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**CONCERT DEVELOPMENT IN WORKS OF UROS
DOYCHINOVICH AS REFLECTION OF CURRENT TENDENCIES OF
MODERN SERBIAN GUITAR PERFORMANCE**

*Nothing is more beautiful than a guitar, save perhaps two
Frederic Francois Chopin*

The article under consideration deals with formation of concerto principle in European musical and cultural context. The interaction of concerto principle with the phenomenon of game that is considered as the basis of compositional technique of Uros Doychinovich is manifested in his work «Three Days in the Orient Express»».

Key words: concerto principle, game, Serbian guitar performance.

Development of concerto principle in XX – the beginning of XXI centuries acquires special relevance as to the genre form of a concert, and to the concert as principle address practically all composers of the mentioned period. Composers of different national schools lean, on the one hand, on a national basis and folklore sources of that tradition to which they belong, on another – on a concerto principle as on special type of musical thinking. It is at the level of musical thinking when there are carried out "the genre and intonational constellation and syntheses necessary for the composer to embody the idea of concerto in its one or another implementation determined by an intention of the specific composition" [3, p. 84]. In guitar performance the concerto principle lies is gaining influence with the acquisition of the status of an academic tool. As it is known, this happened during XIX-XX centuries in musical cultures of different countries, in creative work of various composers.

In the study of strengthen of the concerto principle in the works of contemporary Serbian composer Uros Doychinovich, there is a need to clarify some key categories and concepts. As it is known, the modern interpretation it took some time for the concept of "concert" to be established as evidenced by the fundamental research of H. Eggebrecht "Music in Western Europe." The researcher points out that

since the XIV century "the word concertare, concerto used in church music in the sense of shared, collective interaction" [9, p. 323].

At the end of the 16th – beginning of the 17th centuries the concert was defined as ensemble work for a variety of performers, including for vocal, and "since the second half of the 18th century. The term "concert" is mainly used to a purely instrumental works, in which a solo instrument (or a group of instruments) is opposed to the complete composition of the list of performers" [5, p. 431].

The aesthetic concerto principles and formation of genre form of the concert were laid in close connection with the general principles of the Baroque, what is written in works of M. Lobanov [4]. Among the main principles of the Baroque period, which had a significant impact on the formation of the genre of the concert can be mentioned the principle of representation, the principle of antinomy and the principle of the game. It should be remembered that in the baroque concert was no idea of competition, and the dominant idea was the idea of making collective music and dialogic interaction.

Derived from the term "concert" is the concepts of "concerto" and "concertare" characterizing the dramatic musical work and this type of material development in which at the foreground we found the principle of comparison or competition of soloists and the orchestra. L. Raaben describes the concert as "the property of the genre generated by the specific nature of the brilliant, colorful, virtuosic representative instrumentalism" [6, p. 5], and concert playing he relates "to the field of musical drama genre, the process of development of the material in it is carried out by playing concertation of the instruments that seem to be replaced by the principle of thematic development inherent in the symphonic drama. Concertare is closely connected with virtuosity "[6, p. 5].

B. Asafiev, within studying the concerto principle, considering it not in the narrow sense, not only as an example of virtuosic, "competitive performance, but implies in it primarily a special type of musical thinking. [2] It is noteworthy that the historical stages of the concerto, B. Asafiev traces not only in the Baroque syncretic forms, but also in other genre forms, including opera. One of the most important

concert forms for the researcher is aria, overture and symphony. [1] Reasoning from this fact, a concert principle historically penetrates all genres of music, indicates the possibility of various modifications and new syntheses based on it [1, p. 220].

In conclusion, as a result of his reasoning B. Asafiev defines it as a perfect concert. If in the first definition he emphasizes the importance of dynamic intensive deployment, carried out by an instrumental dialogue, but in this (second) definition Asafiev focuses on the dramatic moment: "Modern concert is, first of all, "switching" of the principle of development to the dialectical emergence of the idea of becoming active force, musical movement – action, in which each individual voice ("instrument" rather than an abstract voice of strict style) is a medium, or more precisely "doer" (factor) of development. The development itself has ceased to be something opposed to the subject: it is a necessary condition of its existence, its actual "manifestation", fullness of its development" [1, p. 221].

