

TYPICAL WEDDING TUNES OF THE NORTHERN-MEZŐSÉG (CÂMPIA TRANSILVANIEI)*

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SUMMARY. The typical events of a wedding in the Northern-Mezőség are mainly the same as those of the weddings of all the Hungarian population. During each event of the wedding the lyrics of the songs sung during the event express the function of that event. The collection of songs typically sung at the wedding differs from one smaller geographical unit of the Mezőség to the other, sometimes even from village to village. The greatest collection of songs belongs to the village of Szék (Sic). Some of these songs can be found also in the collection of wedding songs of the Romanian population living in the village. Since there has been a collection of data in the course of the last half century, the processing of these data makes it possible to form – parallel to the collection of songs – a reconstructed image of the traditional typical events and customs of the weddings of Mezőség, greatly altered by our days.

Keywords: wedding, tunes, Northern-Mezőség, Câmpia Transilvaniei, Szék, marriage

1. The Wedding

The wedding is one of the greatest and most important events of life; therefore it has a distinguished role in the life and customs of every people. The Hungarian Ethnographic Encyclopaedia (HEE) describes the event as follows: "... the most important series of events in the circle of customs related to marriage in the course of which the marriage ceremony itself is performed. Other names for wedding: nuptials, bridal. The wedding is organized by the parents of the bride and the groom (*in Hungarian they are called: the sorry-father and the sorry-mother, respectively the merry-mother and merry-father) who perform and organize the events related to marriage by giving a big house party during which possibilities for entertainment and feasts are offered (wedding feasts) assisted by the traditional wedding officials.

* I will use the name of this region in Hungarian, since this region forms a cultural unit within the Hungarian culture and therefore its Romanian name (Câmpia Transilvaniei) would be merely a geographical name, while in Hungarian the name Mezőség means not only a well defined area in the land, but also a subculture, a life style, a piece of folklore.

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Formalities ordered by the state and church since 1894, the civil and church ceremony of marriage are also met during the wedding. It is also in the course of the wedding rite that the bride is handed over to the groom (bridal take-away), she is welcomed into the family of the groom (bridal acceptance) and the couple has their wedding-night (the bride is taken to bed) after which the bride becomes a woman and another custom formally expressing this takes place (bunning)...²

The above-mentioned description enumerates in short all the customs and participants who have a determining role in this important social event. At present few customs survived, some disappeared, others intermingled and survived in this way and there are some which are remembered only by elderly people.

There are several factors determining the difference in customs: social status, religion, but mainly the desire to follow new, fashionable trends. There are some Western-European customs which infiltrated into the traditional set of customs and ended up wiping out, substituting the former customs. This last-mentioned factor has the greatest influence at present. The set of customs remained pure and unaltered only sporadically, in several isolated or very traditionalist villages: in these places there are few changes within one century.

In the paper hereby I shall present the course of a wedding in the Mezőség (*Campia Transilvaniei), the changes in the set of customs, the original customs, the customs that are still active and within this frame I shall present the specific wedding songs.

1.1. Typical events of a wedding in Northern-Mezőség

The wedding is one of the favourite events of the community of the village. It is the time when all relatives come together, celebrate and feast together. Social relations are very close in a village. Everybody knows everybody, young people know each other from early childhood, they play together, they participate together to church life, and they go together to various parties and other entertainments. These are the times for friendships to form and for young people to decide they are going to get married. When they do, they tell their parents.

And immediately the first event of the wedding rite is performed, the home visits to the bride's house. Nowadays it is not widely practiced, but in earlier times it was a very important moment. After the young couple decided they wanted to get married, before the wedding or the engagement the groom and his parents made a home visit to the bridal house. If they were content with the bride's dowry, they agreed to the young couple to be married and set the wedding date.

² HEE: Wedding

An important custom in the preparation to the wedding were the decoration of the groomsman's rod and of the basket. There were two groomsmen and two brides-men representing the groom and the bride. They played an important part in the wedding as we shall see. One week before the wedding young people came to the bridal house to decorate the groomsman's rod and the basket. Sunday morning the groomsmen and brides-men went from house to house wearing traditional costumes, flower decoration on their hats and red ribbons on their waistcoats to announce the intention of the young couple to get married, they spoke in verses and invite the man of the house and his family to the wedding. Groomsmen and brides-men received gifts of eggs. Unfortunately this custom is becoming extinguished; people are no longer invited to the wedding by groomsmen and brides-men, but the young couple itself.

