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**Српско црквено појање у контексту
руско-српских културних релација:
*дуџи XVIII век***

[Serbian Chant in the Context of
Russo-Serbian Cultural Relations:
The Long XVIII Century]**

The subject of this doctoral dissertation is the role that Russian, that is, Ukrainian chant – the so-called Kievan chant – played in the formative process of Serbian church chant in the 18th century.

The purpose of research undertaken for this dissertation was to determine the degree of connection between Ukrainian and Serbian church chants and to trace the routes – within the complex tangle of Russo-Serbian cultural relations in the 18th century – whereby elements of the Kievan chant found their way into the liturgical chant of the Serbian Orthodox Church. The relationship of these two chant traditions is first surveyed through the lens of Russo-Serbian cultural relations, and then also from the perspective of their musical links and kinships. Thus defined, the dissertation's thematic spectrum is addressed from a theoretical, historical, analytical, and interdisciplinary perspective.

The opening – introductory – chapter, mapping the main problem and methodological directions covered by the dissertation, also discusses the concept of 'the long 18th century', serving as the theoretical basis for establishing the disser-

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** The dissertation was written under the supervision of Dr Ivana Perković, full professor at the Faculty of Music of the University of Arts in Belgrade. The oral defence took place on 30 October 2020, before a committee comprising the following members, in addition to Dr Perković: Dr Marija Masnikosa, associate professor at the Faculty of Music; Dr Biljana Leković, assistant professor at the Faculty of Music; Dr Dragan Ašković, associate professor at the Faculty of Orthodox Theology of the University of Belgrade; and Dr Biljana Mandić, associate professor at the Faculty of Philology and Arts of the University of Kragujevac.

tation's research timeframe. Therefore, the dissertation covers "a more natural historical era than that of the standard calendar definition",¹ which is, in the context of Serbian history, the period between 1690 (the Great Migration) and 1804 (the First Serbian Uprising). In that sense, there is the following symbolic and significant parallel: 1804 was precisely the year when the students of the Clerical High School in Sremski Karlovci received their first grades in the subject titled "Church Chant".

The second chapter, under the title of "Serbian Chant and Russo-Serbian Cultural Relations until the End of the 18th Century", is focused on the historical and socio-cultural aspects of the Serb people's Russo-Slavic orientation in the 18th century, identifying the developments that indirectly or, by contrast, directly enabled the penetration of elements from the Kievan chant elements into the practice of Serbian church chant. Namely, due to the complexity of the political and religious position of the Serbs who settled in the territory of the Habsburg monarchy in 1690, facing the threat of assimilation and exposed to strong pressures from Catholic proselytising in the territories they inhabited, strengthening their ties with same-religion Russia was vital for preserving their national and religious identity, as well as restoring their existing and establishing new modes of cultural expression in the 18th century. Various impulses of cultural

support for the Serb people came mostly from the south-eastern parts of the Russian Empire (today's Ukraine), whose population had experienced similar historical and socio-cultural circumstances almost a century before.

In the process of restoring the Serbs' spiritual life, establishing a system of schooling, and developing their literary culture, Russo-Serbian cultural ties conditioned the latter to rely on suitable models – the theological and the educational, then current in the Russian Empire's south-eastern parts, as well as on direct contacts with leading East-Slavic Christian Orthodox publishing hubs and their production. Accordingly, discussing the phenomenon of the prevalence of Russian books among the Serbs in the 18th century, the dissertation identifies the routes that Russo-Ukrainian Kievan Chant collections may have taken to reach the Serbs living in the Austrian Empire at the time. Copies made in the latter half of the 17th century and in the 18th century, with melodies fixed in Russian (i. e. Kievan) square notation which have been preserved in Serbian libraries, are viewed as evidence corroborating the initial hypothesis that the Serb population living in the Austrian Empire included individuals who were musically literate by the standards of their time and place and were consequently familiar with the chant tradition of the so-called Kievan school of music, whose elements they were able to weave into the emerging Serbian chant.

Indeed, it is precisely the schooling of Serbs at the Kyiv-Mohyla Academy, as an important factor that shaped the physiognomy of Serbian chant in multiple

¹ Frank O'Gorman, *The Long Eighteenth Century: British Political and Social History 1688–1832*, London, Oxford and New York, Bloomsbury Academic, 1997, xi.

ways, that receives significant attention in the third chapter, under the heading of 'Serbian Chant and Russo-Serbian Relations in Education during the 18th century'. It points out that learning liturgical chanting – the educational branch, formulated at the end of the 18th century as the so-called Notational Irmologic Class – formed a significant part of the study programme in Music and thereby also an important segment of the curriculum in the *Seven Liberal Arts*, which formed the bedrock of the system of education pursued at the Kievan school, and, moreover, that the Academy's students were successful in mastering the contemporary chant tradition of south-eastern Russia in two modes, both of which had equal representation in the teaching process. On the one hand, chanting was taught orally, in the church choirs of the city of Kiev, and, on the other hand, by using melodies written down in Russian square notation and collected in irmologions, specifically Ukrainian chant collections with mixed contents, whose practical usage entailed a certain level of training in music theory. That is how the Serb alumni of the Kyiv-Mohyla Academy, having mastered the chant repertory of southeast Russia in the ways described above, could enhance, upon returning to their homeland, the impact of certain elements of the Kievan chant on Serbian church melodies, on the one hand through liturgical practice and, on the other hand, by putting their newly acquired mastery of chant in the service of enlightening the youth of their native country.

Scientifically relevant and well-argued evidence supporting the hypothesis

that Kievan chants played a significant role in shaping the physiognomy of Serbian chant melodies is presented in the fourth chapter, under the title of "Serbian Chant and Russo-Serbian Relations in the 18th Century: The Musical Aspect". It establishes numerous analogies regarding specific musical traits of both chant traditions, referring to groups of less melismatic melodies in Serbian and Kievan chant. The influence of Kievan church melodies on Serbian liturgical chants took shape in the formal sphere – in macro- and micro-formal terms – as well as on the level of Serbian chant's musical substance itself. Above all, the Kievan chant provided a suitable structural basis for synthesising the elements that gave rise to Serbian chant – not only its Russian church-chanting heritage, but also its late-Byzantine music tradition, as well as Serbian folk chant.

The dissertation comprises a total of 384 pages, with 17 notated examples, 22 reproductions, and 50 tables (in the main body of the text and in an extensive appendix). The bibliography section comprises 350 units in Serbian, Russian, Ukrainian, and English, with seven sources from the Worldwide Web, and ten primary sources – chant collections of Russo-Ukrainian provenance.

Translated by Žarko Cvejić

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