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SYNOPSIS OF THE PHD THESIS

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In the "Introduction", the author expresses the joy of having become a priest, "servant of the ancient orthodox altar" in the Codru region of Maramures, which he knew from childhood. He easily reintegrated into the world of customs and traditions where he grew up. He tried to be as close as possible to the people, to know thoroughly their joys and sorrows. With the support of Prof. Vasile Stanciu, PhD, to whom he is expressing feelings of gratitude and appreciation, and with the support of his wife, Dalia, to whom he is also thanking, he has prepared the draft of this doctoral thesis.

During the documentation work he also met young informers, even children, but "... the true spiritual and folk treasure of the Codru region is still being stored and held by all the aged people." About 200 pieces of church music and various genres of oral folk productions have been collected, marked and can be heard on the audio DVDs attached to this work.

The first chapter talks about the condition of religious and secular folklore in the world today. Some manifestations of traditional spirituality of the contemporary Romanian village and the mass media presence in the lives of rural communities today are being detailed.

The second chapter gives an overview of the Codru region. Within it he makes a historical and geographical classification of the area, presenting the economic and social life of it. He generally presents the folklore of the Codru region and the current state of his research. The traditional costume, a presentation accompanied by photographs, is being presented as the main element of ethnography of the area.

The third chapter concerns the musical and religious life of the Codru region. Churches are considered preserving centers for the affirmation of church music. Churches in different villages are presented, with general references.

In one subchapter, there are references to the orality of the Transylvanian church songs, where the eight church voices were always used, due to the continuous connection with the Orthodox Church of the Principalities. Their application in all aspects is indebted to the "orality" and lack of schools after 1700, when the Romanians had a painful religious strife. Due to the lack of schools and church music manuals, church music has become an issue of oral practice, taught or learned in a confusing and fragmented manner. Thus were born the so-called religious versions of voices, such as, for example, the "after Blaj", "after Oradea" or "after Arad" versions. All these, however, are rooted in the same traditional source, having received some regional accents. The versions of church music in Transylvania are by no means some currents imposed by the musicians who picked up and noted them, but forms of one and the same songs of Byzantine origin, practiced from the earliest times throughout the

Romanian inhabited territory, to which some folk-inspired elements have been added. The very traditional Transilvanian church music specifics are given by this original synthesis which was carried out in this area, between obvious Byzantine origins and very strong influences of folk.

Within the Orthodox church songs throughout our country's historic territory, the general (and generic) orality of the Byzantine origin chant is the one marking the remarkable diversity which we find "fixed" in writing, first in manuscripts and later in prints. The same orality has accompanied the whole adventure of "romanianizing" the chant, if we consider the wide variety of song styles recorded (and written) over time and preserved until today in the Romanian Orthodox Church, all of obvious Byzantine origin.

The Troparion is a short prayer that announces and explains, in a poetic form, the liturgical event commemorated that day. The word derives from Greek, meaning style or way of being, and also "trop", which defines a rhythm, a melody or a melodic mode. Father Petre Vintilescu tells us that, "imitating the Greeks, Latins called also *modus* or *modulus* the modulation anthem as the hymn itself. In this era of the Middle Age, the troparion term, which named the melody on which a hymn has been sung, began to be employed for the song itself, meaning the sung verse." At first, chants were free, free of any rule. In time, in their composition rhythmic rules were imposed, primarily emphasizing on the tonic accent. By adding and processing melodic rules, the troparions became true poetic verses. By the development of the art of composing troparions, Church Hymnology was created, a substantial part of the worship of the Christian Church in general and the Orthodox Church in particular.

We turned in our research to the performing versions of some singers from the researched area: Pop Ioan - 72 years old from Corni, Hodor Vasile - 56 years old from Bicz, Tătăran Ioan - 41 years old from Gărdani and Sabău Adin - 34 years old from Tămăşeşti:

First Voice Troparions
Tropar glas I

De la Hodor Vasile, 56 ani
Bicaz -Maramureș, 2012
Culegător, Bogdan Codre

Pia-tra fiind si-gi-la-tă de iu-dei și os-ta-șii stră-ju ind
prea cu-rat tru-pul Tău, în-vi-a - t'ai a tre-ia zi, Mân -
tu - i - to - ru - le, dă - ru - ind lu - mii vi - a - ță.
Pen - tru a ceas - ta Pu - te - ri - le ce - ru - ri - lor stri - gau Ți - e,
Dă - tă - to - ru - le de vi - a - ță: Mă - ri - re
În - vi - e - rii Ta - le, Hris - toa - se; mă - ri - re În - pă - ră - ți
ei Ta - le; mă - ri - re rân - du - ie - lii Ta - le,
U - nă - le iu - bi - to - ru - le de oa - meni.

