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WAYS OF FORMING THE SERBIAN PERFORMING GUITAR TRADITION: FROM NATIONAL CULTURAL SETTINGS TO UNIQUE STYLISTIC TECHNIQUES

The purpose of this article is the desire to consider the performing Serbian tradition in the unity of its national-cultural settings and unique stylistic techniques. **The methodology** assumes the unity of such methodological approaches as historiographic, historical and cultural, genre-style, interpretive-textual, semiological and hermeneutic. **Scientific novelty** is determined on the one hand by the identification of new ways of studying the Serbian national culture, on the other - an in-depth study of unique stylistic techniques in the Serbian guitar performance. **Findings.** The Serbian performing guitar tradition is a fluid and dynamically developing system, producing new creative ideas and ways to implement them. The performing Serbian guitar tradition simultaneously expresses both common collective settings and unique individual traits, based on historical and cultural national settings. The work of the outstanding creative individuality, the composer and performer Uros Dojchinovic is a focal point of the history of Serbian guitar art of the XX - early XXI century, as it represents, on the one hand, folk musical culture, which has a national identity and a collective worldview. On the other hand, it embodies the professional composer principles associated with the academic traditions of guitar art and with the forms and principles of the existence of musical and performing activities.

Keywords: guitar performance, performing Serbian guitar tradition, national cultural setting, performing style, stylistic techniques.

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Шляхи формування виконавської сербської гітарної традиції: від національно-культурних настанов до унікальних стилістичних прийомів.

Метою даної статті є прагнення розглянути виконавську сербську традицію в єдності її національно-культурних настанов та унікальних стилістичних прийомів. **Методологія** передбачає єдність таких методичних підходів, як історіографічний, історико-культурологічний, жанрово-стильовий, інтерпретативно-текстологічний, семиологічний та герменевтичний. **Наукова новизна** визначається з одного боку виявленням нових шляхів вивчення сербської національної культури, з іншого - поглибленим вивченням унікальних стилістичних прийомів в сербському гітарному виконавстві. **Висновки.** Виконавська сербська гітарна традиція є рухливою системою, що динамічно розвивається, яка продукує нові творчі ідеї та способи їх реалізації. Виконавська сербська гітарна традиція одночасно висловлює і загальні колективні настанови, і унікальні індивідуальні риси, спираючись при цьому на історичні і культурні національні установки. Творчість видатної творчої індивідуальності, композитора і виконавця Уроша Дойчиновича є вузловим моментом історії сербського гітарного мистецтва ХХ - початку ХХІ ст., оскільки представляє, з одного боку, народну музичну культуру, яка має національну самосвідомість і колективні світоглядні установки. З іншого боку воно втілює професійні композиторські принципи, пов'язані з академічними традиціями гітарного мистецтва і з формами і принципами існування музично-виконавської діяльності.

Ключові слова: гітарне виконавство, виконавська сербська гітарна традиція, національні культурні установки, виконавський стиль, стилістичні прийоми.

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Пути формирования исполнительской сербской гитарной традиции: от национально-культурных установок к уникальным стилистическим приемам.

Целью данной статьи является стремление рассмотреть исполнительскую сербскую традицию в единстве ее национально-культурных установок и уникальных стилистических приемов. **Методология** предполагает единство таких методических подходов, как историографический, историко-культурологический, жанрово-стилевой, интерпретативно-текстологический, семиологический и герменевтический. **Научная новизна** определяется с одной стороны выявлением новых путей изучения сербской национальной культуры, с другой – углубленным изучением уникальных стилистических приемов в сербском гитарном исполнительстве. **Выводы.** Исполнительская сербская гитарная традиция представляет собой подвижную и динамично развивающуюся систему, продуцирующую новые творческие идеи и способы их реализации. Исполнительская сербская гитарная традиция одновременно выражает и общие коллективные

установки, и уникальные индивидуальные черты, основываясь при этом на исторических и культурных национальных установках. Творчество выдающейся творческой индивидуальности, композитора и исполнителя Уроша Дойчиновича является узловым моментом истории сербского гитарного искусства XX – начала XXI в., поскольку представляет, с одной стороны, народную музыкальную культуру, которая имеет национальное самосознание и коллективные мировоззренческие установки. С другой стороны оно воплощает профессиональные композиторские принципы, связанные с академическими традициями гитарного искусства и с формами и принципами существования музыкально-исполнительской деятельности.

