

## THE ROLE OF THE POPULAR TRADITION IN THE DEVELOPMENT OF MELODIES WITHIN THE SONGS OF TRANSYLVANIAN REFORMED COMMUNITIES

ÉVA PÉTER<sup>1</sup>

**SUMMARY.** The framework of the church song melodies have merely been transcribed in the old written or printed documents. In order to create a complete, realistic image it is necessary to do a thorough research and compare the written documents with the oral folklore. The church songs that are present and live in the folklore had undergone some changes due to the oral tradition. The performance of the popular singer can be usually characterized to a certain degree by the melodic ornamentation. The embellishments do not affect the melodic line, for they provide a specific feature to the performance. The melodic change is insignificant if only some melodic idioms are modified. In addition, there can be examples of total variations. In some cases the changes are so significant than even the stanza structure is modified. Sometimes cadences change, a process that could alter the inner cadences as well as the cadences placed at the end of the verse. In this instance a modal variation occurs. A modal change is created also in case the final melodic line that determines the mode of a song is lost. In the following examples we will also present melodic augmentations. These augmentations are always external ones, partially through repetition, partially through the introduction of new elements. We suspect that the motivation underneath creating different variations of the same melody is a psychological one. Still, bad memory or individual taste could have dictated the making of spontaneous or unconscious changes within a melody. However, the performer could consciously strive to modify, innovate the already existing structures. The melodies modified in the slightest degree were those that have been continuously present in the hymnbooks and were always a part of a liturgy. Nevertheless, the melodies that were pushed out from the hymnbook collections throughout the centuries have undergone some considerable changes.

**Keywords:** Ornaments, appoggiatura, melismatic group, variation, rhythm, cadence, tonality.

In the field of the popular tradition, we will use Kodály Zoltán's methodical investigation as our guide. In numerous articles, he emphasizes the necessity of a comparative examination between the written documents and the traditional melodies that have been passed down from generation to generation by word of mouth. Consequently, we will extract a few excerpts from his texts.

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<sup>1</sup> Babeș-Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Departement, RO-400535, Cluj-Napoca, Horea str. 7. e-mail: evapeter@hotmail.com.

Kodály has never cared for the fact that common people do not know how to read a musical score: *“... from a musical standpoint, at the end of the 19<sup>th</sup> century not only the Hungarian commoners, but also those in the middle class were still in the age of musical illiteracy: they did not know how to read a score. Their musical life was entirely based on word of mouth, using musical notation only in exceptional cases. Both old and new songs that have been written for a single voice, a voice that represents roughly the only musical motion of the piece, indeed spread orally, without the help of a score, relying exclusively on the musical ear. [...] Even though the common people owned hymnbooks since 1607, they did not learn to read from them, preserving the known songs by word of mouth.”*<sup>2</sup>

It is a well-known fact that the old written or printed documents only mark the outline of the melodies. In order to get the whole picture, Kodály suggests we examine the popular customs: *“... even if we had more old recordings, we still could not determine the whole melody with certainty. The old recordings merely pass on the skeleton of the melody; raising many questions regarding aspects of tonality and rhythm. This skeleton can be converted into live flesh and blood only by a traditional interpretation. Therefore we can get a whole, genuine picture solely of those melodies that have remained alive with the help of oral culture.”*<sup>3</sup>

However, the traditional customs are not identical, as different regions preserve different versions of the same song or melody. Kodály considers collecting and analyzing these valuable songs to be extremely important: *“Collecting the versions of songs that are alive in the community could offer vital information in identifying the laws which determine the genesis of different versions of the same song.”*<sup>4</sup> Kodály also states that some songs appear in different forms in the books as well.

These chorals or the church songs are sung also outside the walls of the church. Kodály mentions that some religious women sing these songs even in the privacy of their own home, or while they are working in the stack-yard or on the field. This performance on the other hand reflects the singer's unique abilities, her musical taste: the tempo, rhythm or melody of the song may differ from the original church song, while it could also be enriched with various ornamental elements. The performer who embellishes folk songs in a unique and original fashion will do the same with church songs as well.