One of the main events before the wedding was giving presents. Villagers took poultry, flour, eggs, oil, sugar, rice to the bridal and groom's house. This was also a proof of the solidarity and helpfulness of the village community. Those making gifts usually intended to participate to the wedding.

In earlier times on the day before the wedding, on a Friday or Saturday night the bridal shower took place. This is how Erzsébet Páll remembers bridal showers in Ördöngösfüzes (Fizesu Gherlii): "After the bride was engaged to the groom, they had to wait until the time of the bride came, for they had set a date for the wedding. Women gathered together well before that, about a week earlier and prepared the bride for the wedding: the dowry, they set her pillows in order, the sewing work, they put everything neatly on the bed. When they finished, the bridal shower began. It lasted that evening and the evening after that, and even during the day until the wedding day ... they mourned with the bride for losing her virginity, they took leave for her of her former lover, if she had had boys courting her earlier, she took leave of them too ... During bridal showers everybody sang, the boys, the girls, the women, the men, everybody ... It was an evening for fun ..."

(Erzsébet Páll, 74 years, Ördöngösfüzes)

Unfortunately bridal showers are very rare today. The custom has been replaced by the more fashionable bachelor and bachelorette parties.

On the wedding day the bride's and groom's house are very busy. On Saturday, rarely on Sunday, celebration starts already in the morning. Groomsmen and brides-men are at the groom's house, they receive the guests, they invite them to have breakfast, and while at the bridal house women help the bride get dressed and ready. As far as dressing is concerned there are few villages where traditional costumes are still used. One such village, where the young couple wear traditional costumes at the wedding is Szék (Sic), but in other places the usual clothing is the customary white gown and black suit.

Musicians have a very important role, since they provide the cheerful atmosphere. While the wedding party sings and parties, the groom prepares for the long-awaited day, he dresses with his ceremonial clothes; he shakes hands with his friends and steps out on the porch. After that one of the groomsmen starts talking:

*„Tisztelt örömszülők, tisztelt vendégsereg,
Beszédem értésére egy kis csendet kérek.
Cigány muzsikának szűnjön meg csengése,
Mert búcsúzásomnak most léssen kezdése.”*

*(„Dear merry-parents, dear guests,
For what I am saying lend me your ears!
Let the violin be silent for a moment
Until I take my leave let there be no comment.”)*

The groom takes leave of his parents, siblings, neighbours, male friends and asks for the Lord's blessing on the „long and weary” journey. Before the wedding party sets out to the bridal house, they wait for the witnesses-to-the-wedding³. They play a very important role in the wedding. They are the witnesses, they represent the will of the young couple to be married, they are going to council the couple if need be or encourage the new family, they will watch over the newly created marriage. In the Mezőség region witnesses-to-the-wedding are called “bailers”.

The wedding party sets out to ask for the bride to be given out, at the head of the party walk the bridegroom, the witnesses and the musicians. The entrance of the bridal house is decorated with green branches, flowers and red ribbons. In order for the wedding party to be let into the yard of the bridal house the groomsmen needs to pass some tests: he needs to give accurate replies to riddles or needs to help in the housework (chop wood, sweep, etc.).

If he passes the tests another test follows: the bride has been hidden and they need to find her. On such occasions the bridal party provides old false brides, but the groom finds fault with them and refuses to take them: „she does not have enough teeth, her sight is impaired, and her hair is white”. Finally the real bride is brought forward.

Then the bride takes leave of her parents. On this occasion it is the brides-man who talks:

³ This is somewhat the English counterpart of best man and bridesmaid, with some notable differences. The witnesses here are a more mature couple who will not only be witness to the wedding, but watch over the marriage as well.

*„Ide állítom e ház virágszálát,
Mert illik elmondani fájó búcsúzását.
De sűrű könnyei borítják az arcát,
Ezért én mondom el szíve óhajtását.”*

*(„Here we have the lily of the house
Taking her leave of her dear parents.
Her tears flood her into a deep sorrow
I'll be her mouth, for she can't talk till the'morrow.”)*

The bride takes leave of her parents. She thanks them for bringing her up, asks for forgiveness should she have offended them any time in the past. Then she takes leave of her siblings, her relatives, the neighbours and “all well-wishers”.