Ключевые слова: гитарное исполнительство, исполнительская сербская гитарная традиция, национальные культурные установки, исполнительский стиль, стилистические приемы.

The relevance of this article is explained by the fact that the Serbian musical culture is a unique example of the formation and preservation of the national idea, despite all the difficulties that arose in the process of its historical path. The phenomenon of guitar art occupies a very prominent place in it but this phenomenon has not been studied enough from musicological point of view. The national becomes the catalyst through which fundamental changes in art are made and the search for new forms of cultural expression, including performing tradition, is accompanied by a significant reforming of the musical language, it is reflected in the formation of the Serbian performing guitar tradition.

The purpose of this article is the desire to consider the performing Serbian tradition in the unity of its national-cultural guidelines and unique stylistic techniques. **The methodology** assumes the unity of such methodological approaches as historiographic, historical and cultural, genre-style, interpretive-textual, semiological and hermeneutic. **Scientific novelty** is determined by the identification of new ways of studying the Serbian national culture, on the one hand, and by a deep study of unique stylistic techniques in Serbian guitar performing, on the other.

The presentation of the main material. The problem of studying the genesis of guitar art in the Balkans, in general, and particularly in Serbia, remained practically open until recently. Thanks to U. Dojchinovich's research works based on archeographic materials, it became possible to trace the dynamics of development and building a common line of the guitar art genesis of this region in the European cultural context. Along with this, the problem of national identity is an extremely important issue when considering the formation of the Serbian performing guitar tradition.

St. Nicholas (Velimirovich) emphasizes that one of the reference moments is people's inseparable integrity, both physical, spiritual and moral, in connection with which "all facets of national life and attitudes are inseparable, not mechanically connected to one another but have grown together so that the juices of one feed the other" [4, p. 574]. The author points

out that a unique interpretation of national culture is rooted in this organic and sacred understanding of the nation - "Evangelical and organic nationalism". He calls nationalism Evangelical for the fact that "it protects the personality of a person and contributes to its development to perfection," he calls it organic for the fact that "it protects the people's identity as wholeness not to be tempted by imperialism or dissipate into internationalism" [4, p. 574-575].

The fate of the Serbian people is full of dramatic events, for many centuries there were claims of Turkey, some European countries, the Bulgarian kingdom on their lands, probably they caused the formation of unique features of the Serbian national character. M.E. Durham is the author of the study on the Serbian nation and their country, she wrote in the early twentieth century that studying the history of Serbia we can conclude that "this is one constant pain", since the various commotions and persecutions of Christian peoples in the Balkans, which began with the arrival of the Turks, will continue until the Turks leave these lands [5]. It is known that in 1690, almost 37 thousand of tribal communities (family groups from 50 to 80 people which include brothers and their families) were forced to move from Old Serbia to Hungary. It's not surprisingly that the national idea in Serbia is expressed so vividly, but not only the awareness of their involvement in the Serbian nation is particularly noteworthy, absolute readiness for personal sacrifice also attracts attention.

This is confirmed by D. Myers's reflections on self-concept in society, where he points out as a particularly illustrative example that "such definitions as "Serb", "Tamil", "Kurd" and "Estonian" are intragroup identifications for the sake of which people are willing to die" [3]. Actually, the Serbs connect the militant protecting of their national identity not just with the "memory of their ancestors" but precisely with the protection of their Orthodox foundations. Their "nationalism" is rather "a conscious feeling of national self-sufficiency suffered for centuries, pride in their history and deeds of their ancestors, as well as bitterness over the centuries-old Serb genocide" [6].

As A. Kulish points out in his research, the Serbian national identity is based on the events of the XII-XIV centuries (The Serbian state of The Nemanjić - The Serbian Despotate) and the First Serbian Insurrection of 1804-1813, which was led by Karageorge, then in 1815 the second insurrection led by Miloš Obrenovic and the creation of The Principality of Serbia. Spirituality interpreted in its understanding is a national type of spirituality is characterized by a special complex of axiological and moral aesthetic guides

and emotional preferences should be attributed to the number of basic characteristics of Serbian culture. The entire history of the Serbian people, who are in the permanent process of preserving and protecting their living and cultural space, is inextricably linked with Orthodoxy. It was the Orthodox faith that was the mythopoetic, cultural, religious, ideological base, which determined the national character of the Serbian people [2].