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<sup>2</sup> Kodály, Zoltán, *A magyar népzene (Hungarian folk music)*, Zeneműkiadó, Budapest, 1973/9 (from here on it will be referred to as: Kodály-1973).

<sup>3</sup> Kodály-1973/71.

<sup>4</sup> Kodály-1973/64.

### A. Ornaments

In the field of Hungarian folk music, Kodály Zoltán is the first to mention ornamentation: “*We know from seeing this tendency in both Hungarian folk music as well as European music history, that the melody, the song is augmented with ornamental notes when it is performed live. These symbols or signs cannot even be found in the most accurate printed documents. [...] We have to imagine older versions of ornaments present in the popular custom.*”<sup>5</sup>

Therefore, the musical embellishments were a part of the performance of old songs. Although at some time this was the case in general, nowadays this practice is becoming extinct.

Throughout our analysis we will regard as ornaments all those instances when more than one note is sung on the same syllable, regardless of the fact that the notes are in an inferior or superior relation to each other, are on the same level or the role they play in the rhythmic layout. Primarily in the field of folk music, documents mentioned the ornaments as being characteristic of a live performance,<sup>6</sup> but the authors of these documents did not engage in the characteristics of these ornaments in a systematic manner. A method that accurately recorded these ornaments was born later. Bartók Béla is an outstanding example of this method, who recorded Romanian folk songs with the utmost precision possible.<sup>7</sup> Only in the last few decades there have been studies made on the subject of profound systematic research of ornaments in folk music.<sup>8</sup> Paksa Katalin wrote the most comprehensive work.<sup>9</sup>

Paksa organizes the ornaments according to musicology essays written in both German and English languages. From the point of view of the folk music ornaments, it is obvious that the material cannot be summed up in just a few ideas. The systematization and classification of the ornaments presents only a theoretical base for the research. The particular characteristics of folk music involve research on other criteria as well, for the ornaments can differ from numerous standpoints, such as the volume, the rhythm or the evolutionary style (as in old or new), performance (solo or group), or geographical region.

<sup>5</sup> Kodály, Zoltán, *Néprajz és zenetörténet (Ethnology and music history)*, 1933, in *Visszatekintés (Retrospection) II*, Zeneműkiadó, Budapest, 1974/225-234.

<sup>6</sup> Bartók, Béla, *A magyar népdal (Hungarian folk music)*, in *Bartók Béla összegyűjtött írásai (Collected writings of Bartók Béla)*, Edited by Szöllősy András, Zeneműkiadó Budapest, 1966. 115.

<sup>7</sup> Bartók, Béla, *Romanian Folk Music II., Vocal Melodies*, Ed. B.Suchoff, Den Haag 1967. He detailed at length the subject of ornaments in his Introduction.

<sup>8</sup> The most important articles and studies on this subject appeared after 1950. Some of the most prominent authors were Szabolcsi Bence, Rajeczky Benjámin, Borsai Ilona, Kiss Lajos, Olsvai Imre, Sárosi Bálint, Paksa Katalin.

<sup>9</sup> *A magyar népdal díszítése (The ornaments of Hungarian folk music)*, Magyar Tudományos Akadémia Zenetudományi Intézete, Budapest, 1993.

From our in depth analysis of the documentation, we can classify the church song in the following categories: church songs that do not have any ornaments, which are performed mainly in church or by some solo performers. Then we have the heavily ornamented songs in the case of a few extremely talented performers; very heavily ornamented songs in the case of group performers, mainly related to Christmas time customs.

In the next fragment, we will detail the specific ornaments used for church songs in a folk performance. Clefs as well as alterations will be omitted because similar types of ornaments or melismatic note groups could emerge on different pitches. Just the relations between the notes are important.

1. We are referring to the ornaments if the notes of the song are embellished with ornaments that sound quieter than the actual notes.

a. the grace note or appoggiatura usually consists of a lower note in relation to the main note, it can be closer or farther from the principal note, from the point of view of the pitch, and its role is to ease performance and add an embellishment to the song. These grace notes have a precursory function or they are inserted between two principal notes, furthermore they can be abundantly found in our analyzed material. Even though they are quieter than the principal notes, they outline the musical link between the principal notes of the song.