After that the wedding party headed by the brides-men and groomsmen heads singing and dance-calling towards the church. It is usually the custom that at this moment somebody blocks the road. Children block the road with a rope or branches so that the bride “will not be taken away” from their neighbourhood or their village. In order for the wedding party to be able to go on the witness needs to strike a deal with the children promising them a sum of money that will eventually be paid.

On the way of the wedding party to the church the groomsmen and brides-men offer a glass of brandy to the people passing on the street or coming out to watch the party so that they would “drink in health of the young couple”.

In front of the church the music and dance-calling stops and the wedding party enters the church. During a short service the young people say their vows before God.

After that the wedding party starts singing and being merry again and heads towards the cultural centre where such parties are usually held. At the entrance the merry-mother greets the young couple with cakes and brandy. This custom is called in the Mezőség csujogató or “csiujálás” (dance-calling).

*„Piros rózsza, szegfű szál,
Megjött a fiatal pár,
Most jöttek az esküvőről,
A borzasi oltár előtt,
Ahol esküvel fogadták,
Soha egymást el nem hagyják”*

*(“Red roses and white lily
Here come the newly married
They arrive from the wedding
Our church village, the blessed
Their vows were clearly
To love each other eternally.”)*

(Tóth Mari, 64 years, Magyarborzás (Bozies))

The festive dinner is preceded by saying grace. During the festive dinner there are other customs to be observed. One of these is to „steal” the bride’s shoe. This is usually a pastime for the children. In order for the bride to get her shoe back the witness needs to pay a ransom for it.

When the various dishes are served the groomsmen and brides-men present these in verse. The cooks are busy nearly during the entire wedding, but they have their moment when they can dance, too. This is a funny moment, since they dance with the broom or the wooden spoon, they jest and some ask the bridegroom “for a last dance”.

One of the earliest customs is to steal away the bride or elopement with the bride. This is usually a task for the male friends of the bride. It usually happens during the dance when nobody pays attention to the bride. Later they declare that “the bride has been stolen away”. In order for the bridegroom to get his bride back he needs to pass some skilfulness test. Sometimes the witnesses are put to the test as well.

After the roast was served gifts for the young couple is in order. In the villages it is called announcing the sum. At this point the groomsmen and brides-men take a bucket and walk around the room collecting gifts for the young couple. Then it is announced that “XY has given the young couple a gift of money of ..., may God keep him”. The custom did not alter in time, rather the mentality around it, for in earlier times people did not participate to a wedding because it was an obligation, but rather they felt bound to help the newly wed start their new life together.

Another important custom is the bridal dance. The bridegroom’s announce that the bridal dance will being. Then those who wish to dance with the bride have the opportunity to do so, but first they need to pay for it. Those who can afford it pay the fee for the dance and have the chance to dance with the bride for a couple of minutes. This is another form of helping the young couple financially.

“Everything nice passes quickly” – they say. Soon it is morning. At this time of the day people start to leave the party. Sometimes they party until noon, but we know also of weddings where the party went on for two days.

The last custom in the wedding rite is washing the dishes. This is done usually by the relatives and neighbours, they wash the dishes, cleaning the cultural centre and have a last dinner and party together in honour of the new couple.

The customs described here are generally typical of a wedding in the Mezőség. The traditional wedding rite has a few elements that are no longer in custom. The number of songs related to customs has decreased as well. The musical material collected during the folk music collecting tours of the last half century and the data on the customs reflect the traditional, old-fashioned wedding rite.

1.2. Tunes of the Wedding Rite

The set of tunes specific to the wedding rite is “quite heterogeneous”⁴ – it reads in the introduction of the “Wedding” volume of the Encyclopaedia of Hungarian Folk Music (EHFM). Analysing the usual wedding repertoire it can be observed that it contained all kinds of songs from ancient folk songs to modern hits. Old and new are intermingled and influence each other, it can be said that the set of songs sung in a village is like a monograph, one can read the social development of a village through its set of songs. As I have mentioned before Western-European tradition had an influence not only on the customs, but also on the music.

