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THE CIRCULATION OF A MELODIC TYPE OF SCHOLARLY CAROL FROM THE LAND OF THE FORESTERS, HUNEDOARA¹

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SUMMARY. The religious carol or with scholarly influence is a musical typological category that is less addressed in the specialized music literature, especially entering the area of interest of religious music. Due to this provenance and a relatively recent evolution in time (only a few hundred years), we find a distinct melodicity compared to the authentic Romanian carol. Melodic variants identified mainly in the Land of the Foresters, Hunedoara, circulate in southern Transylvania on religious carol texts, being collected in the field more than 100 years ago (Bartók, 1913). By the number of variations, we realize that it is a very beloved song, easy to remember, which closes the cycle of the Winter Holidays (Epiphany). The present research aims to identify the melodic variants of this scholarly carol, as well as, most importantly, its spread within other folk genres: old-style songs and dance songs.

Keywords: Land of the Foresters, Hunedoara, scholarly carol

Last winter, in December 2021, the most recent field research in this area was published: *Muzică vocală tradițională din Ținutul Pădurenilor, Hunedoara (Traditional vocal music from the Land of the Foresters)*³, research carried out by teachers from Cluj Ioan Bocșa and Alina Stan. The

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³ Ioan Bocşa, Alina Stan, Muzică vocală tradițională din Tinutul Pădurenilor, Hunedoara (Traditional vocal music from the Land of the Foresters), Editura MediaMusica, Cluj-Napoca, 2021.

musical material, which includes almost 600 vocal and instrumental songs, completes and offers a comparative analytical perspective compared to the previous field research carried out by Béla Bartók (1913-1914) and the Bucharest team coordinated by Emilia Comișel (1946- 1961). In all the stages, researchers were impressed by the complexity, variety, beauty of the music of this area and, last but not least, by the almost unchanged preservation and perpetuation over time of some melodic typologies from various genres: funeral ritual songs, wedding ritual songs, carols and old-style songs.

Of all these, in the present study, we want to focus on the repertoire of carols because it is the genre best represented in the Land of the Foresters. The testimony stands in the 194 carols published in our research, 147 carols collected by Corneliu Bogariu in the 80s and published in the volume Colinde românesti (Romanian Carols)⁴, 23 carols published in Antologia folclorică din Tinutul Pădurenilor, Hunedoara (Folk anthology from the Land of the Foresters. Hunedoara) by Emilia Comisel and 30 carols published in the volume Melodien der rumänischen Colinde (Weihnachtslieder) (Melodies of the Romanian colinde)⁶ of Béla Bartók. Like ritual songs, the repertoire of carols has great resistance over time: in recent research we have identified the same melodic types from Bartók's collection of more than 100 years ago. In a study⁷ published four years ago, we demonstrated the stability over time of a melodic type of authentic carol, the young bachelor's carol. Last but not least, it is significant that the caroling custom is still practiced in the area. The organization and manner of carrying out the custom are common to the other areas of Transylvania. The researcher Rusalin Isfănoni, in his extensive monograph⁸ of the area, described in detail all the practices related to Christmas

The carols from the Land of the Foresters structurally belong to the categories of authentic carols (secular texts), satyrical carols and carols with scholarly influence (religious texts). Even if until now our research area has covered the authentic carol (in the doctoral thesis *Limbajul muzical al colindelor din Transilvania* (The musical language of carols in Transilvania)),

Ioan Bocşa, Colinde româneşti (Romanian carols), vol. I and II, Editura MediaMusica, Cluj-Napoca, 2003.

⁵ Emilia Comișel, Antologie folclorică din Ținutul Pădurenilor (Hunedoara) (Folk Antology from the Land of the Foresters (Hunedoara)), Editura Muzicală, Bucharest, 1959.

⁶ Béla Bartók, Melodien der rumänischen Colinde (Weihnachtslieder), Universal Edition, Wien. 1935.

Alina Stan, Ţinutul Pădurenilor după 100 de ani - stabilitate şi variabilitate a unui tip melodic de colindă, (The Land of the Foresters after 100 years – stability and variation of a melodic type), Brâul Journal, no. 7, Cluj-Napoca, December 2018.

