gusle* found in Bitolj (Ibid.).

thought, word, picture, duration)” [*U ogledalu vremena (baština, zvuk, misao, reč, slika, trajanje)*] was organized by the Department of Ethnomusicology of the Faculty of Music in Belgrade, in cooperation with the aforementioned institutions. The catalogue also comprises illustrations of a significant part of instruments from his collection (see in the text: Zakić 2019: 85–90).

Detailed descriptions of music instruments and manners of their manufacture are illustrated with photographs and drawings of the instruments with precise terminological annotations, which is the first more thorough ethnoorganographic venture in domestic written sources. Thus, within the description for the bagpipes (of two-part type) the following parts are given: *mešina*, *glavine*, *duvaljka with klapno*, *gajdunica with nine holes [dupke]*, the space between which is “defined rather approximately” (for corrections in intonation, “craftsmen who also play use wax, which, using an eagle’s claw, they stick around individual holes, thus adjusting the given tone”, the *krivaljka* with *glasnik*, *piskovi*, the (three-piece) *prdak* (Ђорђевић 1926: 385, 386). Together with segments of transcription of certain old dancing melodies (“Pravo”, “Povraćena”, “Stara povraćena” and “Stara krstena”), played by craftsman Veljko Janjević (which may be also found the collection *Serbian folk melodies (South Serbia)*, Ђorđević precisely wrote down the tones of the bass pipe by two octaves lower than the dominant on the *gajdunica*” (Ibid.: 387). The following piece of data is also deserving of attention: “Before liberation, men never danced in the same *kolo* with women. It was mostly men who were dancing, while women would stand around and observe them. If women expressed their wish to dance too, then the *gajdardžija* would start playing some easier melody, and two round dances would be formed, one for men, and the other for women” (Ibid.: 388).

Together with a detailed description of how the *duduk* is made, mostly from boxwood with six holes for playing, Ђorđević named its parts at the top end, such as the *dance*, *pisak* and *prozor*, while he also provided information on the manners of their decoration by *vrzujenje* (twining of the instrument with yellow wire) (Ibid.: 388–389).

The *kaval* (cylindrical pipe with openings on both ends, the top part of which finished with a sharply rounded edge) has, in Ђorđević’s words, eight holes for fingers and three *glasnice*. “It is mostly Albanians who play the *kaval*. Usually two players play two identical *kavals*. One plays the melody while the other holds the drone, following him in one tone. Frequently, they also both play the same melody while the rest of the company are singing. The *kaval* is never used to play dances, only songs, as the *kaval* has a very quiet and gentle tone, which is not suitable for dancing (...) It is believed that if the *kaval* is played to grazing sheep, that makes sheep quite cheerful” (Ibid.: 388).

A shorter type of the *kaval*, that is *šupeljka*, is characterized as the “simplest” instrument with six holes for playing, which is used “for both dances and songs” (Ibid.: 389).

Dvojnica of the drone type characteristic for this territory contains six openings for plating on the right-hand pipe (“right *duduk*”), while “the tone of the left *duduk* follows the melody”. Its sound is interpreted as “elegiac”, while its repertoire comprises mostly improvised melodies “of undefined rhythm; this instrument is used neither for dancing nor for singing, but is mostly used to entertain shepherds and shippers while they are travelling” (Ibid.: 389).

The *large* and *small zurle*, as the “exponents of music from the East” (with eight holes for playing and four *glasnice* on the *small zurle* and seven holes on the *large zurle*) are “both used to play dances and songs, but the rhythm of both instruments is so

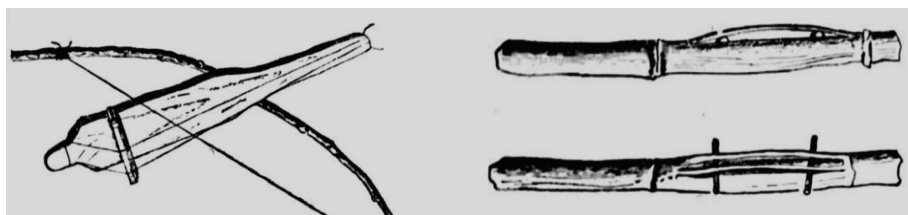
undefined while the ornaments and variations are so numerous that transcription of their melodies is very difficult (...) Playing the *zurle* is unimaginable without a *tupan* (drum)" (Ibid.: 390).