There are settlements where people are very keen on having folk music and tradition at a wedding, yet there are others where they prefer “pop music”.

Also Lajos Vargyas observed how heterogeneous and varied the set of wedding tunes is: “However the custom of singing at a wedding also tied many other songs to this occasion which in fact have no importance to this rite; it was enough if the lyrics of a song contained some sort of reference to marriage or love for that matter and it was sure that song would be found among the weddings songs of a region or other. Therefore it can be declared that the “function” of the songs collected in volumes III/AB of the EHFM is in most cases dubious and in some cases erroneous. Periodically including a version of a song into the wedding song repertoire does not yet make it part of a specific genre of that type of song. Only those typical texts can be regarded as wedding songs, which are related to various parts of the wedding rite [...] the tunes of these songs belong to various styles, there is no unitary wedding song tune type in the Hungarian folk music.”⁵

1.3. Description of the Tunes

At the bridal house, after the negotiation between the witness and the host is over, women start singing the song beginning with “A kapuba a szekér” („The Cart is already at the Entrance”), a song with a funny text going well with the comic of the situation.

The tune belongs to the minor scale and is characterized by pentatonic, the meter: 5 5 5 1; due to its falling melodic drawing and its musical key it belongs to the earlier pentatonic.⁶

⁴ EHFM A III, VII 1.

⁵ Vargyas, 2002, 329.

⁶ OHFM 228., the same as EHFM III.A.230., Lajtha II. 27 (with accompaniment) and note on p. 310., 56. the same as EHFM III.A.229., 231.

Tempo giusto ♩ = 112

1. A ka-pu ha a sze-ki, Jün-nek a meny-asz-szö-nyir.

A meny-asszan azt mond-ja: Nem me-nyen¹ ír-hez so-ha.
 Pár-no-ha-ja szö-ve-ten, De-rek-al-ja tö-tet-ten.

1) A 2. vsz-ban: 2) A 2. vsz-ban:

RMN(OHFM)/ 228, Szék, Mrs. Zsoldos Márton born Csorba Kádár Zsuzsa 18.y.,
 coll. Jagamas J. 1950

The song of Szék beginning with „Ne sirasd gyöngykoszorúdat” („Don't Cry for Your Crown of Beans”) highlights one of the most important moments of the wedding, when the crown of the girl to be married is removed. This is followed by the bunning. The structure of the tune is A A B C, the lines contain 8 syllables. Based on its major hexachord melodic line it belongs to the style of the types of songs with small ambitus.⁷ The tune is also somewhat similar to the formerly mentioned song about the arrival of the cart.⁸

⁷ EHF III A/ 302.

⁸ Lajtha II/ 66. the same as EHF III.A. 302.

Ex. 2



1. de Nő si - rasd gyöngy - ko - szo - ru - dat,
Nő si - rasd gyöngy - ko - szo - ru - dat,
Kö - tek ém még ne - kéd o - jant,
Kö - tek ém még ne - kéd o - jant.

EHFM III A/ 302, Szék, Szabó Varga György, 64 y., Lajtha L. 1940.

Comparing it to the version under no. 4 to which a new line has been added, it can be established that the two tunes belong to the same class: in the tune with the three extended lines line A is no longer repeated; the lines are extended by repetition of notes and descriptions. The structure of the two songs proves this.

Tune structure of the example no. 2 (EHFM/ 302) and of the example no. 4 (Lajtha II/ 53):



When the bride sets out from the home of her parents, in Szék they start singing the following tune with either the lyrics beginning with "A menyasszony szép virág..." ("The Bride, a Beautiful Flower") or with "Fehér galamb ül az ágon..." ("A White Dove is on the Branch")⁹ (Example no. 3).

⁹ Published versions: Lajtha II.26 (with accompaniment and 55. the same as EHFM III A/311; OHFM 232. the same as EHFM IIIA/312).