**Ex. 1**



b. We will rarely encounter ascending or descending double grace notes or appoggiaturas in the analyzed material. We will come across instead leaping appoggiaturas with changing notes.

**Ex. 2**



c. From the point of view of embellishments, the most interesting elements are groups of Nachschlag or endnotes, consisting of three or more notes, which enrich the melody with their stair-like or leaping effect.

**Ex. 3**



d. From the combination of the above-mentioned ornaments will result the simple appoggiatura with double Nachschlag, or a double appoggiatura with a single Nachschlag, or even a double appoggiatura with a double Nachschlag, all attached to the same principal note.

**Ex. 4**

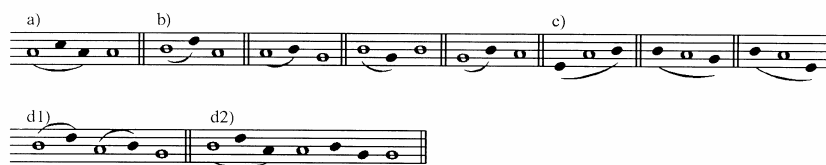


Those performers that possess remarkable singing abilities usually utilize more complex ornaments, or daring embellishments. We refer to very talented performers, such as Mrs. Ambrus from Sárvasár (Șăula, in Cluj County, Romania), Mrs. Péntek from Körösfő (Izvorul Crișului or Krieschweij, in Cluj County, Romania) as well as Mrs. Sós from Szovát (Suatu in Cluj County, Romania). Their performance incorporates the full palette of ornaments, augmented with variations of volume and tempo.

2. When the singer performs the principal note as well as the ornaments with the identical volume, all sung on the same syllable, we are talking about melismatic singing. We could only separate the principal notes from the ornaments if we are familiar with the original melody, and its principal notes. Sometimes the duration of the principal notes are longer than the melismatic ones, but this is in no way a rule. I will illustrate the principal notes and melismatic notes with different notations: the principal notes will appear as whole notes, while the ornaments as quarter notes. As the examples will illustrate, the melody and the used intervals share common characteristics, such as:

- a. in some cases the last note of the ornament group precedes the following principal note
- b. a frequent occurrence is the presence of leaping appoggiaturas in-between two principal notes
- c. usually the principal note is positioned in the middle of the melismatic group of notes
- d. in the case of the gradual descent of the principal notes, the leaping appoggiatura segments create the sensation of sequence. For example a group that consists of two notes (d.1.), one that is made up by three notes, in which the third one precedes the following principal note (d.2.)

**Ex. 5**

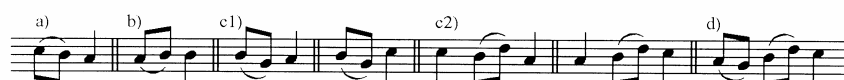


The group performances bring out diversity from the point of view of rhythm as well: if we calculate the duration of the melismatic notes sung on a single syllable we could observe some syllables last for a quarter note. However, the others, in proportion with the number of notes in a melismatic group, could last up until a dotted half note. As a result, it would seem that the performance has a rubato feel to it, although the entire performance, including the melismatic notes relies on a steady, quarter note beat. In some cases, due to the slow tempo of the piece we noted every single syllable with a half note. This performance-type is characteristic to the Mezőség (also called Câmpia Transilvaniei in Romanian) region.

3. We can find similar ornamentation at Kalotaszeg (or Țara Călatei in Romanian), the only difference being the note groups duration. The song is built on an even length beat for every syllable, noted with quarter notes, while the ornaments (changing notes, anticipations, leaping changing notes) divide the basic beat into two equal values, two eighth notes. We will illustrate the ornaments on the following staff:

- a. changing note
- b. anticipation
- c<sub>1</sub> leaping changing notes present between descending or ascending principal notes
- c<sub>2</sub> the leaping changing note is present right in the middle of the ascending or descending note group, a group that consists of three notes
- d. changing notes that occur between ascending principal notes digress from the original melody in two directions.

