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Burial rite in the Vișeu area. Melodics and hymnography

Abstract of PhD Thesis

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Key words: burial rite, memorial service, individual and collective memorial services, Saturdays of the commemoration of the dead, modal scale, dorian pentachord, tetrapodic verse, catalectic line, acatalectic line, chants of the service for the dead, funeral hymns, *verşuri*, lament, ritual chants at the grave

INTRODUCTION

1. ARGUMENTATION OF THEME

The need and actuality of the theme firstly relate to a pastoral missionary argument. The local burial rite represents a pastoral missionary challenge, including innumerable heterogeneous elements which are incompatible with living faith. In this context, an approach seeking to identify those liturgical elements of the local funeral rite which are divergent in relation to the doctrine, the living and genuine expression of faith (which must be removed with pastoral diplomacy) or of those convergent and which can be assimilated within the rite, is fairly necessary.

The necessity of this paper is dictated by reasons related to folkloric research: the conservation of the local chants and their saving from oblivion may be beneficial to the folkloric research.

2. PURPOSE OF THE THESIS

The present paper pursues a major objective, that of answering, after the analysis carried out, the question to what extent such a ritual with local configuration may correspond to the cultic requirements (to what extent such a ritual may be assimilated to the official rite) and that of identifying those ritual elements which are contrary to the Church doctrine and its cultic expression in an authentic way. A secondary purpose of this approach is the production of a liturgical musical monograph with documentary value.

3. DOCUMENTARY BASIS

The present work is based in its analysis and development especially on the "material" acquired during the "field" work: audio recordings and some video recordings, most of them made personally, including partly or entirely funeral services in which I took part as concelebrant priest or recordings made outside the ritual frame.

4. STAGE AND LIMITATIONS OF RESEARCH

The present paper represents a pioneering work regarding the funeral ritual in the Vişeu area and its related hymnography. It outlines a general framework concerning the local funeral rite, and each of its component parts may be studied thoroughly within new researches focused on a theme with a narrower framework, treated in depth. The present work is intended to be a "panorama" of the local funeral rite, and there is always the possibility to continue this approach through a deeper analysis of the component parts by those interested in this theme.

5. METHODS OF WORK

The endeavor presented by the elaboration of this paper implies a multidisciplinary approach combining various methods. In the part dedicated to the description of the ritual from its liturgical perspective we have used the following methods: the descriptive (expository) method in the presentation of the ritual elements, the exegetical method for explaining the ritual elements, the method of compared liturgics to highlight the nuances with regard to the official typikon service, the method of participative observation achieved by effective participation in a ritual in development (with the possibility to follow such a ritual from the inside of the event as an actor of the ritualic development). We shall use then the method of melodic analysis, trying to identify on each "piece" of ritual with melodic garment, the specific melodic structures and characteristics and the musical parameters (modal scale, modal mechanism, ambitus, cadences and melodic formulae/patterns), as well as the method of comparative analysis for the comparative analysis of the versions of the local funeral melodies, emphasizing the specific melodic structures, with their similarities and differences.

6. GENERAL FRAMEWORK OF THE THESIS

The present paper is structured into two extensive chapters, preceded by the contents and introduction of the theses, and followed by the general conclusions and annexes.

The Ist chapter is focused on the burial rite issue, viewed from two perspectives. Firstly, we refer to the perspective of the official funeral rite, analyzing the typikon services and the ritual elements present in the funeral service, as it is practiced in the Orthodox Church. The second perspective contemplates the local funeral rite and the points of convergence and divergence with the official ritual and with the other denominations the orthodox worship interacts with.

The IInd chapter is dedicated to the musical analysis of the funeral hymns in the Viçeu area. It is based on the local "material" acquired by an investigation work "on the field"; we have selected from this "material" the most representative funeral melodies regarding the musical aspects. Following the melodic analysis of the selected chants, we have extracted the characteristics of the musical structures specific to the funeral hymns in this area. The local funeral hymns are grouped into three different categories, and by this classification we have developed the content of this chapter.

The annexes of the thesis complete the work with auxiliary material, especially texts of the local funeral chants. At the end we have attached two CDs representing the musical annex and including recordings of the hymns analyzed in the present paper.

The general conclusions intend to summarize the result of the analytical approach expressed in this research and to suggest the necessary pastoral missionary milestones in the management of such a local rite.