Both lyrics make specific references to the role of this song in performing the rite:

*„A menyasszony szép virág, koszorúja gyöngyvirág,
Az a boldog vőlegény, ki azt mondj az enyém.*

*Isten veled szülőanyám, nem viselsz több gondot reám,
Mer engem most megcsókoltál, szárnyamra elbocsátottál.*

*Fehér galamb ül az ágon, köszönj kislány az anyádnak,
Köszönd meg a dajkaságát, a hozzád való jóságát.”*

*(„The bride, a beautiful flower, crowned with May lily,
The groom, the happy man who can own her as his.*

*Farewell dear mother, you shall no longer take care of me,
With this kiss, I fly out of the parental home.*

*A white dove is on the branch, greet your mother little lass,
Thank her for her kindness in raising you to such bliss.”)*

Lajtha L. describes the phases of this custom as follows: „The farewell of the bride. In the old times all the young people in the village went to the bridal home to escort her to her new home. This was the song they sang until she went out to the cart, then they all got on the cart, girls and women, and the cart set out and they kept singing it until they drove away from the bridal house.”¹⁰

Ex. 3

Poco rubato ♩ = cca 210

1. Fehér galamb ül az ágon, köszönj kislány, az anyádnak.
Köszönd meg a dajkaságát, a hozzád való jóságát.
Köszönöm édesanyámnak, hogy felnevelt, mint lány-nak.
Köszönöm a dajkaságát, rántam való jóságát.

OHFM/ 232, Szék, Mrs. Hintós Sándor born Láposi Rózsi, 48 y.,
coll. Jagamas J. 1949.

¹⁰ Lajtha II. p.310., note no. 26.

The classification according to type of this unique song cannot be found in the song catalogues published so far. Based on the meter of the lines it has a tune for extended lines, namely it belongs to the group of songs of sorrow: it is composed of stanzas of four lines with 8+8 or 7+7 syllables each. As Ilona Szenik¹¹ comments the general characteristics of the type the tune belongs to are: partially specific, falling structure of fifths, Frisian melodic key, the meter: 4 5 VII (the rising tune of the last syllable of the first and third verses is present only in some versions, the real closure of the line is on the last but one syllable). These three characteristics are rare to appear together in the same song. In the case of the pentatonic tunes enriched with a fifth such a meter is quite regular, but in this song the Frisian tendency is so strong that it would be difficult to prove its pentatonic descent.

Based on the above-mentioned three characteristics the tune of Szék can be related rather to another very rare eleven-syllable-lined tune. This tune was collected by Zoltán Kodály in 1914 in Bucovina with a lyrics beginning with "A citromfa levelestől, ágastól" („The Lemon Tree with Its Leaves and Branches”) who worked it into his Székely fonó (The Transylvanian Spinning Room). Later several other versions were collected also from Szeklers of Bucovina. The published versions are presented in the specialized literature either at the Frisian tunes or at the tunes transposed by a fifth.¹²

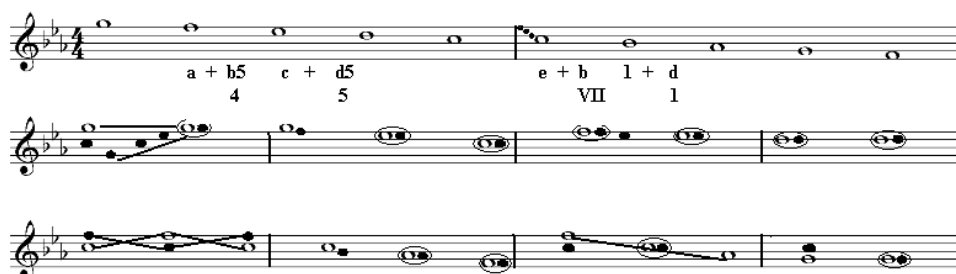
The closer relationship between the extended line tune of Szék and the eleven syllable-lined tune of Bucovina is evident at a more general level from the formula of the melodic structure, the meter and the musical key. There are stronger proofs that the common features of the entire tune structure of the two tunes, disregarding repetitions, discrepancies and the differences in syllable number and - naturally - the rhythm, which in the case of the tune of Szék is based on the specific formula of 5/8.

In the following image first the main connections are presented, then the structure of the two tunes is superposed (white notes describe the structure of the eleven syllable-lined tune, black notes that of the extended line tune, the measure lines delimit the points of intersection of the melodic drawings of the tunes in units of 8+3 respectively 8+8; differences in the melodic drawing are represented by lines, similarities by circles).

¹¹ The following description was made based on manual notes of Ilona Szenik, which she was kind enough to put at my disposal).