⁸ Rusalin Işfănoni, Pădurenii Hunedoarei (The Foresters of Hunedoara), Editura Mirabilis, Bucharest, 2006.

among these carols, several variants with a very beautiful melodic line (PAD 160, PAD 137, PAD 435) and which, from a literary point of view, present religious themes, have caught our attention:

- Aghiosul, Aghios: Baptism of our Lord Jesus Christ;
- lar şi iară să cântăm: carol of giving thanks.

Regarding the religious themes, Ileana Szenik states that: "most of them circulate in the repertoire of adults, being sung on the occasion of caroling; some of them are attached to authentically popular carol tunes, which also convey secular texts (possibly the chorus is replaced by one more appropriate to the content), and others are sung to scholarly or foreign tunes". Next, we are explained what scholarly provenance means through the strophic organization of the content of ideas, the lack of chorus or specific choruses, and last but not least, the narration of some biblical scenes. In the same agreement are also those affirmed by Emilia Comişel: "The religious carols have a more recent origin and are influenced by the apocryphal books" 10.

The broadest literary typological classification of carols was made by Monica Brătulescu, in the work *Colinda românească (The Romanian Colinda)*, where we find the theme presented above: "no. 173 - Baptism. Jesus is baptized by Saint John (angels, Mother of God, Saint Friday, Saint Sunday, carried on the horns of oxen, carried by doves) in three rivers of milk, wine, myrrh (in Jordan, in a well)¹¹. The theme is supported by hundreds of variations.

More recently, the religious carols, respectively the literary themes, were extensively researched, analyzed and classified musically by Dan Alexandru Streza, professor and theologian from Sibiu, who defended his doctoral thesis in 2019, currently being published, *Colindele religioase din Transilvania - Particularități muzicale, poetice și teologice (Religious carols from Transylvania - Musical, poetic and theological peculiarities)*.

From a musical point of view, Ileana Szenik developed the most comprehensive musical typological classification system of carols, based on the identification of the general profile of the melody, respectively of the cadences. The system was implemented on a huge material, over 7,000 variants from the Transylvania area, over the course of decades. Correlating these carols from Pădureni (the Land of the Foresters) with the

⁹ Ileana Szenik, Folclor. Modul de Studiu pentru Studii Universitare prin Învățământ la Distanță (Folklore. Study Module for University Distance Learning), Editura MediaMusica, Cluj-Napoca, 2010, pp. 145-146.

¹⁰ Emilia Comișel, Folclor muzical (Musical Folklore), Editura Didactică și Pedagogică, Bucharest, 1967, p. 187.

Monica Brătulescu, Colinda românească, The Romanian Colinda (Winter-Solstice Songs), Editura Minerva, Bucharest, 1981, p. 290.

melodic variants in the collection *Colinda în Transilvania - Catalog tipologic muzical (Traditional carol in Transylvania - Musical typological catalogue)* ¹², we identified their typological affiliation within Supergroup VII - Carols with scholarly influence, Group E, melodic type 1. This group of carols is different from all the others due to the fact that: "The melodies belonging to other genres, come from proper song types..." ¹³, but without any particular bibliographic reference. About the musical characteristics of this type, Ileana Szenik noted the following: "All are performed in minor scales and have an octave or above octave pitch. Type 1 (no. 260) is a variant of some proper songs in which the general descending profile is closely related to the architectural principle of the repetition of the lower fifth. In variants no. 260a-c only elements of the fifth repetition are found; the cadential relationship and motifs of lines 2 and 4 are reflected in the architectural scheme ABCB_{5v}." ¹⁴

The same idea, of the origin of these carols from proper song melodies, is also indicated in the folklore course of Gheorghe Oprea and Larisa Agapie, where the new style of carols is defined "under the influence of other genres, especially the song, of religious or worship music" ¹⁵.