CHAPTER I. THE BURIAL RITE IN THE VIȘEU AREA

The Vișeu area belongs, from ethnographical and folkloric points of view, to the Land of Maramureș which, in its turn, along with other folkloric areas, occupies the space of Maramureș county and includes the Vișeu de Sus town with its suburbs (town from 1956) and the Vișeu de Jos village. One of the characteristics of the area is the predominantly rural specific which favours the cultivation and preservation of some traditional customs related to the funeral and of a rich repertoire of funeral hymns.

THE FUNERAL RITE IN THE CHURCH SERVICE BOOKS AND IN THE LOCAL TRADITION

The funeral service is a hierurgy made in the Orthodox Church for the Christians reposed in the Lord, according to a specific service included in three service books: *The Euchologion*, *The Holy Water book (Aghiasmatarul)* and *The Panikhida service book*. The funeral rite is differentiated according to the age and the status of the Christian in the Church, as well as depending on the liturgical period; in this way, the Orthodox Church practices various funeral services: the Funeral Service for laymen, the Funeral Service for infants, the Funeral Service for secular clergy (priests and deacons), the Funeral Service during Bright Week, the Funeral Service for monks. Besides these, there is also the Funeral Service for suicide victims.

The funeral service in the Vișeu area is locally configured according to the mark of the funeral traditions with rural specific. In the Orthodox communities from the Vișeu area and in those Greek Catholic, the ritual is convergent and can be followed in its development in three main ritual scenes. The first sequence takes place in the house of the deceased, in the day of the burial (where the blessing of water and the panikhida take place). The second liturgical sequence is carried out after the removal of the deceased from the house and after the priest prayed over his/her body outside the house. The funeral service in the ritual books is served, omitting some ritual elements and adding other local ritual elements. The third liturgical sequence includes the

ritual carried out from the moment of the removal of the dead body until its placing into the grave. On the way, the funeral procession makes the so-called “stops”. At the entrance to the cemetery the priest reads the Gospel text of the Good Shepherd (John 10:9-16). Once the funeral procession reaches the grave, the priest serves the last funeral ritual acts. Firstly he reads the prayer of Absolution over the deceased (two of the three prayers mentioned in the official service). Then the casket is lowered into the grave and is sprinkled (with holy water blessed in the house in the day of the funeral), the *Sealing of the grave* and the *Dismissal (Otpust)*.

The funeral rite at the Greek Catholic communities in Vișeu de Sus presents very many similarities with the Orthodox funeral rite, both in terms of liturgical texts, and of musical structures used within the ritual.

The funeral rite at the Roman Catholic communities in Vișeu de Sus is configured completely different from the Orthodox or Greek Catholic rite. A point of convergence could be the rite called “*The last recommendation and the last goodbye*”, which represents the climax of the Roman Catholic funeral rite, a means of affirmation of the unity among all Christians which “*are all one in Christ and death cannot ever separate them*”, “*the last farewell by which the Christian community greets one of its members, before his body is brought to its tomb*”¹. This ritual might be the origin of the local custom of the Orthodox rite of “forgiveness”, and it is very possible that this is the result of a “ritualic contamination” through the Greek Catholic branch.

CHAPTER II. THE FUNERAL HYMNS IN THE VIȘEU AREA

The locale funeral hymns have been grouped into three categories, and by this classification we have developed the content of this chapter. The first category includes the hymns based on the liturgical texts specific to the liturgical practice of the funeral rite, as it is found in the ritual books, whose text is not the result of the local creation. The second category includes those hymns whose text and melody have appeared within the local creation; this category contains: *verșuri* (or “semi-scholarly” creations) introduced in the funeral rite where the folk influence is moderate, and hymns in the form of exclusively folk creations, namely laments.

¹*Ritualul înmormântării*, Editura Presa Bună, Iași, 2005, Note introductive, punctul 10, p. 9-10.

The third category, a more heterogenous one, is represented by ritualic chants performed during the burial.

II.1. FUNERAL HYMNS WHOSE TEXT IS TAKEN FROM RITUAL BOOKS

The category of the local funeral hymns whose text is taken from the funeral rite, as it appears in the ritual book, includes the funeral melodies chanted at the *panikhidaat* the house of the deceased (or at the cemetery chapel, if necessary) and the melodies chanted once the deceased is removed from the house, until the organization of the funeral procession (the funeral hymns). They represent a compact group of hymns, not very extensive but which, in their melodic expression, use the largest number of melodic and modal typologies (approximately 20 modal structures, all in diatonic mode). The hymnographic texts of the funeral chants are embroidered with specifically local melodic lines, based on modal structures expressed by melodic formulae and which take over the function of the tones of the *kliros* music.