¹² Kodály 1971, 346, among the frisian tunes; among the tunes transposed by a fifth: Járdányi I. 119. type and EHFMI IX. 89. type, 716-741.

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The image clearly presents that the two tunes are closely related, since differences appear only at the beginning of the lines, closing formulas are similar.

The tune beginning with the line “Csikorog a szekér” (“Lo, the Cart is Creaking”) is sung when women take the chest of the bride and all her other belongings to the new house.¹³

The tune belongs to the class of the three double-lined songs of sorrow: in the meter lines of 6+6 and of 8+6 are interchanging.¹⁴

Ex. 4

Lajtha II/ 53., Mrs. Ferenci, coll. Lajtha L. 1940.

¹³ EHF III A/67.

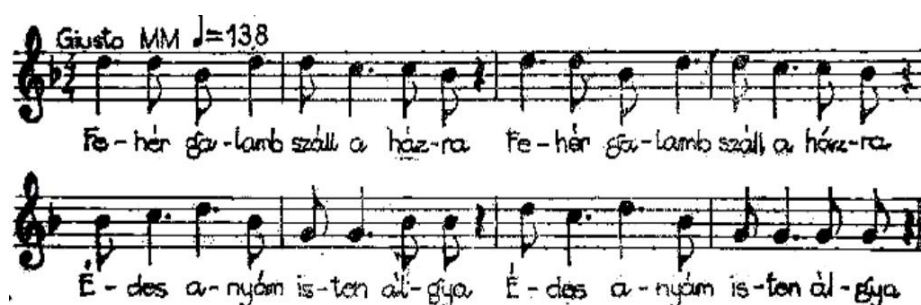
¹⁴ Lajtha II/53. p. 323.

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The most popular version of this tune in the Mezőség (no. 5.) is usually sung on the road, when escorting the bride with lyrics either beginning with *"Le az úton, le, le, le"* („Down, Just down the Road We Go”) or *"Jaj, de szépen jövőnk mi"* („Lo, How Nicely We're Coming down the Road”). The tune is sung also with other lyrics pertaining to other moments of the rite; when the bride takes leave: *"Fehér galamb száll a házra, / Édesanyám, Isten áldja"* („A white down flies on my home, / Farewell my dear mom”) or when the wedding party arrives to the bridegroom's house: *"Örömanya jöjjön ki, Itt a menyé váltsa ki"* („Merry-mother come and see, We're bringing your daughter to be”).

The tune is a tetratone ending in A, the structure of the tune is AABBK, the meter: b3 b3 b3 1; according to the catalogue of folk song types (CFST) it belongs to the type of old songs with small ambitus.¹⁵ Summarizing the publications of the song and the data related by Jagamas J. variants have been collected in the following villages: Almásmálom (Malin), Cegőtelke (Tigau), Magyarberéte (Bretea), Magyardécse (Ciresoia), Szentandrás (Sanandrei), Szépenyerűszentmárton (Sanmartin).¹⁶

Ex. 5



Cegőtelke, Ferenc Berta 58 y., coll. Mann G. 1975.

Variants of this tune are regarded also by the Romanian population of the regions neighbouring the Mezőség – Máramaros (Maramures) and Szilágyság (Salaj) – as specific tunes of the wedding rite.¹⁷ The only difference in the tune of Szilágyság presented below (example no. 5a) is the pentatony.

¹⁵ CFST III. 93a. type, with lyrics without reference to any of the events of the rite, Ördöngösfűzes.

¹⁶ OHFM 89. and note on p. 384.

¹⁷ See among others, OHFM 89 and note, Mann: 1979, p.65, Bocşa: 2009, II. 53-59.

Ex. 5a
(mixed group)
Grup mixt



Bocșa 2009/ 279., Ciocmani, Băbeni, mixed group, coll. Bocșa I. 2007.

The lyrics mentioned in example no. 5a are sung also with a similar tune in Sanmartin. The differences in the first melodic line extend the ambitus to an octave. In the minor scale the musical turns highlight the pentatonic structure; the meter: 5 b3 b3 1; the most similar feature of the tunes in examples 5 and 6 is the last part.¹⁸

Ex. 6



TYPICAL WEDDING TUNES OF THE NORTHERN-MEZŐSÉG (CÂMPIA TRANSILVANIEI)

Ex. 7

Tempo giusto ♩ = 108

Ö - röm - a - nya {ben - nőt} jöj - jen ki,
 {bent - ről}

El - hoz - tuk a pár - nát, vát - so ki!