Tropar glas I

De la Pop Ioan, 72 ani
Corni -Maramureș, 2013
Culegător, Bogdan Codre

Pia - tra fiind pe - cet-lu-i - tă de iu - dei și'os-
ta - șii stră-ju - ind prea cu - rat - - - - tru-pul Tău,
în - vi - a - t'ai a tre-ia zi, Mân - tu-i-to-ru - le, dă-ru-ind
lu - mi vi - a - ță. Pen - tru'aceas - ta Pu-te -
ri-le ce ru-ri - lor strigau Ți - e, Dă-tă - to-ru-le de vi -
a - ță: Mă-ri-re³ În-vi - e-rii Ta - le, Hris-toa - se; mă-ri - re³ În-
pă-ră-ți - ei Ta - le; mă - ri - re pur - tă - rii
Ta - le de gri - jă, U-nu-le iu-bi - to-ru-le de oa - meni.

Tropar glas I

De la Sabău Adin, 34 ani,
Tămășești -Maramureș, 2012
Culegător, Bogdan Codre

Recitativ

Pia - tra fiind pe - cet - lu - i - tă de iu - dei și os -
ta - șii stră - ju - ind prea - cu - rat tru - pul Tău, în - vi -
a - t'ai a tre - ia zi, Mân - tu - i - to - ru - le, dă - ru - ind lu - mii vi -
a - ță. Pen - tru a - ceas - ta Pu - te - ri - le ce - ru - ri - lor stri - gau Ți -
e, Dă - tă - to - ru - le de vi - a - ță: Mă -
ri - re În - vi - e - ri - i Ta - le, Hris - toa - se; mă - ri - re Îm - pă - ră - ți - ei
Ta - le; Mă - ri - re rân - du - ie - lii Ta - le, U - nu - le
Iu - bi - to - ru - le de oa - - - meni.

Tropar glas I

De la Tătăran Ioan, 41 ani,
Gărdani -Maramureș, 2012
Culegător, Bogdan Codre

Recitativ

Pia-tra fiind si - gi - la - tă de iu - dei și os - ta - șii stră - ju - înd
prea - cu - rat tru - pul Tău, în - vi - a - t'ai a tre - ia zi, Mân - tu - i -
to - ru - le, dă - ru - înd lu - mii vi - a - ță. Pen - tru a ceas - ta Pu -
te - ri - le ce - ru - ri - lor stri - gau Ți - e, Dă - tă - to - ru - le de
vi - a - ță: Sla - vă În - vi - e - ri - i Ta - le, Hristoa - se; slavă Îm - pă -
ră - ți - ei Ta - le; sla - vă rân - du - ie - lii Ta -
le, U - nu - le Iu - bi - to - ru - le de oa - meni.

We note that none of the interpretations represent rhythmically and melodically the model which Father and teacher Vasile Stanciu reproduced the song we quoted, which respects faithfully the version priest Demetrius Cunțanu wrote. In our opinion, there is only one explanation: our singers have learned the songs orally. They learned either in the church or in the family and, very often, from a parent, former singer or other close relative. In rare cases a "polishing" has been done at school. The learning and transmitting of music "by ear" brings gradually a number of changes in the performed

musical text. It may not have the rigor of the read and written musical text interpretation and writing text interpretation by connoisseurs of the "code of scoring the music." So, without malice, "the musical text" has been folklorized. Each of our proponents have sung with feeling and they have played the poetic idea of the literary text in the most expressive manner, but unwillingly participated in recreating the melodic musical text in their own manner.