Reasoning from this fact, concert performance entered into close interaction with another cultural universal – the phenomenon of game. "Man is playing when celebrating his existence. As the collective action, the game, probably originally exists in the form of a holiday" [7, p. 62]. This thought of E. Fink emphasizes another aspect of the concerto, which is based on the phenomenon of game. Problems with the game appears particularly acute in our time. The game is from the point of view of J. Huizinga, a comprehensive method of human activity, a universal category of human existence [8, p. 174]. Talking about the game factor, the author convincingly shows his extraordinary effectiveness and fruitfulness in the event of all forms of cultural and social life. That game elements in their various manifestations, is a significant impetus to the development of culture in general and music culture in particular. Culture, in its initial phases of the game, like "live fetus that is released from the mother's body, it unfolds in the game and like a game" [8, p. 174]. Regarding music of J. Huizinga rightly notes that "all music making is a game, the original reality, even if it remains unspoken, in general, is recognized everywhere. Whether the music is intended for fun and entertainment, it seeks to express the sublime beauty or possesses sacred liturgical purpose, it always remains a game" [8,

p. 163]. In music, "the style lives in the same style as the game: rhythm, harmony, alternation and repetition, refrain and meter" [8, p. 163]. The individuality of style in the works of composers of the 20th century is mostly explained due to the predominance of instability of stylistic systems, which opens up opportunities for the emergence of any creative manner. Although the work of contemporary composers has many faces and is varied and can not be reduced to the same direction at the same time they have a number of common features, including the principle of the concerto and phenomenon of game.

Availability of direct and secret meanings in the creative works of many composers of the twentieth century, encryption of the intention indicates that the composer "plays" with the audience, and with the performer, forcing him to reflect on the essence of the process, or actively invites to join the game.

It was with a similar appeal on behalf of the composer to performer, and through him to the listenership, we meet in the work of the prominent Serbian guitarist and musician Uros Doychinovich in his work "Three days in the Orient Express". The work was published in 2003 and dedicated to two Ukrainian women's guitar duet: Kharkov (Oksana Shelyazhenko and Amalia Kryvenko-Martemyanova) and Odessa (Elena Vorokhobina (Khoroshavina) and Liudmila Kabur).

The musical material of the work is a kind of quodlibet on iconic works by composers of the turn of 19-20th centuries. The choice of composers and their works is not accidental, since it is closely related to the historical and plot outline of the famous works of Agatha Christie. The structure of the "Three Days in the Orient Express" by U. Doychinovich is formed in accordance with the route of the train "Orient Express", which in that time, was the most famous train route in the world. As it is known, it is that train as the main place of deployment events of detective novel by Agatha Christie "Murder in the Orient Express", which, in turn, has been implemented many times by means of theater and cinema.

The composition begins with a scene in Istanbul (Turkey), passes through Bulgaria, Yugoslavia, Hungary, Austria, and finally, the train arrives in France. For this musical journey, the composer Uros Doychinovich used and paraphrased some of

the well-known themes of these countries. To create the effect of immersion in a certain national-cultural environment, the composer used the melodic and rhythmic patterns of folk dances of Turkey, Bulgaria and Serbia, as well as "Czardas" by V. Monti, the waltz "Blue Danube" by J. Strauss, and "Can-Can" J. Offenbach.