Ö - röm - a - nya bent - ről nem jön ki,

For - dit - suk az ök - ret, hajt - son ki!

EHFM III A/ 232, Szék, Mrs. Ungvári Márton born Prúzsza Zsuzsanna, 48 y.,
 coll. Jagamas J., 1949

The function of the following song is not quite obvious, but it contains expressions connected to the wedding rite. For example stanza no. 5 refers to one of the events of the traditional wedding, i.e. bunning: „Pártám, pártám, gyöngyös pártám, / Leánykori szűz koronám.” („Headdress, headdress, beaded headdress, / Virginity’s shining fortress”). During the wedding rite it is usually sung on two occasions: when they go to fetch the bride and in the evening after the bridal dance.

The tune is in major scale, probably not a folk song; at the end of the four-lined stanza there is an extension.²⁰

Ex. 8

Tempo giusto ♩ = 80-84

1 É - des - a - nyám, gyűjts gyűj - tyá - ra, Jön a lá - nyad vá - csa - rá - ra.

♩=84

Nem jön hoz-zád la - ké - sé - ra, Csak hoz-zád jön vá - csa - rá - ra,

♩=80

ha - te - ha - te - ha.

OHFM/ 256, Zselyk (Jeica), group, coll. Jagamas J., 1954

²⁰ OHFM 256 and note on p. 426 the same as EHFM III A/853, coll. by Jagamas János.

At the weddings of Szék when the time for bunning came the bride was sent to dance; the witness couple lit candles and distributed them among the women of the wedding party, then the brides-man took leave for the bride of her virginity. Then women started dancing around in a twisty manner singing and holding the candle so that they surrounded the bride and took her with them to the bunning room. While dancing they sang the following song (example no. 9.).²¹

The first parts of the melodic stanza composed of two 8+6 and two 11-lined structures are sung with lyrics extended by repetition, while the second part is sung with unintelligible syllables substituting words. The tune has a Doric melodic key, the meter: 5 4 2-5 1; these characteristics take it to the class of the mourning songs of the later type.²²

Ex. 9

Tempo giusto ♩ = cca 138

1. El-vesz-tettem sár-go lo-vam pat-ko-ját, pat-ko-ját,
A kis vő-fi még-ta-lál-to ja nyo-mát, a nyo-mát.
Na na na na na na na na náj náj náj,
Na na na na na na na na náj náj náj.

EHFM A/ 777, Szék, Mrs. Ungvári Márton born Prózsa Zsuzsanna
40 y. coll. Lajtha L. 1940.

- (1. I have lost the shoe from the leg of my yellow horse, yellow horse,
The brides-man has just found its trace of course, of course,
Na, na, na ... – unintelligible words substituting the text.
2. I have lost my headdress but I do not mind, do not mind,
Just losing my former lover, that I do mind, I do mind,
Na, na, na ...
3. I don't care if my headdress will be removed, be removed,
Just that my state as a virgin shall be changed, shall be changed,
Na, na, na ...)

²¹ Lajtha II. 106. the same as EHFM III.A. 777-778.

²² CFST II. 33. type.

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The following song was usually sung at the end of the wedding party, the dance accompanying it was a slow csárdás (*specific Szekler dance). The first part of the lyrics is jesty, party like, while the second part turns into a love song. In the Mezőség they also call it the party-breaker dance. Different variants have been collected at Szék.²³

Tune structure: A A B C, number of syllables: 6+6+8+6, the meter: 4 4 4 1. In the frigidian tune with double second one can recognize the specific features of the Rákóczi-tunes.

Ex. 10

1. Ha - rag - szik a gaz - da,
Hogy münk itt mul - la - tunk,
Hej, vi - gye el a há - zát,
De münk itt ma - ra - dunk!

EHFM II A/ 906, Szék, Mrs. Sipos György Sándor born Juhos Zsuzsanna, 60 y., coll. Lajtha L. 1940.