Several tendencies were clearly developed in the Serbian musical culture, namely the powerful influence of the Byzantine musical tradition, the folk Serbian musical culture and the influence of the musical culture of Eastern countries. Many researchers wrote about the close connection between the Serbian and Byzantine musical traditions, citing as evidence the absence of jumps at long intervals (fourth, fifth, etc.), rushing scale-like and arpeggio-like passages in both musical traditions [8] .

On the other hand, an outstanding historian Egon Velez, speaking of the Byzantine musical culture, pointed out that it is impossible to avoid the fact that the empire united huge territories including many different musical and cultural manifestations characteristic of the countries of Asia Minor, Syria, Mesopotamia and Egypt and their influence cannot be excluded. The possibility of a dialogue of cultures was intensified due to the particular geographical location of Serbia.

The dynamic development of the Serbian performing guitar tradition as a professional form of music playing and the active growth of the Serbian performing guitar school happened to the first half of the 20th century. It should be especially noted that the rapid development of Serbian academic guitar performing is mainly based on the activities of a number of bright creative personalities who have made an invaluable contribution to the development of this kind of art. First of all, you should turn to the creative activities of the famous Serbian composer and guitarist Jovan Jovičić, demonstrated himself not only as a performer, a composer, a teacher, but also as a researcher. He published a number of scientific papers on the acoustic possibilities of the guitar.

In the late 1950s - early 1960s, he studied at the Kijan Music Academy in Siena (Italy) with Andres Segovia for four years. Subsequently, the great teacher said the following words about Jovan Jovičić: "I take great pleasure in stating that the Yugoslav guitarist Jovan Jovičić achieved a tremendous success in mastering the instrument in both artistic and technical ways during his studies at the Kijan Academy in my class. A brilliant career as a performer and a teacher is waiting for him" [1]. Many years later, Andres Segovia confirmed

his own characterization and called Jovan Jovičić one of his most talented students, “a great guitar master” whose skill deserves admiration.

J. Jovičić began an active concert activity in 1948, one of his performances was held live on the radio of Dubrovnik and Belgrade which was the first event of a concert broadcast where the solo guitar sounded. The repertoire of his concert performances included the most varied music - from the works of composers of the Renaissance, the Baroque era, right up to the most modern guitar works at that time. With this large variety of performing repertoire, he devoted a significant place to works relating to the national musical tradition, based on folk themes. More than fifty years of active and fruitful creative activity have become a significant contribution to the popularization of classical guitar in Yugoslavia as a powerful instrument. The author published a significant number of scientific works covering the issues of guitar performance, including the “Guitar Method” in five volumes which received the highest rating from leading guitarists of the world - Andres Segovia and Alirio Diaz.

Among the modern Serbian guitarists, Uros Dojcinovic occupies a very special place, he is a brilliant guitar player, a composer, a musicologist, a teacher, a publisher and a significant public figure. Uros (Zoran) Dojchinovic was born on May 15, 1959 in Belgrade, Republic of Serbia (former Yugoslavia). In the interview that U. Dojchinovic gave to the author of this work, he stressed the importance for the formation of his creative individuality of primary education.

He started learning to play the guitar as a child, from about seven years old, and his first teacher was not a guitar teacher in an academic school but a guitar tutor, a man who played popular and folk music - Branko Peresic. His performing style was noteworthy as he often played with a mediator along with the sound extraction with his fingers. U. Dojchinovic's further education was continued in Nadia Kondic's class who was a violinist and theorist in the “Josip Slavenski” elementary and secondary school of music in Belgrade (Serbia) by basic education [7].

N. Kondic headed the first guitar class at the Belgrade school of music and became the founder of the powerful tradition of guitar playing. Many outstanding guitarists who made a significant contribution to the development of the national art of playing the guitar, including Dusan Bogdanovich, studied in her class. After the completion of general secondary and music education, U. Dojchinovic entered the Faculty of Philology of the University of Belgrade to study lore and literature.

We emphasize that after graduating from a specialized music school and secondary school, U. Dojchinovic became *the first graduate in Belgrade*, who graduated from basic and secondary music school on guitar and could enter the music academy. At that time Yugoslavia had the only musical academy in Zagreb, where the guitar class was opened in the 70s of the 20th century. The composer Stanko Prek [7] became U. Dojchinovic first teacher in the academy.