The piece of work is written in the form of the concert fantasy. It begins with introduction Lento, which imitates gradually gaining speed train (*poco a poco accel*), the removal of which is accompanied by a specific signal tone. This effect was achieved due to the use of reception (*tabalet*), which is performed by crossing 6th and 5th strings with his left hand on the fingerboard in the given notes and the sound of the right hand is extracted in the form of drumming of the appropriate rhythm pattern. The introduction ends with tritone chords entry tone to simulate the signal of a steam locomotive. Ternary time signature, chord transition brings us to the topic of Moderato (Turkey), with Eastern intonations, consisting of 3 parts (phrases), each of which has its own timbre and technical features. The melodic line begins with trills in the first guitar party and imitates the tone of an instrument of Turkish instrument **kaval** (long shepherd's flute), and then picked up by a second guitar, but simultaneously is used a playing technique – *pizzicato* (*pizz.*), which makes it possible to hear the voice of the **Arab darbukki** (percussion instrument). The melodic figuration of the following phrase passes to the second guitar, and thanks to its triplet movement resembles the sound of the Turkish saz (a stringed instrument), resonates with the rhythmic accompaniment, similar to *rasgado* (*razg.*), resembling the sound of the instrument – **def** (a kind of tambourine), which continues in the 3 – second phrase, but the melody combines the quadruplet and triplet.

In the next part of fantasy, written in the tempo Allegretto, is used specific technical features, which are generally characterized by the music of Uros Doychinovich. These features include asymmetrical size, beats (*golpe*) — sounds that are played back by touching (beat) on the deck fingers guitar. $9/8$ can be considered as a $2 + 2 + 2 + 3$, this example of asymmetrical aksaks rhythm is one of the most characteristic and essential features of the musical traditions of the Balkans. Tone up of this part of the changes (A minor, A major, D major) as well as changes the size

(9/8 – 3/4 – 4/4 – 2/4).

Small two clock transition brings us to the railway station in Budapest (Author of the overlays is written – *A short stop in Budapest – Short stop in Budapest*), where we hear the first half of the theme heard on the station all the time, like the call.

The next part of Largo (rubato) music is repleted with ornaments (grace notes, mordents, gruppetto), as well as tremolando (very soft tremolando) on the chord that marks the inner side of the upper (the nail) phalanx of his right hand, which is used to ease "hangs" of harmonic background foundation Largo (rubato), intonations reminiscent of the slow Czardas V. Monti, and Allegro vivo – quick movement.

Allegro roll call from one party to another is rapidly approaching the topic Andante To Paris via Austris (in Paris through Austria). It combines the imitation: a) the sound of the wheels of the train, b) a locomotive whistle (sharp small seconds, at first in the 1st, then in the 2nd party – sul ponticello), intensifying with the approach of the composition (bars 119-128), which artist plays with the help of loudspeakers (p – poco a poco cresc. – ff) and c) Waltz basis (3/4). Echoes of this theme (bars 133-136), as an echo dissolve first at the pizzicato (pizz.), And then hangs harmonics c fermata, a sort of sounding lyuftpauzy lead to Largo – known theme of the waltz Johann Strauss's "Blue Danube", the bright (broken chords on sf), but at the same time, delicate and light (flageolet in the 2nd guitar).

The remaining bonds Largo and Presto bright theme Vivo starts with the chromatic course performed as Bartok pizzicato, the dynamics of Sub. f crescendo, than the author of preparing us for the feast that awaits at the final stop of the train "Orient Express" in Paris. The last chord (alla percussion) hit all the open strings of the inner side of the finger «m» right hand as cotton opens the door and the listener gets to the fiery world of Jacques Offenbach Cancan, energetic French dance, translated literally "clatter and chatter." Code, the tone resonates with the theme of the last link, which is executed with a gradual increase of the dynamics (*molto crescendo*), goes into hovering at 4 cycles and dissolved chord. Last accented E major chord on *sfz*, puts an energetic point in this work. Odessa guitar duet, which the author devoted Fantasy, performed his concerts in Ukraine, Italy, France,

Luxembourg, Belarus and Bulgaria.

Thus, the "Three Days in the Orient Express" by Uros Doychinovich is a vivid expression of the combination of the concert principle and game that are reflected at all levels of the composition. For the presentation of works characterized by the presence of internal and external semantic levels, due to which there are open and interact with the concept of "playing existence" with the features of instrumental theater.

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