The first step in the elaboration of this study was the identification of all the variants of this melodic type published in the specialized literature, starting from the table published in the *Typological catalogue*, being updated with the latest research carried out in the field in the Apuseni Mountains and the Land of the Foresters, and the carols from the Archives of the Institute of Folklor Cluj could not be retrieved with identification number and title:

Table 1

County	Author/Title of collection	Number and title of the carol
Alba	Ioan Bocşa,	nr. 1475 Şi-ncă, şi-ncă să cântăm
	Colinde românești	nr. 1477 Sus, boieri, nu mai dormiţi
	(Romanian carols)	nr. 1478 Asară pe l-asfințit
	Ioan Bocşa,	nr. 475 Şi-ncă bine să cântăm
	Muzică vocală tradițională din	nr. 476 lar și iar să colindăm
	Munții Apuseni	nr. 477 Şi-ncă, şi-ncă să cântăm
	(Traditional vocal music from the Apuseni Mountains)	nr. 478 lar și iar să colindăm
		nr. 479 lar și iar să colindăm

¹² Ileana Szenik, Ioan Bocşa, Colinda în Transilvania – Catalog tipologic muzical (Carols in Transylvania – Musical typological Catalogue), vol. I and II, Editura Qual Media, Cluj-Napoca, 2011.

¹³ Idem, vol. II, p. 241.

¹⁴ Ibidem.

¹⁵ Gheorghe Oprea, Larisa Agapie, *Folclor muzical românesc (Romanian Musical Folklore)*, Editura Didactică și Pedagogică, Bucharest, 1983, p. 180.

County	Author/Title of collection	Number and title of the carol
		nr. 480 Maria se preumbla
		nr. 280 Aghios, aghios
Hunedoara	Béla Bartók, Colinde (Carols)	nr. 120 lar și iară să cântăm
	Ioan Bocşa,	nr. 1472 lară încă să cântăm
	Colinde românești	nr. 1473 lară încă să cântăm
	(Romanian carols)	nr. 1474 Ce sară-i d-aiastă sară
		nr. 1476 Dinaintea cestor curți
		nr. 1479 Dimineața lui Crăciun
		nr. 1480 Împărat te întristează
	Ioan Bocşa, Alina Stan	nr. 351 Aghiosul, Aghios
	Muzică vocală tradițională din	nr. 352 lar și iară să cântăm
	Ţinutul Pădurenilor, Hunedoara	nr. 354 Dimineaţa lui Crăciun
	(Traditional vocal music from	·
	the Land of the Foresters,	
	Hunedoara)	
Maramureş	Pamfil Bilţiu, Gheorghe Pop,	nr. 445 La fântâna ce cu nalbă
	Colinde din judeţul Maramureş	nr. 447 Răsărit-o nucu-n iarbă
	(Carols from Maramures County)	nr. 450 În grădina ce cu nalbă
	Ileana Szenik, Ioan Bocşa,	nr. 260a Aghiosu-i Aghios
	Catalog tipologic muzical	nr. 260c În grădina ce cu nalbă
	(Musical typological catalogue)	_
Sălaj	Ioan Bocșa, <i>Muzică vocală</i>	nr. 697 În grădina cea cu nalbă
	tradițională din Sălaj (Vocal	
	traditional music from Salaj)	
Transilvania	George Breazul, Colinde (Carols)	nr. 284 Aghios, Aghios

Variants of the first melodic type, the spreading aria

As the table elaborated above can be statistically interpreted, the circulation of variants of this melodic type is identified in areas spreading from Southern Transylvania (Hunedoara, Alba, Braşov) to the northern part, the area of Sălaj and Maramureş. Numerically, the melodic type is supported by 27 variations. To begin with, we offer as an example a variant picked by us from the village of Cerişor, from Vinca Cosana, who is currently 89 years old and is a living memory of her village and beyond. We have collected over 40 songs from her, from different folklore genres, and this autumn she received the distinction of Living Human Treasure:

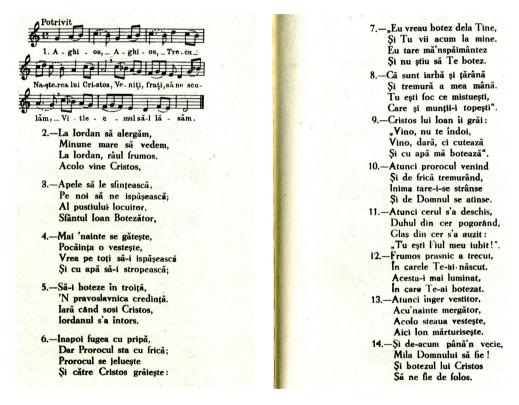
E.g. 1



Ioan Bocșa, Alina Stan, Muzică vocală tradițională din Ținutul Pădurenilor, Hunedoara (Traditional vocal music from the Land of the Foresters, Hunedoara), nr. 35