The modal structures of the local melodies have no equivalent in the officially recognized church music, and do not meet the requirements which characterize the church music. They are varied, however most of them have as basic structure a major or minor pentachord, to which other modes are added, the subtone and support fourth in the low register or/and a step or two steps in the higher register. The simplest way of melodic organization is found in chanting the *sedalen* "*Truly all things are vanity*", where the modal structure is represented by a major trichord (*sol-la-si*) with leading tone. The most complex way of musical organization is found in chanting the *oikos* "*Thou alone art deathless*", where the modal structure is configured by the presence of two doric conjoint tetrachords, to which is added in the low register the leading tone, reaching a minor ninth ambitus. Beside these modal structures, we find Phrygian structures (in the *Chant of Ist stasis of Psalm 118* or in the first version of the *Funeral blessings*), a Locrian modal structure (in the second version of the *Funeral blessings*), a minor hexachord with or without subtone (*Triple funeral litany*, *Canon Chant*), and more. The ambitus of melodies varies between perfect fourth and minor ninth.

The melodies have syllabic character, with a few melismata (usually at the end of the melodic lines within the cadential formulae), many *recto tono* passages, melodic passages by conjoint steps with a few intervallic leaps. The rhythm of these chants is free, *parlando-rubato*.

Beyond the undeniable beauty of some of the melodies, we may notice some esthetic inconveniences of theirs, especially regarding the organization of the text within the melodies

(deviation from the text of the liturgical pattern, unusual way of emphasizing certain words). The advantage of these hymns is that their texts have dogmatic accuracy and are standardized.

II.2. FUNERAL HYMNS BELONGING TO THE LOCAL CREATION BOTH BY THEIR TEXT AND BY THEIR MELODY

II.2.1. *VERȘURILE*

Verșul represents a local poetic and musical production of the church cantors (in this area called *diac*), chanted within the traditional funeral rite in Transilvania region after the priest's sermon (at the end of the second ritual sequence, after the sermon or obituary with the "forgiveness") and represents a response in verse to the priest's message ("forgiveness of the cantor"). *Verșurile* are constructed based on the metrical form of the folk verse, but they have a strophic organization of the text, fact which places them, as literary genre, at the interference between the folk chant and the ecclesiastic creation („semi-scholarly” creations). *Verșurile* represent the most consistent creation of the local funeral chants, unexploited research strand.

Verșurile include biblical and theological elements, reflections regarding the great truths about life and death (vision expressed in the book of *Ecclesiastes*), as well as biographical elements (describing the circumstances of life and death of the deceased) and follows a pattern taken from the priests' sermons.

The text of *verșuri* is organized in lyrics, according to the pattern of the tetrapodic lyrics (4 metrical feet of 2 syllables each, which is a pattern specific to the Romanian folk music) in acatalectic form (8 syllables) or catalectic form (7 syllables) and stanzas of four melodic lines with pair rhyme (with aabb structure). The number of stanzas varies between 8 and 31 stanzas (on average 15-20 stanzas).

The melody of the *verșuri* is represented by various melodic types. We have a dominant melodic model, built on the mark of a major-minor pentachord and which has many subvariants. However, there are other melodic types. One of them uses the melody of the hymn "With tears and shivers" (*Cu lacrimișifiori*) in ternary meter and characterized by the major-minor parallelism, it was performed by cantor ȘimonIoan from Vișeu de Sus-Țițterai. Another melodic pattern, performed in the Nativity Fast by cantor ȘimonIoan from Vișeu de Mijloc, uses a carol melody. Another one, with a minor structure and with specific atypical features, is used by cantor Andreca Nicolae from Valea Râului.

There is a tendency to use, instead of *verșuri*, other chants which fulfill the function of *verș*, being chanted in the funeral ritual (“Our beloved mother” – *Iubitanoastrămamă*, “Our beloved father” – *Iubitulnostrutată*, both with the same melody, ”Mother” – *Mama*), a canticle in the style of *priceasna* (orthodox religious song), made known by the folk music performer Ciprian Pop). At the present time, there is the tendency to give up chanting *verșuri*.

The ambitus of the *verș* melodies varies between 7 m - 9 m. The melodies are predominantly syllabic, however the variant of AndreicaIoan is the most melismatic *verș* variant in the Vișeu area.