Collecting artifacts for the Museum of the Music society "Stanković", Đorđević was the first researcher who paid a great deal of attention to children's folk instruments. According to his words, "in our country, among people, children do their first musical exercises and the first preparations for serious music by imitating those older than them, singing and playing their music instruments. Although this entertainment is in numerous cases game-playing rather than music, one can freely say that it is a part of our children's culture and, as such, deserves not to be overlooked" (Ђорђевић 1928: 201).

He published the work "Nekoji dečji narodni muzički instrumenti" ("Some children's folk music instruments") in the fifth issue of the magazine *Sv. Cecilija* (Đorđević 1928a: 201–205), with data from Aleksinac and its vicinity, relating to materials and manufacturing of instruments, as well as character of the sound produced. As he spent a part of his youth in Aleksinac, he described and illustrated those instruments from his "childhood memories":

Playing čemane (children's instrument resembling the violin, made from flat plates, bended stick, and cord, or from corn stalks, producing the sound characterized as "scraping", that is, "weak and quiet whistling" which is not in line with children's simultaneous singing);

Figure 1.



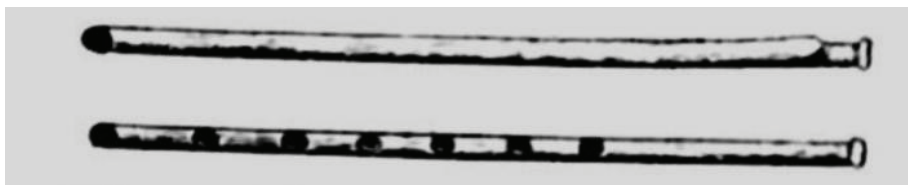
Playing whistles from willow tree (which produce a "strong whistling sound the same as whistles of railway men or policemen");

Figure 2.



Playing flutes [svirale] made from hemlock or wheat straw with a tab on the top part and holes for playing (with the quality of tone reminiscent of the sound of the melodic pipe on bagpipes or diapas);

Figure 3.



Playing onion blades (with a small opening made between the thin membrane and the thick shell to obtain “shill, bird-like tones”);

Figure 4.



Playing empty oak acorn caps [svirka u šuplju kavicu hrastovog žira] (to make an intensive sound using fingers and the hand);

Figure 5.



The ruler [lenjir] (tied on one end with a longer piece of rope the rotation of which produces “loud and deep buzzing”);

Figure 6.



Playing the walnut shell (which is rotated around a wooden stick tied with a horse string to produce “buzzing”, or, in another case – specific drumming (“imitation of a drum”) with assistance of a thread wrapper around it and a piece of a matchstick inserted);

Playing castanets (made from a corn stalk with two specific wings which hit the stalk when moved abruptly);

Figure 7.



Unlike the previously mentioned instruments which children make by themselves, Đorđević also stated instruments which children buy and which they also play for the purpose of musical entertainment, such as “*the duduk, the accordion with six flaps, the harmonica, drombulja, čekrtalo, petlić* made of earth or metal, *testić, little trumpets* made of wood or tin, et cetera” (Ibid.: 205).

After the total of 15 published Stevan Stojanović Mokranjac’s transcriptions of instrumental dance melodies, which mostly originate from *svirala* and violin players from Levač towards the end of the 19th century, (Mokranjac 1996: examples Nos. 76–88, 356–357), by their numerosity and by the fact that they were performed using different instruments and in different areas, Đorđević’s transcriptions of in-

strumental music are the first valuable written testimonies on melodies which accompanied dancing practices. Even though considerably less numerous than vocal transcriptions in his capital collections – *Serbian folk melodies (South Serbia)* from 1928 and *Serbian folk melodies (Pre-war Serbia)* from 1931 – transcribed instrumental examples provide a more thorough insight into music tradition in various places, after the methodological approach of Mokranjac, whose work on collection of folk melodies Đorđević highly appreciated (Ђорђевић 1928: XIV).