Here we present the same carol, musically and literary identical, identified in George Breazul's collection of carols. The author classified this carol in category VIII - Epiphany, and a sidenote indicates the region - Transylvania (according to Sabin V. Drăgoi)¹⁶. Due to the identical similarities, we consider it possible to belong also to the Land of the Foresters:

E.g. 2



George Breazul, Colinde, nr. 284

George Breazul, Colinde (Carols), Editura Fundației Culturale Române, Bucharest, 1993, p. 495.

Following the series of variants of this melodic type, 40 years ago, Rusalin Işfănoni collected the same melody from his native village Dăbâca, from the Land of the Foresters (PAD 435), but with the text *Dimineața lui Crăciun (Christmas morning)*, which falls thematically into the category of religious carols, apocryphal - subcategory "Baptism gifts" ¹⁷. The only difference from the previous versions is the presence, within the stanza, of a religious refrain:

Amin, Doamne, slavă Ție, Mila Domnului să fie! (Amen, we praise you, our Lord, Show us Your mercy!)

From a musical point of view, these carols are in minor state, developed in an Aeolic/Doric mode due to the mobility of the 6th step, C, C sharp; the general melodic profile is descending; the rhythm differs: the first variant presents rhythmic structures specific to the giusto syllabic bichron, and the others unfold in the distributive-divisional rhythmic system, with dotted rhythm; the form is AABC, the final cadence being on the first step.

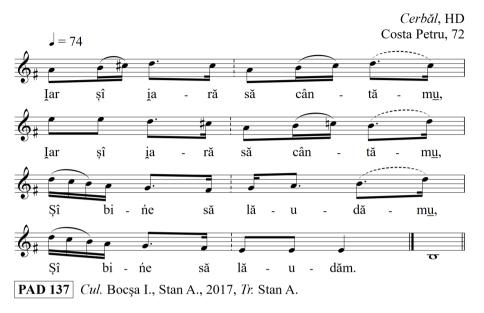
Although, as far as we can see, we have identified identical variants collected decades apart, capturing the evolution of melodic variants within the string of melodic type is a process worth going through.

The following variants of the researched type keep the general descending melodic profile, the minor state and the final cadence on the first step, the changes occurring at the level of rhythm and form. We bring as an example a carol collected by us from the village of Cerbăl, in 2017, in which the melodic line and the profile of the cadences are preserved, and the changes appear at the level of the rhythmic structures - being in distributive-divisional, with dotted values and in form, which became ABCC $_k$:

170

¹⁷ Ioan Bocşa, *Colinde româneşti (Romanian carols*), vol. II, Editura MediaMusica, Cluj-Napoca, 2003, p. 534.

E.g. 3

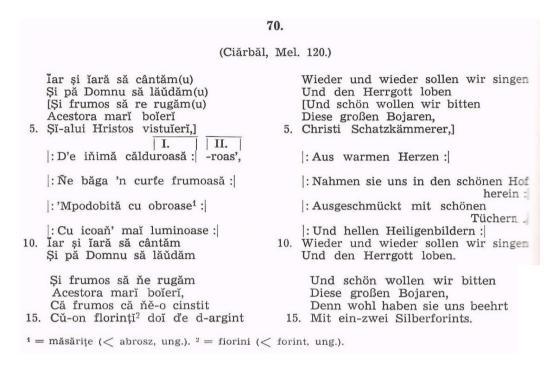


Ioan Bocşa, Alina Stan, *Muzică vocală tradițională din Ținutul Pădurenilor, Hunedoara*, nr. 352

Researching Béla Bartók's carol collection, we discovered this carol, with an almost identical melodic and literary form, also collected from the village of Cerbăl, more than a hundred years ago, in July 1913:

E.g. 4



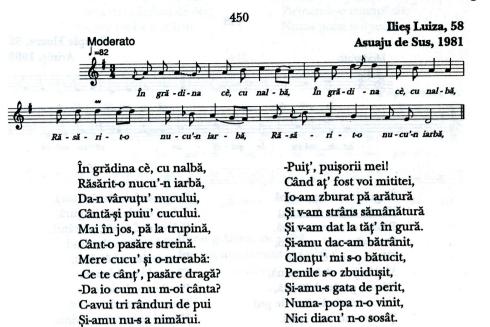


Béla Bartók, Melodien der rumänischen Colinde (Weihnachtslieder) (Melodies of the Romanian carols), no. 120

This subtype is supported by the melodic variants from Hunedoara and Alba.

Continuing this research, we consider the fact that in some areas of Transylvania this melodic type, sung on lyrical texts, has been identified as of particular interest. This is the situation of carols from Maramureş and Sălaj presented in the table of variants. We will be able to observe the fact that on this melody, i.e. melodic type 1, from Group E, within the scholarly carols, in the northern part of Transylvania the text is *În grădina ce cu nalbă* (*In the garden with the mallow*), a lyrical text of alienation. Due to the fact that the final rhythmic values are elongated, the whole rhythmic structure thus becomes rubatized and its interpretation leads to a song, not a carol. In Pamfil Bilţiu's volume, we also find the following note on carol no. 450: "They are sung to old women who were left by their children":

E.g. 5



"Să corinda la babe, care-s rămasă și-o avut copii și le-o lăsat"

Pamfil Bilţiu, Gheorghe Gh. Pop, Colinde din judeţul Maramureş (Carols from Maramureş County), no. 450

We also present the variant from the Sălaj area:



Ioan Bocșa, Muzică vocală tradițională din Sălaj (Traditional vocal music from Sălaj County), no. 697

As we remember, the purpose of the present research is not necessarily to identify the source of these carols, but rather the melodic correspondences from other folklore genres and possibly an evolution over time.

Finding this carol with lyrical text in the area of Maramureş and Sălaj, we were convinced that there must also be other songs with the same musical characteristics, but which rightfully belong to the general repertoire. Intuition led us to the Land of the Foresters, where we found this song in Emilia Comişel's *Anthology*, which we can see shows the same melodic features, the same descending profile of the melodic lines, only the rhythm is completely rubatized, framed in the free rhythmic system:

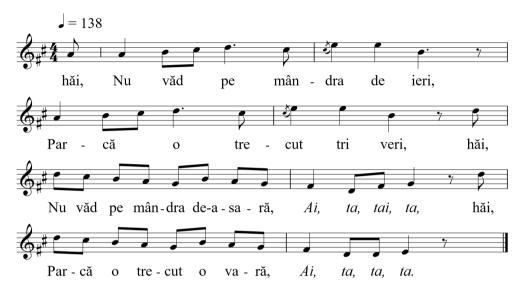
E.g. 7



Emilia Comișel, Antologie folclorică din Ținutul Pădurenilor, Hunedoara (Folk anthology from the Land of the Foresters, Hunedoara), no. 101

On the other hand, we have identified another melodic correspondence of this melodic type within a totally different folk genre. It is a song from the repertoire of prof.dr. loan Bocsa *Nu văd pe mândra de ieri (I haven't seen my love since yesterday)*, which is a dance song from the Alba area. The melodic line is kept almost unchanged, the rhythm is dynamized, framed in the distributive-divisional rhythmic system and dance tempo (very fast):

E.g. 8



Singer Ioan Bocșa, musical transcription Alina Stan

Even if we are dealing with carols with scholarly influence, mostly religious texts, developed in a very well-established ritual-functional framework, this musical analytical path helps us to better understand the possible influences and interferences among the folklore genres. Thus, the present exposition comes to clarify and complete what Ileana Szenik said, namely the fact that these carols come from melodic types of proper songs and dance songs, found, in our case, in Maramureş, Sălaj, Alba and the Land of the Foresters.

Translated from Romanian by Roxana Paula Huza

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