II.2.2. LAMENTS IN THE VIȘEU AREA

The exclusively folk canticles present in the Vișeu area are the laments, funeral chants of individual character, chanted by women (usually close relatives), aiming to “ease the psychic pain through its outpouring in words and melody”², being the direct and spontaneous expression of the personal pain for losing a close relative.

The primordial circumstance in which the lament is performed is the funeral, without being linked to a certain moment of the ceremony; nevertheless, it can be chanted during other moments after the funeral, in connection to the funeral ritual.

The text of the laments belongs to the lyrical genre, the literary texts being versified. The lyrics have a rigorous metrical organization, usually with 7–8 syllables (by exception there are lyrics of 9 syllables) and pair rhyme (no different than the entire Romanian folk poetry), that is lyrics that rhyme one after the other (a-a, b-b).

Examples of lament verse:

„Bu-cu-/ ră-te/ țin-ti-/ rim” – 7 syllables (tetrapodic catalectic)

„Și or/ pu-ne/ lut cu/ iar-bă – 8 syllables(tetrapodic acatalectic)

The versified texts of the laments do not have strophic form. There are no stanzas due to the fact that there is no rule for the rhyme chaining. Apparently, we have stanzas, but they are configured on a melodic level (this type of organization is called pseudo-stanza, the melodic stanza with 2-4 lyrics repeated or chained).

The melody of the local laments uses a reduced sound material, in proportion almost equal syllabically and melismatically, organized in archaic modal structures. The modal structure

²Ileana SZENIK, *Folclor muzical – Modul de studiu II pentru studii universitare prin învățământ la distanță*, Academia de Muzică „Gheorghe Dima”- Cluj D.I.D., s.a., p. 63.

which the lament melody is based on is represented by a Dorian pentachord with basis in *mi* and dominant in *sol*. The ambitus does not exceed a fifth, and the general melodic profile is descendent. The rhythm is free, parlando or parlando-rubato, and the melodic lines are flexible. Likewise, we may notice some variations of the basic melodic line throughout the melody, and sometimes even upon repeating the same verse. The melodic structure is strophic, with four melodic lines (AAkBBk).

The lament is, both locally and in other areas, a genre threatened with extinction as a result of the urbanization and of changing the mentality of people.

The lament chanting can be accepted within the funeral rite if it does not affect the aesthetics of liturgy (if there are versified laments, with a clearly outlines melody, and not ad-hoc improvised laments similar to a gloomy mourning).

II.3. RITUAL HYMNS AT THE GRAVE

The ritual hymns at the grave are those canticles performed by the church cantor, accompanied or not by the members of the community participating at the ritual, in the moment of the development of the final funeral acts. They represent a more heterogeneous category which requires a separate approach. For this category seven ritual chant have been identified. Concerning the melodic typologies of these chants, the situation is as follows: five of them can be included in the category of the "scholarly chants" (among which one takes a lament melody), one falls within the genre of *pricesne*, taken over from the heterodox, and the last one is the Resurrection troparion in tone II, chanted on a folk melody.

The text of these canticles has strophic form, being organized in stanzas of 4 lyrics with cross rhyme (except the troparion which preserves the typology specific to the Christian hymn), of 6-8 syllables which are not distributed within the metrical structures as they are in the folk verse. The organization criterion of the lyrics is dictated by the lexical accents. These aspects related to the text show the artificial intervention of the cantors (*dieci*).

These hymns have modal musical structures (except *priceasna* "The time has come for us to part" – *Sosit-a clipa despărțirii*), pentachords or tetrachords which are simple or with extensions of the steps in the low register with leading tone (*sensibilis*) or subtone, with support fourth. Three of these chants ("With tears and shivers", "Our beloved mother", "Our beloved father") are characterized by the presence major-minor parallelism.

The most atypical of the canticles, which fits in a strident manner with the local funeral repertoire, is the orthodox religious song (*priceasna*) "The time has come for us to part" (*Sosit-a clipadespărtirii*). It uses a melodic structure reaching the octave mark and exceeds it by reaching the support fourth in the melodic incipit.

The general ambitus of the melodies varies from the one of perfect fifth, in modal structures like tetrachord with subtone or simple pentachord), and reaches the eleventh (in chanting *priceasna*).

The Resurrection troparion "When Thou didst descend unto death" was artificially introduced in the last part of the funeral rite due to the symbolic connection between the Savior's Descent into Hades mentioned in the troparion and the lowering of the deceased into the grave. The hymnographic text is not linked to the funeral service, and the musical structure of the chant bears the mark of the local creation. In functional terms, the musical structures which apply to the Christian hymns are extremely similar to those of the church tones.