**Ex. 6**



Therefore, we can conclude that it is traditional to use richly ornamented elements in the performance of the church songs. These ornaments occur partly in a spontaneous fashion, but could also be used as a deliberate variation.

The following musical example is a very well known German choral: *Szívünk vígsággal ma bétölt* (*Today our Hearts Fill Us with Joy*). This choral is usually performed in church during the Christmas mass. Our existing documents show that it is not part of the hymn repertoire. Vér János, a 70-year-old performer from Mákófalva, Cluj County, uses changing notes that abbreviate the rhythm, Nachschlag that have the role to anticipate the next note, as well as leaping changing notes in his performance. This kind of presentation represents a slightly lesser ornamented performance.<sup>10</sup>

<sup>10</sup> Collected by the author in 2000.

## Ex. 7

a) *Giusto*  $\text{♩}=48$  Mákófalva

Szi - vünk vig - ság - gal ma bé - tőlt, Mert i - gé - ret sze - rint fel - költ  
 Az i - gaz - ság fé - nyes nap - ja, Új szö - vet - ség fel - kent pap - ja,  
 Is - ten - fé - lők szá - má - ra. Csil - log, vil - log, már fent ra - gyog,  
 El - jött, kit sok szent vá - ra.  
 mint a lát - nok lát - ta ré - gen, Fény - lik, mint szép nap az é - gen.

b) *Quasi giusto*  $\text{♩}=40$  Sárvasár

Szi - vünk vig - ság - gal ma bé - tőlt, Mert i - gé - ret sze - rint fel - költ  
 Az i - gaz - ság fé - nyes nap - ja, Új szö - vet - ség fel - kent pap - ja,  
 Is - ten - fé - lők szá - má - ra. Csil - log, vil - log, már fent ra - gyog,  
 El - jöt, kit sok szent vá - ra.  
 mint a lát - nok lát - ta ré - gen, Fény - lik, mint a nap az é - gen.

Mrs. Ambrus Márton Katalin, a 68-year-old performer from Sárvasár, Cluj County, possesses remarkable qualities and immeasurable talent. Besides the simple short Nachschlag that she uses, we can observe changing notes that complete the rhythm of the melody, note groups consisting of two, three or four notes, appoggiaturas as well as other elements of Nachschlag consisting of one or two notes in her performance. From a dynamic standpoint, she also uses principal notes and ornaments very differently.<sup>11</sup>

Our next example will be a transcript of a recording from the village of Türe.<sup>12</sup> Our 35-year-old performer, Mrs. Molnár Tordai Katalin sings a melismatic note group for every syllable, note group that consists of two, three or four notes. The first note of the group is always the principal note of the melody; therefore, every ornament has a Nachschlag function. From a melodic point of view, the most common note is the superior or inferior changing note, she uses leaping notes also, that are at an interval of a third

<sup>11</sup> Collected by Kiss Lajos in 1969.

<sup>12</sup> Collected by the author in 2000.

of fourth from the principal note itself. The ornaments have the same volume and intensity as the principal notes, the tempo is low, and no matter what the note group it resonates on a single syllable and it is globally even.

**Ex. 8**

Quasi giusto ♩=64

Türe

a) Az Is - ten - nek szent An - gya - la Meny - nyek - ből hogy a - lá - szál - la,  
 És a pász - to - rok - hoz ju - ta, Né - ki - ek e - - kép - pen szó - la.

