

## THE ROLE OF THE ACCOMPANYING VOICE IN SERBIAN TRADITIONAL TWO-PART SINGING ON THE BASIS OF THE VOCAL TRADITION OF WESTERN SERBIA

### SUMMARY

The role of the accompanying voice in Serbian traditional two-part singing is considered in this paper, it could be said, from the melodic aspect and cordal aspect. It was not possible to do this without mention of the leading (voice), because the forms of this way of singing are most often created by specific, interdependent relations between both voices.

#### The Melodic Aspect

In Serbian traditional two-part singing the accompanying voice is most often subordinate to the leading voice. The degree of this subordination i. e. its dependence on the leading voice, is conditioned by the form of two-part singing. In the most simple form of singing, so-called *heterophonics*, the accompanying voice produces a type of simplified melody of the leading one. Their singing together in many ways reminds one at the same time of the simultaneous performance of the theme and, to a certain extent, of its ornamented variant. People in Western Serbia have noted both of these musical phenomena, say of the leading voice that it *undercuts*, from time to time going below the melody of the accompanying voice, and of the accompanying voice - that it sings *na pravo* (in the right direction). In this type of singing the voices are connected and intermingled to such an extent, that it is almost impossible to speak of their independence, even when the leading voice is in question, the independence of which mainly refers to a somewhat "more creative" approach to forming of the melody.

The subordinate position of the accompanying voice to the leading voice is less in *bordunic singing* although that voice is reduced mainly to only one tone, which speaks fully of its still not sufficiently expressed independence. As regards the leading voice, it is independent to the extent that it represents the true "creator" of the song. This is supported by the fact that sometimes it can even serve as the basis for establishment of a specific solo, or as the people themselves say here in Western Serbia, they are most often called "loner's" songs.

In relation to previous forms, *homophonic* singing gives even greater independence to the accompanying voice, which even has its own more or less independent melody. However, even here it is not able to move with complete freedom, but is to a considerable measure conditioned both by its relation to the leading voice, and certain other rules of its own formation, as for example, the upper physiological limit which it can attain in singing etc.

### **The Chordal Aspect**

In two-part singing the accompanying voice contributes to the sound enrichment. Without it, this singing would not have its chordal dimension, which would not essentially influence its basic component characteristics, such as measure, rhythm, and to a lesser degree melody, but would definitely make it poorer in the aesthetic sense.

In Serbian traditional two-part singing the accompanying voice follows the leading voice in clearly defined chordal intervals. In *older forms* of singing the most frequent chordal interval is the second (along with the first which does not make a two-part), while in the *newer* homophonic forms there is the third, with pure fifth in the cadenza. Depending on the freeness of melodic movement of the leading voice and the statics of the accompanying voice, in the newer mode of singing some other intervals may appear, such as the second and fourth, which can be treated as a certain type of extrachordal tones, or - if a second is in question - also as a type of musical contamination carried out by the older type of two-part singing.