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ACADEMIA ROMÂNĂ



Marian LUPAȘCU

Categorii și instrumente muzicale pastorale în cultura carpatică



Editura Muzeului Național al Literaturii Române



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Marian LUPAȘCU

CATEGORII ȘI INSTRUMENTE MUZICALE PASTORALE ÎN CULTURA CARPATICĂ



CATEGORII ȘI INSTRUMENTE MUZICALE PASTORALE ÎN CULTURA CARPATICĂ

Autor: **Marian LUPAȘCU**

Conducător științific: **Acad. Sabina-Cornelia ISPAS**

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Colecția *AULA MAGNA*



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ADDENDA

Summary

The theme *Categories and Pastoral Musical Instruments in the Carpathian Culture* is regarding the instruments, the musical repertoires, the techniques and interpretation styles in the country and in the bordering regions inhabited by Romanians associated with the most important species of the folklore: pastoral signals, *doina*, pastoral musical poem, proper song, dance song, instrumental dance music.

The results reveal the Carpathian pastoral culture's unity at a musicological and structural level, as well as its importance to the intangible cultural heritage of humanity.

The methodology applied unifies the research with bibliographic, traditional iconographic documentation, and Internet documentation.

The field research is the basis of the scientific endeavor. The research made in the country updated the documentary database, and the research abroad allowed for a comparative approach.

The research and documentation stage in Budapest, Hungary (May 22nd–August 20th 2012) mediated the contact with the largest base of documents containing Romanian folklore abroad. I have studied the Romanian folklore collections in Bihor, Maramureș, Ugocea (Transcarpathia, Ukraine), Satu Mare, Cluj, Alba, Mureș, Hunedoara, Timiș, Arad, Voivodina (Serbia) made by Béla Bartók in 1909–1917. As a result of personal endeavors within the stage, I have initiated a bilateral research project, *Critical Edition of Béla Bartók's Collection of Romanian Folk Music* (2013–2015), approved by the Hungarian Science Academy and Romanian Academy.

The capitalization of the research results by publishing them has been materialized in two conferences in the series *Idei în nocturnă. Lumea și...*

muzica tradițională [Nocturnal thoughts. The traditional world and... music] recorded and aired by Radio România Cultural (retaken by Radio România International), and a study, followed by an audio CD in process of publishing within the volume *Forum: Rumänien*, Ed. Frank & Timme, Berlin.

I have carried out three more conferences in the country and five abroad (Italy, Austria, and Hungary).

The research-presentation method experienced and verified in 2011–2013 materialized in a series of interactive multimedia conferences. The paper herein has been developed starting from the ideas created within these conferences.

Because of the domain specific, the scientific discourse includes, besides the actual study, tables, musical and text transcriptions, sound and image documents (audio, photo, film) for an interdisciplinary general and synthesis approach. The critical apparatus includes a Selective bibliography, the identity data of the musical examples, of the photos or films and the list of abbreviations.

The final paper was created for publishing in CD-ROM format. The support is ideal for this type of endeavor, because it allows the condensation and arrangement of a very large amount of diverse information regarding the sources and the means of expression, it is digitized and stored in a closed space and it is easily accessible. By comparison, the press, because of its technical limits, can only partially transmit the information, the deficiencies being obvious especially in the illustrative–demonstrative part.

Most of the audio examples referenced have been digitally restored, they come from AIEF, and the indicatives belong to the archive. Many of the films collected from the Internet are made with audio documents and photos from the archive mentioned earlier, and have been posted without the consent of the Institute, the only holder of the copyrights. By laborious operations of cross identification and verification of the documents, we have offered extraordinary data and/or have corrected wrong information that accompanied the links. The illustrative selection has both scientific and didactic criteria.

The folklore is the total number of artistic creations integrated in the popular spiritual culture with a set of defining characters: ethnic, traditional, collective, anonymous, oral and syncretic. The folklore is a vivid culture that evolves according to the human necessities and the historical, social, political and cultural general conditions. In the genuine environment, the performer–collectivity interaction creates and adjusts the traffic of the folkloric phenomena. Here, nothing is coincidental: the community maintains and readapts the material and immaterial assets that they need to the social-economic reality. It is some kind of natural recycling also associated with the evolution of the mentality.