**A. The Variation**

The principle of the variation is present in the effort of preserving melodies through word of mouth; it is a representation of spontaneous creativity. Its influence can be noticed in the field of religious songs as well. Vargyas Lajos defined the principle of variation in the following manner: “...*traditional art lives within variations. There can be no single starting point from which every other song or melody begins, viewing other versions merely as an outline structure or variation. Every creation is a variation in traditional art, and only beneath the many successions of variations can we outline a basic structure... while if we sense familiarity between some melodies, then we are still talking about the same song. There are some variations where that underline connection is not that obvious anymore, where we cannot distinguish the similar thought. In these cases we are talking about the creation of an entirely new song from the variation.*”<sup>13</sup>

There can be many perspectives from which to analyze the variations of a certain song. In my analyses, I viewed the melody form present in the printed hymnbooks as bases for illustrating the different forms, or if there were not any such forms inside the hymnbook, I resorted to comparing the variations to each other. The principle of variation influences the melodies in different aspects, causing many changes to the composing elements. In the case of religious songs, we can refer to changes in rhythm, tempo, and number of rows, form, cadence, final note, and tonality. The most important changes refer to the motifs, larger melody fragments or entire melody lines as well. Throughout the next enumeration, I tried to structure the elements gradually, starting from the least important variation to the most important one.

<sup>13</sup> Vargyas, Lajos, *A magyarság népzeneje (Hungarian people's folk music)*, Zeneműkiadó Budapest, 1981/191.



The change in the number of syllables is not characteristic to religious songs that are present in the popular tradition.<sup>14</sup> However, variations such a change in **rhythm** suggests an entirely different character in the performance. The strongly rigid rhythmical structure influences greatly our perception regarding the manner in which we view the song and it helps to give it a sense of identity. The most important changes within the religious songs of the Transylvanian Reformed Church are visible in the Genevan Psalter, where the people evened out the rhythm of the French songs, melodies that were unknown to them. We can detect a similar situation in the beginning of the German chorals, with its characteristic anacrusis, which contradicts the traditional Hungarian beginning on the strong beat. The people transformed this anacrusis into a melodic motif that starts on the strong beat.

The other aspect that could differentiate some versions of the same song is the **tempo**. In some regions of Transylvania, especially in a few communities from Kalotaszeg, the tempos of these songs are so slow, that every syllable has to be sung on a different inhalation. The melody thus becomes fragmented, so is the melodic phrases into motifs. A succession of long notes will emerge instead of beautifully supported musical phrases.

The **numbers of rows** that make up a verse of religious songs can differ. We can detect songs that have two and a half verses, counting to those that could have twelve or fifteen. However, if we are talking about the same melody, there is rarely an instance where these numbers differ from one variation to the other. One of these cases is the Christmas melody entitled *Csordapásztorok (Cattle herders)*, which is made up of five rows in Transylvania, and four rows outside of the region (see musical example below). The augmentation of the Transylvanian variation is achieved through the repetition of the last row. The repetition can be preceded by the ascending cadence of the fourth row, thus obtaining an opposed cadence, that strengthens the unity of the verse (version b. is sung by the women of Méra)<sup>15</sup>; however it could also be sung as the repetition of the fourth row (version c. is performed by the 62-year-old Juhos István)<sup>16</sup>.

Another example of a differing melody is that of *Pásztorok keljünk fel (Shepherds, Let Us Wake Up)*, also a Christmas song (version a.),<sup>17</sup> documented by Friar Koncz Gábor in his *Cantilenae* volume (1771). According to specialists, this song was primarily known as being a part of nativity scenes,

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<sup>14</sup> While the hymnbooks were first printed 300–400 years ago, the priests and cantors wanted to keep the original form of the songs even though people in the past did not even know how to read their score.

<sup>15</sup> Collected by the author in 2000.

<sup>16</sup> Collected by Szendrei Janka in 1969.

<sup>17</sup> Mentioned in Szabolcsi Bence's music history book as being a religious song from 1650–1780, (Szabolcsi, Bence, *A magyar zenei történet kézikönyve (Hungarian Music History Handbook)* Zeneműkiadó, Budapest, 1955, 54b.)

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later crossing over to the church repertoire.<sup>18</sup> Its structure is made up by repeating rows and motifs: AABccD. The structure of the Türe variation is AABccDD (sung by the 65-year-old Mrs. Molnár Tordai Katalin).<sup>19</sup>

Ex. 9

CC (1651)=RMDT II.1.

a) Csor-da Pász-to - rok mi - dőn Bet - le - hem - ben

b) Csor-da - pász-to - rok mi - dőn Bet - le - hem - ben

(a) Csor-dát ó - riz - nek Éj - jel a me - zó - be, Éj - jel a me - zó - be.