Beside the mentioned transcriptions of melodies played on the bagpipe by craftsman Veljko Janević, the collection *Serbian folk melodies (South Serbia)* (Ђорђевић 1928: 8) contains yet another example of a dance melody from Štip, which could be played on the violin or the clarinet. A considerably larger number of instrumental dance melodies (43 altogether) is contained in his second extensive collection *Serbian folk melodies (Pre-war Serbia)* (Ђорђевић 1931). As it is emphasized in the Foreword, the transcription of melodies in this collection was initiated 40 years prior to its publishing, firstly in his immediate setting – the area of Aleksinac and Sokobanja, and then, gradually, in other parts of Serbia as well (Ibid.: XI, XII). Continual connection with the sounds of traditional music from his childhood – his birthplace of Brestovac in the vicinity of Zaječar where he was born in 1869 and those from his youth days spent in Aleksinac, Sokobanja, and Niš – resulted in the largest number of transcriptions from these areas in east and south-east Serbia. They represented performances on the *svirala*, *duduk*, *bagpipes* [*gajde*] (*small, medium-sized and large*), *karabas* and *cevara*, and, exceptionally, on the violin (played by “Gypsy musicians”). In his latter researches of music folklore in individual areas of central and west Serbia, in his notational transcription Đorđević documented the practice of *svirala* playing as dominant, with yet another exceptional case of “Gypsies from Požega playing the violin”.

Beside the identification of instruments and the areas in which the examples were transcribed (in accordance with the areal principle of grouping of melodies, which implicitly points to local differences of music materials in terms of style; Литвиновић 1999: 135) names of the musicians are omitted from this collection. This piece of information is in most cases contained in his original transcriptions preserved at the library of the Faculty of Music in Belgrade, as illustrated by the following example (of the original and print transcription):

Figure 8.

Just like his predecessors and contemporaries, Đorđević transcribed melodies “by ear”, in the very course of his field work or from memory, after he had learned to play them on the violin. With the aim to make his transcriptions of field material as authentic as possible, he tended to employ his own performing (and generally, musicianship) skills to compensate for the absence of sound recorders (phonographs) in the circumstances of the time. In these terms, transcriptions of instrumental melodies in the collection from “Pre-war Serbia” are characterized by: presentation in the form of shorter or longer (we guess, complete) music patterns; metronome tempo designations; marking of key signatures “for the mode” (in accordance with the rules of the west-European tradition of “art” music known to him),⁴ annotation of musical metrics (binary metrorhythm, and only exceptionally, ternary metrorhythm); transcription of the expression of articulation, as well as various ornaments. It must be observed that the pedal (drone) tone is omitted from these print transcriptions of bagpipe melodies, as well as the reason for its omitting in some (expected) comment, the reason for which is unknown as he had already transcribed this accompanying (drone) tone in his previous works (Ђорђевић 1926: 387–388; 1928: 8). Despite certain dilemmas in relation to the manner of transcription of individual

4 The professional domestic public encountered the nowadays standard ethnomusicological approach of transposition of melodies to the finalis g1 based on the Finnish method for the first time in 1948 (Žganec 1948).

comments (especially in relation to the mode and pitch), which he pointed to in the prefaces of his collections, Đorđević's transcriptions of instrumental melodies may, without any doubt, be deemed not only exemplary, innovative, and consistent in terms of methodology at the time of their transcription, but also a base for further ethnomusicological achievements in this area.