He was the first guitar professor who taught Yugoslavian musicians, including retraining teachers. The first generation of musicians (NOT guitarists), which also included Nadia Kondic, came to Stanko Prek from all over Yugoslavia and underwent a retraining course. It was a short course meant for two years, with a frequency of 1–2 days classes a month, and during two years students studied elements and mastered the basics of performing and technical methods and then became the first teachers in the class of guitar in music schools in Yugoslavia.

That's why it was Uros Dojchinovic who became one of the first guitarists who not only received a higher education, but also continued his further education in the postgraduate course at the University of Belgrade in musicology. The result of the training was the writing of two dissertation research ("The Classic Guitar in the South-Eastern Europe until 1941"; "The Serbian Guitarist Literature 1941-2000"), which combined his scientific interest in music, philology and history. In addition to this work U. Dojchinovic has written quite a large number of research works, many of which discover completely unexplored pages of guitar art ("Following the Guitar Trails in Yugoslavia", "Guitar in the Balkans", "The Guitar Triumph", "The Secret of the Guitar", "Tracing the guitar in Macedonia" and many others.) In other words, musicological specialization identified another important aspect of U. Dojchinovic's activity - a scientific one, he wrote a significant amount of scientific and research works that affect the art of guitar issues, prepared a large number of lectures and master classes [7].

An important aspect of Uros Dojchinovic's creative individuality, which determined the ways of his development in many respects, is a performing activity. U. Dojchinovic's creative "baggage" consists of an extremely active concert activities – he has given more than 3000 concerts around the world (solo, with different compositions, in syncretic music programs, etc.); a large number of recordings on radio and television; a significant number of stock records, more than 60 records on different media published by different companies. An

entirely separate attention must be paid to the consideration of his compositional work, which includes more than 600 works written in various genres and for various compositions. Here we also find original works for solo guitar, chamber works, transcriptions, arrangements and transcriptions.

He is one of the founders and artistic director of the First Yugoslav Guitar Festival (Zajecar, 86), then the International Guitar Series GITAFES (Smederevo), the International Guitar Festival SORABIJA (Niš), the International Chamber Music Festival OLD-GOLD (Niš), the International Festival of Classical Music VRNJCI (Vrnjačka Banja), Savicium Classic Fest (Šabac), etc. He is also the founder and the president of the Yugoslav Guitar Association.

U. Dojchinovic is a permanent member of the Association of Musical Figures of Serbia, the Association of Montenegro and Matica srpska in Novi Sad, and also a member of the Guitar Foundation of America, The British Registry of Guitar Tutors RGT, etc. Uros Dojchinovic has been a regular teacher since 1978. He worked in several schools of music in Zagreb (Croatia) and Belgrade (Serbia), and since 1989 he has been a visiting lecturer and professor in a large number of foreign educational music institutions (music conservatories, academies, universities, etc.) [7].

Uros Dojchinovic is a frequent participant or head of the jury of national and international competitions for instrumentalists and composers, he is invited as an expert, as a music lecturer and teacher at master classes and seminars in his country and abroad. For his many years of artistic activity, Dojchinovic was awarded more than 50 different medals, certificates, diplomas and other awards at home and abroad. Speaking as a cultural "Ambassador with his instrument" (The Nation - Malaysia, 1992) Uros Dojchinovic has become an American honorary citizen (Texas, 1992).

Uroš Dojčinović is also the creator of the new curriculum for teaching classical guitar in the Republic of Serbia (1987/93) and the author of special Serbian methodical and educational literature for guitarists. Finally, U. Dojchinovic is the author of the first written and published history of classical guitar in the former Yugoslavia, covering not only the history of Serbia's guitar performance but also Montenegro, Macedonia and other Balkan countries. These research works are of extreme importance, since they largely explain the processes that occur in modern Serbian guitar performance.

Conclusions. The performing Serbian guitar tradition is a mobile and dynamically developing system, producing new creative ideas and ways to implement them. The performing Serbian guitar tradition simultaneously expresses both common collective attitudes and unique individual traits, based on historical and cultural national attitudes. The creative work of an outstanding creative individuality, the composer and performer Uros Dojchinovic is a focal point of the history of Serbian guitar art of the XX - early XXI century, as it represents, on the one hand, folk musical culture which has a national identity and a collective worldview attitudes; on the other hand, it embodies the professional composer principles associated with the academic traditions of guitar art and with the forms and principles of the existence of musical and performing activities.

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