(b) Csor-dát ó - riz - nek Éj - jel a me - zó - be, Éj - jel a me - zó - be.

Giusto ♩=64 Szék

c) Csor - da - pász - to - rok mi - dőn Bet - le - hem - be

Csor - dát ó - riz - nek Éj - jel a me - zó - be, Éj - jel a me - zó - be.

Ex. 10

a) Pász - to - rok, kel - jünk fel, Im an - gyal - szó hir - de - tik,  
In - dul - junk ha - mar el. Hogy Mes - si - ás szü - le - tik.

Ne kés - sünk, Si - es - sünk, Még az é - jel is meg - lel - jük.

b) Giusto ♩=93 Türe

Pász - to - rok, kel - jünk fel, Bet - le - hem vá - ro - sá - ba,  
Si - et - ve men - jünk el. Ron - gyos is - tá - ló - já - ba.

Si - es - sünk, ne kés - sünk, Hogy még e - zen éj - jel o - da ér - hes - sünk,  
Mí U - runknak tisz - tes - sé - get te - hes - sünk.

<sup>18</sup> See: Dobszay, László – Szendrei, Janka, *A magyar népdaltípusok katalógusa (The Hungarian Folk Song Type Catalogue)*, IV, Kiadja a MTA Zenetudományi Intézete (edited by Science of Music Department of the Hungarian Academy of Sciences), Budapest, 1988 /tip 345.

<sup>19</sup> Collected by the author in 2000.

We also know one other version of this song. By comparing the two, we recognize the common melodic motifs: the initial chord, the motif that debuts with a sixth interval; as well as its architectural structure. The following example will fully illustrate the variation characteristic of the melody: it dilutes the nature of the song by the use of numerous repetitions, and improvisations. The 69-year-old Mrs. Tótszegi Kozma Anna and the 58-year-old Mrs. Varga Kelemen Kata sing the two versions.<sup>20</sup> While in the first part of the melody, the verse itself was the same, in the second part of the song, the first performer improvised using some of the motifs present in the first part also including some new motifs, or some others borrowed from other songs. At the same time as the second performer will add two rows to the second verse, two rows that repeated a variation of the first melodic line. The lyrics sung consisted of best wishes, thus hinting to the age expected.

**Ex. 11**

Giusto  $\text{♩} = 112$  Mera

Pász - to - rok. pász - to - rok, kel - jünk fel, Ha - mar in - dul - junk el.

Bet-le-hem vá - ro-sá-ba, Ron-gyos is - tál - lés-ká-ba. Si - es - sünk, ne kés - sünk!

Hogy e - zen az é - jen ot - tan le - hes - sünk, Mi Urunk-nak tiszt-e-le-tet te - hes - sünk.

\* a)

Ó, sze - gény, úgy fá - zik, Kőnyve-i - től á - zik.

Az-tán, az - tán jó gaz-da Is - ten-nek ál - dá - su száll-jon a há - zá - ra.

Ha el - in - dul az út - ra,

\* b) Mera

Sült ko - bász, sza - lo - na, Pász - to - rok - nak jó vol - na,

Hogy - ha ad - na va - la - ki, Úgy le - het - ne jól - lak - ni.

The variation could influence the **cadence**, the final note of the song. It is common in folk music to find different cadences in songs. This can also occur in the realm of religious songs. We can establish if one or two notes change within the ending of a song. If three or four notes differ, than there is a big chance we will not recognize the origins of the song.

Numerous researches in the Mezőség region state that even the most well known Christmas song, *Az Istennek szent angyala* (*Lord's Holy Angel*) has gone through many of these changes, although it has been recorded in writing hundreds of years ago. Our next example – sung by the

<sup>20</sup> Collected by the author in 2000.

men and women from Visa - will demonstrate the second and fourth row cadence “slipped” a bit, the last two syllables are sung on the same notes that begin the next row.<sup>21</sup> Because of the ascended cadence, the entire third row will stagnate on that register.