In the following fragment, let us make a comparison of the four interpretative versions and the version written by the Father-Professor Vasile Stanciu. In this, only the first poetic idea of the First Voice Troparion is being "cropped" from each performer and compared with Cunțanu's alternative:

Musical notation for Hodor Vasile (Bicaz) in G major, 4/4 time. The melody is written on a single staff. The lyrics are: Pia - tra fiind pe - cet-lu-i - tă de iu - dei și'os-ta - șii stră-ju - ind prea cu - rat - - - - tru-pul Tău,

Hodor Vasile (Bicaz)

Musical notation for Tătăran Ioan (Gârdani) in G major, 4/4 time. The melody is written on a single staff. The lyrics are: Piatra fiind si-gi - la-tă de iudei și os-ta-șii străjuind preacurat trupulTău,

Tătăran Ioan (Gârdani)

Musical notation for Sabău Adin (Tămășești) in G major, 4/4 time. The melody is written on a single staff with triplets. The lyrics are: Piatra fiind si - gi-la-tă de iudei și osta-șii străjuind prea - cu-rat trupulTău,

Sabău Adin (Tămășești)

Pia - tra fiind pe - cet - lu - i - tă de iu - dei și os -
ta - șii stră - ju - ind prea - cu - rat tru - pul Tău,

We propose several criterias of analysis:

The rhythmic: none of the oral interpretative versions encountered in four different places of the Codru region, does not comply with the First Voice Troparion's rhythmic pattern.

Cunțanu's version is written in a measured pace, binary measure, even with a fixed tempo - Allegretto. It has a balanced rhythmic swing in values of quarter and half notes, and during the brief melismas eighth notes are being used:

Allegretto

Pia - tra fi - ind pe - ce - tlu - i - tă și os -
ta - șii stră - ju - ind prea - cu - rat tru - pul Tău.

In the "orality" of chant in the area studied by us, we first observe a great rhythmic wealth of the musical discourse, while being of great diversity. Even among localities situated within walking distance of one another, the rhythmic structure of the same troparion is totally different. Free rhythm is being used in interpretation, which is immeasurable, being almost recitative. Rhythmic values are organized according to the text, but each as being felt, for example values of dotted quarter notes, dotted eighth notes, eights notes or even exceptional, triple time measures mixed with binary values: fraction of triolet combined with eighth note, extended into an eighth note syncope (Tătăran John - Gârdani). The presence of syncopes is found in almost all variants of orality that we quote. Even in the first musical phrase we can find repeated syncopes in Hodor Vasile's version, from Biczaz. We also observe some extra stops on the fermatas, on certain notes - cadences or semi cadences.

The melodic aspect is also almost freely conceived by each artist, bringing a new musical richness to the orality of interpretations. In all versions the melodic evolution is modal , from one step to the other, progressing in a balanced manner, without spectacular leaps.

In the version sung by Pop Ioan from Corni, we can observe slips to neighboring sounds, which turn into small melismas or even into a beautiful "decoration" within the interpretation of the first phrase, ending with a phrygian cadence:

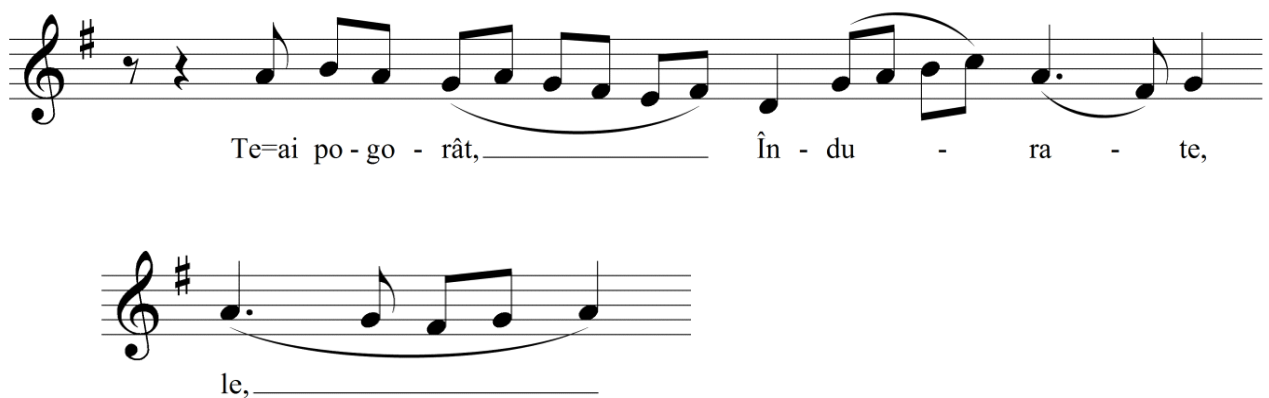


Concerning the cadence of the first musical phrase, each performer makes it on different degrees: the sixth, the fifth, or even the third degree, compared to the G note.