Summing up the aforementioned, it is clear that Đorđević's pioneering endeavor with respect to the collection and transcription of traditional instrumental practices at the end of the 19 and the beginning of the 20th centuries encompassed a broader research spectrum in the area of future development of ethnoorganology. This is corroborated by his results in the area of ethnoorganography and organophony (description of instruments, their morphological and terminological properties and specific sound characteristics), his collecting and melographic work (transcriptions of instrumental melodies with accompanying data), applied research methods (direct – in the field, and indirect – through surveys), as well as his unique achievements within museological activity. Such overall contributions qualify him as our most important enthusiast in the area of ethnoorganology before the second half of the 20th century.

Faced with the process of accelerated transformation and disappearance of numerous old music forms in the period between wars, as well as with the issue of financing his research and its publication (almost) entirely with his own funds, Đorđević pointed many times to an insufficient interest in the basic values of national culture on the part of the state. In this sense, he emphasized the need for systematically devised field research under the auspices of the state, to be thoroughly conducted in predominantly rural settings, as well as for series of publications of results which would be financed by the state (Đorđević 1922: 80–81; Радиновић 2010: 622). In other words, Đorđević pointed to the need for and significance of protection of intangible cultural heritage, which officially became a part of Serbia's cultural policy only in 2010 (in line with the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage), and in effect – by the establishment of the Centre attached to the Belgrade Museum of Ethnography which bears the same name in 2012. By his visionary designation of exceptionally important strategic solutions aimed at preservation and protection of music heritage, Vladimir Đorđević completed his decades-long activity in various spheres of music culture, which makes him one of the most versatile and most dedicated music personalities from the end of the 19th and the beginning of the 20th century.

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МИРЈАНА ЗАКИЋ

Допринос Владимира Р. Ђорђевића развоју етноорганологије

(РЕЗИМЕ)

У обухватном и плодносном музичком деловању Владимира Р. Ђорђевића, крајем XIX и почетком XX века, посебну пажњу завређује његов вишедеценијски рад на сакупљању и бележењу музичкофолклорног материјала, који је објавио у својим збиркама *Српске народне мелодије (Јужна Србија)* и *Српске народне мелодије (Предрајина Србија)*. Иако знатно малобројније од вокалних примера, записане инструменталне мелодије на гајдама, свирали/дудуку, карабама, цевари, као и на виолини, представљају прва документована сведочења о мелодијским карактеристикама разних инструмената, њиховој функционалности у народном животу и заступљености у одређеним локалитетима. Почетни значајнији етноорганографски/етноорганолошки подухвати потекли су такође из Ђорђевићевог пера, реферисањем на инструменте скопских „гајдарџија“, као и на дечје музичке инструменте из околине Алексинца. Од изузетне важности је и његово залагање за оснивање колекције народних инструмената при Музичком друштву „Стаковић“ у Београду, које је прикупао на терену, а чију каснију надоградњу је спроводио и индиректним путем (анкетама с обухватним питањима упућеним љубитељима и сакупљачима народног стваралаштва из разних крајева). Ђорђевићева истраживачка активност доминантно је била усмерена на српске аутентичне (старије) форме музичког изражавања, сагласно националном приступу бележења народне музике његових претходника и савременика. Суочен с процесом убрзане трансформације и нестајања многих старих музичких форми у међуратном раздобљу, као и с проблемом финансирања истраживања и публикавања (готово) искључиво из сопствених средстава, Ђорђевић је више пута указивао на недовољну заинтересованост државе за вредности од важног националног интереса, те предлагао решења превазилажења такве проблематике у циљу неговања нематеријалног културног наслеђа под покровитељством државних институција. Визионарским назначавањем изузетно важних стратешких решења у циљу очувања и заштите музичке баштине, Владимир Ђорђевић је употпунио своје вишедеценијско деловање у разним сферама музичке културе, што га чини једним од најсвестранијих и најпосвећенијих музичких личности на размеђи XIX и XX века.

Кључне речи: Владимир Р. Ђорђевић, етноорганологија, теренско истраживање, инструментална музика, транскрипција, музеологија.

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