The song beginning with "*Víg gazda, víg vendég*" (*Merry host and merry guest*) was sung on several occasions at weddings of Ördögösfüzes. First during the journey taking the bride to the groom's house, then when the wedding party arrived and at the end of the wedding, in the morning, the dance accompanying it being a slow csárdás. The day after the wedding elderly people were singing this song when they went to visit the bride at her new home.²⁴

Due to the Doric melodic key and the meter of 5 4 2 1 the song belongs to the mourning song style. Starting with the third line the melodic structure is

²³ OHFM, note no. 195., p. 413.

²⁴ OHFM 303 and note on p. 440 the same as EHFM III.A. 845.

extended to seven lines by repetition, thus belonging to the songs of sorrow viewed from this perspective. The extended last lines are not sung with lyrics, but with unintelligible syllables substituting words.²⁵

Ex. 11

Quasi giusto

♩ = 126 ♩ = 112

1. Vig a gáz- da, vig a ven- dég (á).

2. vig az a- párn fi- a min- dig

♩ = 104 ♩ = 120 ♩ = 112 ♩ = 104

Áj- lá- lá- láj, lá- jój- lá, (á)

♩ = 120 ♩ = 104

lá- lá- lá- láj, láj- láj- lá, (á)

♩ = 120 ♩ = 112 ♩ = 108

Lá- lá- jő- jój, láj- láj- lá,

♩ = 126 ♩ = 116

Áj- lá- lá- láj, láj- láj- lá, (á)

lá- lá- lá- lá, lá- lá- lá.

OHFM/ 303, Ördöngösfüzes, Borzási Ferenc 63 y. coll. Jagamas J. 1954.

At the weddings of Szék, in the morning, when people start to take leave and go home, the musicians play this song; guests sing it while dancing a slow csárdás. (Elmegyek, elmegyek). This is the last dance.²⁶

The following summarizing table presents the role of the tunes and lyrics in the wedding rite and the place where the songs can be found.

²⁵ See Szenik: 1998: example no. 32 and its analysis.

²⁶ Lajtha II.25. Szék, Group song, accompanied by Ferenczi and band. coll. Lajtha L. 1940.

TYPICAL WEDDING TUNES OF THE NORTHERN-MEZŐSÉG (CÂMPIA TRANSILVANIEI)

1.4. Summarizing Table

Events	Ex. no.	Lyrics	Village
While going to the bridal house	1.	A kapuba a szekér	Szék
The bride takes leave of her parents, — setting out	2.	Ne sirasd gyöngykoszorúdat	Szék
	3.	A menyasszony szép virág	Szék
	(5.)	Fehér galamb ül az ágon Fehérgalamb száll az ágra	Szék Cegőtelke
While taking the bride to the groom's house – Bringing the bed - Going to the groom's house	4.	Csikorog a szekér Jaj de szépen jövünk mi	Szék Szépk. szentmárton
	5-6	Le az utcán, le, le, le	Változatok: Almásmálom, Magyarberéte, Magyardécse Szentandrás
In front of the groom's house	7. (5.)	Örömanya bentől jöjjön ki Örömanya jöjjön ki	Szék Szépk. szentmárton
Taking off the headdress	8.	Édesanyám, gyújts gyertyára	Zselyk
Bunning, before bunning	9.	Elvesztettem sárga lovam patkóját	Szék
Sending the guests home	10.	Haragszik a gazda	Szék
Morning song	11.	Víg a gazda, víg a vendég	Ördögösfüzes
Last dance		Elmenyek, elmenyek	Szék

As a conclusion it can be stated that the most popular wedding tune in the villages of Northern-Mezőség are tune no. 5 and its closest relative in type, example no. 6, which are linked to various events in the wedding rite by different lyrics. Variants of these tunes are known also among the Romanians living in the neighbouring Máramaros and Szilágyság.

The examples presented demonstrate that the most varied set of wedding tunes is used by Szék (8 different tunes) and this is also the village where the various tunes and lyrics are closest related to the wedding rite and its various events.

Evaluation of the data collected in the last half century creates also an opportunity to reconstruct – parallel with the reconstruction of the set of tunes - a faithful image on the traditional wedding customs of the Mezőség so essentially transformed by now.

Translated by Borbély-Bartalis Zsuzsa (authorized translator)

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