We see a resemblance in performing between Tătăran Ioan's version from Gărdani and Sabău-Adin's version from Tămășești , but only a rhythmic resemblance, melodically being versions which keep their own identity.

Having the same thoughts of analytically comparing the creative versions resulting from orality, we present below excerpts from the four versions of Troparion Voice VIII.

Rhythmic and melodic elements seen in the comparison I made between versions of the First Troparion Voice or Troparion Voice IV is also confirmed for Troparion Voice VIII. These catch our attention and we aim to highlight the beautiful "decorations" made in interpreting these troparions, versions resulted from orality. Thus, Ioan Pop from Corni:



slo - bo - zești pe noi din pa - timi.

The Vasile Hodor version from Bicaz, sung as simply as possible, with short and tightened melismas:

Ti - ne, Doam - ne, îl bi - ru - iesc pe el.

mă a - prin - - de; -

mă is - pi - teș - - te

A resembling version from Sabău Adin (Tămășești), also with tightened melismas, but rhythmically organized in a particular way:

zi - le, noi din pa - timi.

We also extract examples of the interpretive creation resulting from orality, by Tătăran Ion from Gărdani:



As shown in the previous examples, orality is also an important means of enriching and diversifying which creates the musical discourse. Each performer has freedom of expressing his own creative personality, not only in performance, but also interfering in the musical discourse's "content".

In the fourth chapter, the folk heritage of the Codru region is being presented. Here, the traditional Romanian heritage was fairly well preserved compared to other "higher traffic" areas, which have been subject of specific urbanization at the beginning of the 21st century. In terms of communication technology (radio, television, telephone, internet), the area is developed, but not for all families residing in the region. Under the influence of the aged persons, younger generations take over much of the area's traditional folk repertoire. They play it often out of respect for family elders, even if they don't comprehend its whole affective and knowledge dimension.

The village stands out of the world stage with its past image as, quoting Noica, "... out of all historical actuality all achievements pertaining to the sense of spontaneity: feminine values, youth values, the values of faith and nature values."

At Christmas time, caroling occupies a primary place in a vast and complex festival which involves the entire village community. According to researchers in the field of folklore, the author researched area convincingly illustrates that in the context of ceremonial poetry, caroling remains the most significant and diversified genre. It has been preserved here in an amazing range of typological categories. Ioan Bocşa shows in one of his recent papers: carol, "... was preserved as intact, and in some areas is still alive and practiced after the ancient rituals."

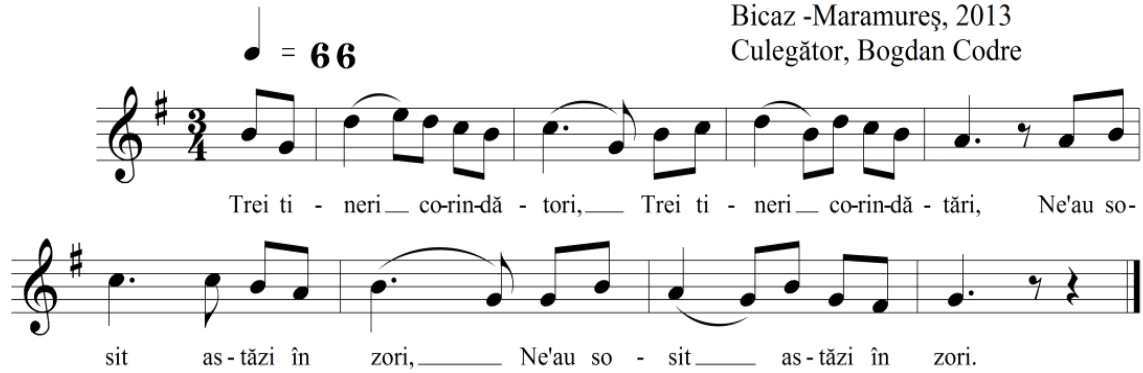
The paper refers to the way this custom is being carried out, bringing a wide number of musical examples. Of all the examples, the most noted and collected are carols. Here are two examples:

Trei tineri corindători

- colindă -

De la Deac Maria, 85 ani
Bicaz -Maramureș, 2013
Culegător, Bogdan Codre

♩ = 66



Trei ti - neri co-rin-dă - tori, Trei ti - neri co-rin-dă - tări, Ne'au so-
sit as - tăzi în zori, Ne'au so - sit as - tăzi în zori.