We present forward two musical examples extracted from the repertoire of local funeral chants, in order to illustrate the working manner regarding the melodic analysis of the chants mentioned in the paper. The first musical example presents a local lament chanted by Pop Ileana from Vișeu de Jos:

Bocet la mamă Pop Ileana, 49 de ani
Vișeu de Jos, 2019

Parlando

Uă, mă-nân-ce-te fo-cu' moar-te
Mă-nân-ce-te fo-cu' moar-te
Cum nu lu-cri pă drep-ta-te
Uă, cum nu lu-cri pă drep-ta-te

The modal structure of this lament is built on a Dorian pentachord with basis in *mi* and dominant in *sol*:

pentacord doric

1 2 3 4 5
B D

The melodic core is made of the arpeggiated tritone *mi-sol-si*, on which is built the melodic line. The tempo is *parlando*, close to the rhythm of speech. The ambitus is restricted to a fifth. The cadences are made alternately on the modal pillars as follows: *sol*, *mi*, *sol*, interior cadences and *MI*, the final cadence. The general melodic profile is descendent. The architectonic structure of the local lament melodies is strophic³, with four melodic lines (form AAKBBk).

The melody of the lament uses reduced sound material, in proportion almost equal syllabically and melismatically. Other characteristics are related to the melodic variations occurring during the lament chanting and to the common use of the interjections which usually are out of the tetrapodic mark of the verse, sometimes complementing it.

Other example shows a ritual chant before the grave performed by cantor Ioan Șimon from Vișeu de Sus:

Cu lacrimi și flori
diac Ioan Șimon, 62 de ani, 2018
Vișeu de Sus - Jertorai

1. Cu la-crimi și fi-ori, Mor-mân-tul sa-lu-tăm, Cân-tări în loc de flori, Pe pînt noi ti-a-du-cem.

The text of the melody has a strophic organization, each stanza having four lyrics with cross rhyme (a-b-a-b); it leaves the pattern of the folk poetic creation (by its organization in poetry stanzas, but also by the manner in which the syllables are rhythmically distributed):

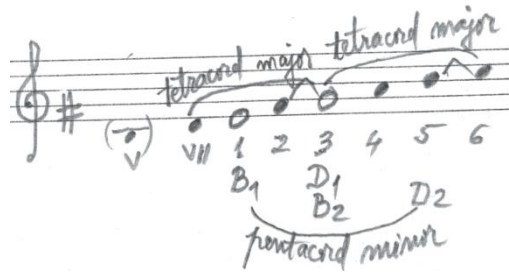
„Cu / la – crimi / și fi – / ori

The ternary meter melody is built on the pattern if a modal structure, characterized by the presence of the major-minor⁴ parallelism. The modal scale combines two modal structures alternating with two modal bases: a major tetrachord scale with basis in *sol*, representing its basic

³We need to differentiate between the melodic structure of the lament melodies, which can be strophic and their poetic structure which, like the entire Romanian folk poetry, is not strophic. The melodic lines configure what in folklore is called pseudostanza.

⁴Ileana SZENIK, *Folclor muzical*, Modul I de studii pentru învățământ la distanță, Academia de Muzică Gheorghe Dima, D.E.C.I.D., Cluj, s.a., p. 67, p. 89.

structure, extended in the low register with a conjoint Ionian tetrachord and a Dorian pentachord with basis in *mi*:



The cadences of the four melodic lines are as follows: on the sounds *re, sol, mi, MI*. At the end of the melody, in the performance of cantor IoanȘimon, the melodic path reaches the support fourth in the final cadential formula.

CONCLUSIONS

Over the official funeral rite, as it is envisaged in the ritual books, heterogeneous elements superimposed which may be in consonance with the Church doctrine and liturgical practice, but which can also be in contradiction with them. Such a locally configured ritual can meet the cultic requirements only if local ritual elements are not contrary to the Church doctrine and its cultic expression in an authentic way. In the local service there are superstitious acts which must be tactfully removed, and there are also ritual elements which can be assumed by the church.