## Ex. 12

Quasi giusto ♩ = cca 52

Visa

Az Is - ten - nek szent An - gya - la Meny - nyek -ből hogy a - lá - szálla

És a pász - to - rok - - hoz ju - ta, Né - ki - - ek e - kép - - pen szó - la.

Our next example was first made public in the 1680s inside the Vietoris codex<sup>22</sup>, the cadence of both versions – in Méra (sung by 76-year-old Mrs. Horvát Varga Katalin<sup>23</sup>) and in Búza (sung by 38-year-old Cégér Ferenc<sup>24</sup>) – suffered modifications. In the b. and c. versions at the end of the first row, the third or the fifth degree is present instead of the first one. In the Méra version (c.) there is a cadence opposition on the first and the fifth degree, while the entire cadence motif changes. The second part uses new melodic motifs, motifs borrowed from other songs. The verse is augmented with a three-row fragment, in which a new row appears, and the second part returns. It is common practice to conclude the verse this way.

The most difficult change in the song occurs when the final note is changed, thus changing the **tonality** of the entire song. The most common transformation is where the melody gets shorter for some reason. The b, c, d versions of the following example will conclude on the fifth degree of the inferior tetra chord, instead of the first degree of the plagal minor, thus giving a Phrygian character to the song.<sup>25</sup>

<sup>21</sup> Collected by the author in 2000.

<sup>22</sup> Papp Géza refers to the popularity of the song, as well as its Polish variations inside *Régi Magyar Dallamok Tára II, a XVII. század énekelt magyar dallamai (Old Hungarian Melodic Repository, Sung Melodies of the 17<sup>th</sup> century)*, Akadémiai Kiadó, Budapest, 1970/140. Szabolcsi Bencze, in his music history book mentions it as being a “wedding song” The Reformed Colleges documents from the 18<sup>th</sup> century attest to the popularity of the song. Also, see: Bartha, Dénes, *A XVIII század dallamai, (Melodies of the 18<sup>th</sup> century)*, MTA Budapest, 1935/128. A version of the song appeared also in Koncz Gábor’s *Cantilena*.

<sup>23</sup> Collected by the author in 2000.

<sup>24</sup> Collected by Kallós Zoltán and Andrásfalvi Bertalan in 1963.

<sup>25</sup> The a. version was collected by Makkai-Nagy at Tordaszentlászló in 1939. The b. version was collected by Német István and Kallós Zoltán at Fejérd in 1997, and were performed by Kalló Péter (68), Varga Istvánné (63) and Kalló Géza (65). The c. version was collected at Mezőköbölkút by Szenik Ilona and Mann G. in 1975, and it is performed by Dózsa György (64) and Rigó Ferenc (75). Version d. was collected at Magyarvita by the author in 2004, and it is performed by András Erzsébet (63).

Ex. 13

Victoris = RMDT II.140.

Giusto ♩=100 Búza

Vi-gan zen-gnek a ci - te-rék, Jé-zus-szi-le - tett,  
Harsog - ja - tok gyöcsörtü-ták, Is - ten em-ber lett.

Száz volt melyben el - ho - zái és mé-hé-ben fő-ga-dá, A - zér Gáb-ri - el an-gya-la bol-dognakmon-dá.

Giusto ♩=92 Méra

Vi-gaság-nak és ö-römmek i - de-je lesz mostan, Mert a Krisztus ma szü-le-tett, a - ki hal-ha - tat - lan.

Bet-le - hem tá - jé - kán, Já - szély - ba a szé-nán, Fekszik / jek - szik kis - de - decs - ke a szé - nán.

Mi em-be-rek, bü-nös-lel-kek, vár-tuk nagy ö - röm-mel,  
Mi is é - ne - kel-jünk, mi-is ör - ven-dez-zünk. Megszü-le-tett az Úr Jé-zus, han - goz - zuk.

Ex. 14

Tordaszentlászló

1— 2—

Pa - ran - cso - lá az A - gusz-tus csá - szár Szám - lál - tas - sék mind e szé - les vi - lág.