Trei tineri corindători,
Trei tineri corindători,
Ne-au sosit astăzi în zori,
Ne-au sosit astăzi în zori.


Veniți, boieri și vedeți,
Că nu sânt oameni drumeți,
Că sânt cei trei logofeți,
De la care noi vestim,
Că-n orașu' Viflaim,
Merge-și Iosif cu Maria
În Viflaim să se-nscrie
Și frig tare ce era,
Ziua nașterii sosea,
Sfântul Iosif supărat,
Căci în Viflaim oraș,

Că tăte căsăle-s pline,
Sălaș nu-ș' capătă nime'.
Seara se făcuse mare,
Iat-on grajd cu vite-n cale.
-Hai, Marie, să intrăm,
Bun sălaș ne căpătăm,
Nu palate boierești,
Ce căsuță ciobănești.
Și în grajd când au intrat,
Vitele sus s-o sculat,
Grajdul tot s-a luminat,
Iată, ce minune mare,
Grajdul se lumina tare,
Lâng-a Maicii Sfinte sân,
Iisus Îi culcat pe fân.

Coborât'o, coborât

- colindă -

De la Deac Maria, 85 ani
Bicaz -Maramureș, 2013
Culegător, Bogdan Codre



Co - bo - râ - t'o, co bo rât, — Co bo râ - t'o, — co - bo - rât, —

Mai - ca Sfân - tă pă pă-mânt, Mai - ca Sfân - tă pă pă-mânt.

Coborât-o, coborât,
Coborât-o, coborât,
Maica Sfântă pă pământ,
Maica Sfântă pă pământ.

Ș-o umblat din casă-n casă
Ca pă Hiul Sfânt să-L nască.
Nime-n lume n-o lăsară
Până joi di cătă' sară

Intrară-ntr-o poiecioară,
Și-o așternut cu fân uscat
Și-o născut Mare-mpărat,
Mândru nume ce I-o-aflat,
Dumnezeu adevărat,
Mândru nume ce I-o pus,
Domnul nost', Iisus Hristos,
Să ne fie de folos
Nouă și neamului nost'.
Și te-ntoarce Cruce-n masă
Și hii gazdă sănătoasă!

Other customs related to the celebration of Christmas are presented below (the Viflaim, the Star), then habits of the New Year and Epiphany (Capra, Sorcova and Chiralesia), also with explanations on how to progress and examples of repertoire.

Customs and habits of family life are extensively explained. Examples of wedding orations and explanations of the ordinances of birth and burial are given.

We give an example of music sung at the funeral, about doomsday: "What bitter and harsh pain" ("Ce amar si gre durere").

From the non occasional genres, with collected and recorded examples, we mention the ballad, the doina and the actual song.

In the ballad, various topics have been reported: family issues, about the War of Independence of 1877, about human tragedies caused by it, as well as the following wars in which local residents were involved unwillingly. Sure, "... in rural areas of the Codru region, as throughout Transylvania, as throughout Romania, in each smaller or bigger locality, we meet

in a prominent place a stone cross, a monument, on which find a long list of names: Ioan, Vasile, Grigore, Petru, Gheorghe, etc ... local people who paid the maximum tribute: life. "

Ce amar și gré durére

- cântec -
despre judecata de apoi

De la Culcear Maria, 93 ani,
Ciuta -Maramureș, 2013
Culegător, Bogdan Codre

♩ = 66

Ce a - mar _____ și gré du - ré - re,
Ce a - mar _____ și gré du - ré - re.

Ce amar și gré durére,
Ce amar și gré durére.

Ce plâns făr' de mângâiere
Va cuprinde lumea toată
La ziua de judecată
Când Dreptul Judecătoru
Se va arăta prin noru
Și-i aleje pre cei răi
Dintre ucenicii Săi.

Celor buni El le va zice:
-Veniți, fiilor cu Mine
Și gustați cerescul bine.
Celor răi, El le va zice:
-Mereț' cu sătana-n iadu,
Că de el aț' ascultatu,
Căci lucrul Meu cel plăcutu,
Niciodată n-aț' făcutu,
N-aț' știut că moartea vine,
Ca și nu faci rău la nime'?

