

CHARACTERISTICS OF SERBIAN AND VLACHIAN SINGING IN NORTH-EASTERN SERBIA

SUMMARY

Because of its geographical position, Eastern Serbia, especially its northern part, has, for many centuries, leaned culturally towards the Carpathian regions. Since times past, there has been interaction in these regions between various cultural elements, particularly, among the nomadic stockmen, and their influence has spread throughout the Balkans generally. The region of North-Eastern Serbia shows specific characteristics as regards folk music, thanks to the mosaic-like structure of its inhabitants who are of Slavic and non-Slavic descent i.e. Serbs and Vlachs. In the light of ethno-genetic processes, we separately researched Crna Reka (Black River) Arca (Crnorečje) as a separate territorial entity. It spreads from the source of the Crna Reka near the village of Krivi Vir, to the place where the Crna Reka flows into the River Timok near Zajččar, and encompasses 20 settlements with Serbian and Vlachian inhabitants, who colonised these regions three hundred years ago. The Slavic migratory movements were mixed and originated from the South and the South West (from Kosovo and Metohija, Montenegro, Sjenica and elsewhere), arriving here as early as the end of the 17th century. From the Carpathians in the North, particularly at the beginning of the 19th century, came inverse movements of Roumanised Slavs, particularly the Unguriani, who took over the northern sections; and the Tsarani, who settled along the banks of the Danube and in the Negotin region.

Proceeding from the fundamental types of culture, stock-keeping and tilling of the soil, in the Crna Reka region, one can see that music, as an inseparable part of man's existence, merged with folk customs, accompanying him throughout his life, from the cradle to the grave. On the basis of the richness of the genres (on this occasion we set aside from analysis musical instruments and choral dances) fitting into the existing culture of folk life and customs, two groups of musical communication can be clearly differentiated. The first represents an archaic musical level conditioned by time, place, and function, and the manner of intonation of the tune; and the second is made up of songs of a more recent musical level, without strict purpose and function, but also having a defined type of intonation. However, this division does not strictly differentiate musical styles, but mainly the function of the music itself, respectively the content of the song being sung.

In this report, we shall consider only the groups of songs and singing of the older musical level (calling the Queen Bee, lullabies, laments, and some songs not bound up with the season, carols, *dodole* /sung by rain-invoking groups/, and crossbearer songs). On the basis of complex analysis (of intonation, melodic, form, and metrorhythmic patterns, followed by singing in parts and special elements in performance), it was concluded that

various types of intonation within the framework of given music-making and articulation of Serbian and Vlachian singers are specific and characteristic, being identical only in rare cases. However, some types of songs and genres do demonstrate visible elements of permeation such as are, for example, songs and singing for calling the Queen Bee, and some types of laments.