Poco rubato ♩=160 Fejérd,

Pa - ran - cso - lá az Au - gusz - tus csá - szár Szám - lál - tas - sék mind e szé - les vi - lág.

Parlando rubato ♩=96 Mezőköbölki,

Pa - ran - cso - lá az Au - gusz - tus csá - szár Szám - lál - tas - sék mind az e - gész vi - lág.

Parlando rubato ♩=152 Magyarvista,

Pa - ran - cso - lá az A - gusz-tus csá - szár Szám - lál - tas - sék

(a) 4—

Min - den em - ber ne - vét be - i - ras - sa És csá - szár le - ve - lé - be - ve - vall - ja.

(b)

Min - den em - ber ne - vét be - i - ras - sák,  
Csá - szár le - ve - lé - ben is vall - ják.

(c) 3—

Min - den em - ber ne - vét be - i - ras - sa.

(d)

mind e szé - les vi - lág.

Kv 1778:

According to specialists, the next song (version b.) is a fragment of the sixteenth century song.<sup>26</sup> In its original form, the song consists of four 6+6 syllable rows, in Aeolian mode; the range of its first and last rows moves between the first and fifth degrees, ending on the fifth one; while the middle rows end on the fifth and third degree. These correlations create an arched architectural structure of ABCD/A. In comparison the fragment keeps its B and C rows, therefore it will consist of four and sometimes 6 syllables, which is actually constructed out of two 6+6 syllable rows. Since the melody fragments range is between the third and octave of the scale, it will receive the character of a major scale.<sup>27</sup>

**Ex. 15**

Kv 1744/84 = RMDT I./23 II.

a) Ir - gal-mazz Úr Is - ten im-má- ron én- né- kem

b) Mí- kor Má- ri - á- hoz az Is - ten Angyala

(a) Ná - zá- ret vá- ros- ban az ég- ből le- szál- la

(b) Ná - zá- ret vá- ros- ban az ég- ből le- szál- la

In conclusion, we can state the fact that in the case of the religious songs that remain a crucial part of the folk music, the simple or heavily ornamented performance is linked to the performer himself. The ornaments do not influence the melodic line, but give it a unique quality. If the variation touches only a few aspects of the melodic line, then we are talking about an insignificant variation, but there are also some instances where the variations change the entire structure of the verse. The changing cadences can influence the inner of final cadences also. In the case of the latter, we could find modal changes as well. Modal changes can take place in the cases where the last row is left behind. The melodic augmentation that took place within the

<sup>26</sup> The song is a Christmas song - *Mikor Mária-hoz az Isten angyala* (When the Lord's Angel went to Mary) very well known in the roman catholic regions, as well as in Székelyföld (also known as *Terra Siculorum*) and regions of the Csangos (Szendrei Janka-Dobszay László-Rajeczky Benjámín, XVI-XVII. századi dallamaink a népi emlékezetben *Our 16<sup>th</sup> and 17<sup>th</sup> songs in the popular melody II*, Akadémiai Kiadó, Budapest, 1979, 23 c-f). The melody, similar to the one sung by the reformed community from Kalotaszeg, is a fragment of *Irgalmazz Úristen* (Lord, have mercy) song from the 16<sup>th</sup> century [Szendrei, Janka-Dobszay, László-Rajeczky, Benjámín, XVI-XVII. századi dallamaink a népi emlékezetben (*Our 16<sup>th</sup> and 17<sup>th</sup> songs in the popular melody II*), Akadémiai Kiadó, Budapest, 1979, 23 g].

<sup>27</sup> The author in Méra collected the b. version in 2000; Tótszegi Károlyné Kozma Anna (69) performed it.

mentioned examples was always a result of an external augmentation, in part due to repetitions, or by using new elements.

We suspect that psychological reasons were behind the need for variations. The reason for unconscious, unintended variation may be a question of faulty memory, or personal taste. However, the performer also could consciously try to reinterpret existing forms, thriving to new discoveries. Those songs that are constantly present inside the hymnbooks as well as in liturgies went through fewer variations, but those that were left out of these volumes supported a greater degree of variations.

(Translated by: Köpeczi Juliánna Erika)

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