We note the presence of the pastoral ballad "Miorita", ballad and carol, and also the theme "Major Girl" or "Grey Ox."

We encounter the song itself in a large thematic diversity, having as subgenres the soldier's song or the war song.

The fifth chapter provides a detailed analysis of songs from the Codru region's musical repertoire, totally 15, of different genres, according to morphological criterias proposed by folklorists, the model being offered by Dr. Ovidiu Papana from Timișoara. Thus, the topic, genre and geographical area, versification, melody, rhythm and meter are being analyzed.

The Conclusions propose a brief sociological analysis on the changes that took place in the Romanian society after 1989. Some folkloric categories have evolved from rite to spectacular,

such as weddings, others almost disappeared. We even observe successful attempts to reduce differences between the village and city, both on the material and spiritual life of the individual. An interesting observation is being made:

"In the last seven, eight decades, the majority of our population lived in rural areas. Today, the ratio has changed, the urban population greatly increased during the communist period, against those who remained faithful to their village and traditional values. In the village, there were and still exist special educational factors that we as a society neglected in recent decades: the beauties of nature, the presence of the variety and richness of folklore in people's lives, nurturing of our traditions and also the presence of extended family. A family in village life consists of father, mother, grandparents, uncles, aunts ... all these contribute to the growth, education and development of children and youth. In the city these factors are missing, the child is often alone, or under the so-called educational influences, which are most often fatal. Due to these circumstances, the lack of the three factors of educational influence, Professor Jean Lupu's formula in 1990, the emotional development of the individual is sometimes poor. Hence, there are difficulties in the communication, learning, assimilation and development of new skills and abilities. Emotional development of the children's personality must be taken into consideration in the highest degree, according to the author's opinion."

Today, access to information is more easy, also travel opportunities and alleviating of physical work is more powerful by introducing mechanization and household appliances in the home. However, traditional Romanian communities are determined to change their way of thinking and outlook on life. The national economy, mainly the lack of jobs has led many young people to look for "aim" in other places, to make a living in other countries. Very often the elderly were left behind, to see a small household that provides modest living from hand to mouth. They are, first of all, the keepers of the tradition they seek to cultivate, but also to preserve for future generations, as much as one can in this spiritual heritage, called "tradition."

They are also those who guide the children and young people's steps to the Holy Church. Good Christian families, they attend the Holy Mass with children of all ages. In relatively isolated areas such as the Codru region, we don't have highways, roads or an enviable high quality economic development. The soul of people, keepers of Christian traditions is our greatest wealth!

Some aspects give identity and value to our music, according to the author's opinion. Our folklore music and our ecclesiastical music, still retains the "live" modal system. In Western Europe's music this disappeared. Westerners, specifically, their men of culture, observed this

with some envy for us and for the Eastern Europe's people. And if the various species of folk music in their evolution and tonal music increase, then the Church, specifically the church music, becomes a preserver of the modal system within the musical life it leads. The musical examples collected and recorded by us demonstrate this truth.

We have the monody present in the folklore, songs, carols etc., but prominently in our ecclesiastical music. The "pricesne's" beauty, in their omofon pursuit, is a national treasure of great spiritual value, it is irreplaceable. Even when in this area newest creations and religious songs appear, they respect and comply to tradition.

Interpretative creation is an inexhaustible source of beauty. It grows to infinity. Every holiday, in all large and small churches from Romanian-inhabited territories, prayers rise, being sung to the glory of God, to the exaltation of the human spirit. Interpretative creation is unique, taking place in orality. So thinking, spiritual life receives an extensive size.

Heterophony that is done during the commission of the Divine Liturgy, between priest and choir or chorus, where it exists, is another important source of inexhaustible beauty.

The human voice and the church choir, the correspondent of organ in Protestant or Catholic church, is a fact of life. It represents a field of affirmation of the beauty of the human spirit, the talent and artistic abilities with which God has endowed man.

Teacher, composer and folklorist Sabin Dragoi said about the work of collecting folklore: "I dig diamonds ..." "Paraphrasing, we have the satisfaction that we unearthed a number of diamonds in the life and soul of people in the Codru region", the doctoral thesis author concludes.

Bibliography, glossary and list of informants follows.

Annexes include photos from the Codru region, table of correspondence with an audio DVD and other songs collected and recorded in the area, which were not found in the thesis.

Key word: Codru region, troparion, carol, orality, musical folklore, church music, blendings, church

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