The funeral rite in the Vișeu area served in the Orthodox communities has many similarities with the Greek Catholic funeral rite. These similarities result from the fact that in 1948 occurred the return to Orthodoxy of the Greek Catholic community, and alongside with this return they preserved the specificity of the services as they had been practiced before. This explains why in the local Orthodox service we have ritual elements of undisputed Greek Catholic origin, like for example the reading, upon entering the cemetery, of the Gospel text with *The Good Shepherd*, a ritual element mentioned in the Greek Catholic *Euchologion* (1940), used by the Greek Catholic communities even in the present day.

Another element with origin in the Greek Catholic funeral rite is that related to the utterance of the "forgiveness" by the priest. It might be connected to a ritualistic moment of the Roman Catholic funeral rite called "*The last recommendation and the last goodbye*". Most

likely, the Greek Catholic worship has had the influence of a "liturgical contamination" by the proximity to the Roman Catholic one, taking over that liturgical element and introducing it in the funeral service, processing it and granting it a new configuration.

Concerning the way in which it relates to the local funeral rite, from those who might have the authority to correct the deviations occurred within it, we may notice a passive attitude characterized by the "liturgical inertia". The ministers of the Church, with rare exceptions, limit only to the passive attitude to ascertain and accept the reality of this state of affairs, without trying to improve it.

The local funeral rite is marked by a certain dynamic, as it is not a static rite; it follows its course and it is influenced by certain tendencies. The most obvious of these tendencies seems to be the tendency to simplify, by virtue of an attitude dictated by the logic of pragmatism.

The local funeral hymns of the Orthodox worship are similar to those served in the Greek Catholic funeral rite. It is not an impiety regarding the practice of the local Orthodox worship and a "surgical" procedure is not recommended for a "cult rehabilitation" in the orthodox sense. We must not lose sight of the "liturgical idealism", but at the same time we must act with realism. The situation is much more complex and must be approached in the logic dictated by the application of the pastoral missionary principles. We believe that the local ritual may partially correspond to the cultic requirements. The pastoral missionary challenge about this ritual resides above all in the removal of the superstitious elements. A custom like placing money in the casket of the deceased will be vehemently rejected, however others may be tolerated.

We must bear in mind that the liturgical coat of the funeral rite is to be renewed in order to correspond even more to the liturgical ideal, considering also the pastoral requirements which become greater along with the changing society. It would be desirable that a uniformized version is gradually reached, a variant generalized in the entire region of Transilvania, and which might remove the "provisional situation" of the local funeral chant. In this sense, a first step has been taken with the publication of the collection *Cântări la înmormântare mirenilor* (Chants at the funeral of laymen) according to traditional melodies from Transilvania in one voice, gathered by university professor, priest Vasile Stanciu, PhD⁵.

⁵Pr. Prof. Dr. Vasile STANCIU, *Cântări la înmormântare mirenilor după melodii tradiționale din Transilvania pe o singură voce*, Ediția I, Editura Renașterea, Cluj-Napoca, 2019. This work valorizes the traditional melodies recorded by father Dimitrie Cuțan and father Ioan Brie and complements them, providing a complete musical

The priest must not be limited only to academically observe a state of affairs, and it is not desirable to lean to the other extreme, rejecting everything related to the local specificity. He must watch over the proper development of the worship and to rectify, where appropriate, any deviation from the liturgical formulae (whenever it appears) or the introduction and practice in the orthodox worship of certain chants alien to the specificity of the orthodox faith. Some of the local chants or customs could be "assumed by the church". However, others must be tactfully removed, for they are completely inadequate due to the pietism they cultivate and due to the musical structures on which they are based, being incompatible with the ecclesiastical space. A chant like "*Sosit-a clipadespărțirii*" (chanted before the grave), with a melody resembling a romance, is wholly incompatible with the hymnographic sobriety of the liturgical texts. Nevertheless, there are others which, by virtue of the missionary principle of inculturation, may be accepted or at least tolerated. Laments may be tolerated, as well as *versuri*, that do not abound in sentimental elements and poetic emotionality, seeking to achieve the schmaltsy effect.

Anyway, it is only a matter of time until the final censorship is operated. The temporary irreversible process of diluting the traditional element is already triggered by a certain period of time, so that the changes are starting to be seen. The tendency to simplify the rite by virtue of a pragmatism which does not avoid the liturgical space, as well as the gradual disappearance of those who contributed to the nurturing of the repertoire of local funeral hymns over time lead to the loss of these local creations. After a certain time, we will learn about them only from books, and only if there are people who want to save them from oblivion.

repertoire regarding the funeral service and which contributes to the achievement of a stylistic and interpretative unity of the funeral hymns.