The Romanian musical folklore can be distinguished by its unity in fundamental elements: metrical prosody, sound system, rhythmic system, architectonic form, performing style. The actual manifestation forms are diverse: pastoral signals, tunes, songs, dirges, love songs, family ballads, heroic epic songs, carols, romances, signals, dance songs, spells, incantations, etc. The insiders perform them vocally and/or instrumentally and/or vocally-instrumentally, and adapt them to certain functions: utility, ritual, ceremonial, esthetic. The limited, or even poor, rhythmic, melodic, and architectonic resources are intensively exploited through varied repetitions within some elastic traditional patterns. The variation is the process through which are created the variants. The folklore is not standardized, it lives through individual variants.

The alpine horn (*bucium*, *tulnic*, *trâmbiță*, etc.) is the fundamental instrument for the pastoral culture. The European ethnographic reference area consists of the Carpathian Arch and the areas around the borders of Romania, which include people speaking Romanian dialects, branches of the old oriental Romanian origin, spreading to Poland, Slovakia and Czech Republic.

Generally, the alpine horn is a long tube played by mountain herdsmen and villagers, sounded for intercommunication. The musical instrument is widely spread in the whole Romanian Carpathian area.

In the chronicles of the XVth and XVIIth century, and in some writings from the XVIIIth century, the instrument is mentioned to be used for war signals. This does not mean that it was not used in the pastoral

environment, as it is nowadays. In the XVth century, the alpine horn appears in the drawings of the artists from the Low Countries, and also in Romanian iconography.

The origin and functionality of the alpine horn are bound to the transhumance, which is a phenomenon almost completely unknown anywhere in Europe today, except in the last remaining homeland of the culture and technique of shepherding, Romania.

Transhumance has played an important role in cultural development and exchange between the regions of Europe. It was practiced in, for instance, the Julian Alps, Carpathians, Balkans, Pindos, Crna Gora, and Dalmatia.

When the national states appeared in a former domain of the Ottoman and Austro-Hungarian Empires, the new state borders came to separate summer and winter habitats of many of the pastoral groups. This is the explanation for the reason why the shepherds population of common East-Roman Empire origin, is nowadays spread from Greece, Albania, former Yugoslavia, Bulgaria, Romania, Ukraine, Poland, former Czechoslovakia, to the Nistru River area in the Republic of Moldova.

The alpine horn is a resonant tube opened at both ends, usually built from deal tree, sycamore tree, ash tree, lime tree or nut tree. The largest family of instruments from this category is found in Romania. There are five variants of alpine horns which can be distinguished by:

- length, between 130 and over 300 cm;
- the shape of the pipe, straight or crooked, conical or cylindrical during its length, having a slightly conical inferior end.

Usually, the performer holds the instrument with both hands while playing, having the right hand leant on their body and is blowing with the right half of the lips stuck on the blowing end of the instrument. He moves it from the right to the left in a semicircle or lifts it and then lowers it until it touches the ground. The moves are meant to favor the propagation of the sound across wide areas and with a maximum intensity.

Despite the simplicity of the instrument, the repertoire is rich, from ritual funeral signals, wedding signals and pastoral signals, through local

repertoire of dance songs. Also, there are onomatopoeic signals for calling the sheep, chickens or pigs, animals trained through conditioned reflexes.

“Górale ślascy” is the group of mountain people who live on the Beskid and Podhale areas, at the boarder between Poland, the Czech Republic and Slovakia. Here have settled some Wallachian and also Balkan shepherds, between the XIVth and the XVIIth centuries. Of course, we are talking about the ones that we call Aromanians nowadays. They use “traba saľaska”, a straight alpine horn, conical at the inferior end, wrapped in cherry tree bark, 300–500 cm long, identical to the ones in the north of Romania. There is also a type of crooked conical alpine horn, having the inferior end widely enlarged and arched like a pipe, an instrument similar to the ones in the north of Moldavia and Bucovina.

In southern Poland I discovered the *róg* a type of wooden alpine instrument, slightly crooked, approximately 150 cm long. Its construction, technical possibilities, sound emission method, and its tone are close to the ones of the alpine horn. However, its improved technical possibilities, its functionality and its repertoire make the instrument belong to the wooden trumpets category.

Doina is a melopoea-like species of the lyrical genre. The melopoea is an age-old creation of a free, infinite form. Representing a Romanian structural version, *doina* is accomplished in various regional styles in the circumstances of its generating vitality and its proliferation in time, while its beginnings remain immemorial.

Doina is performed by a single person, vocally or/and instrumentally, in solitude or in a human ambience compatible with the species and with the style. It is a melody which belongs to all and to each one in particular.

The folk language identifies *doina* through a terminology that varies from one geographical area to another, emphasizing the following aspects: 1. the structural dominant note; 2. the characteristic vocal emission; 3. the specific refrain; 4. the natural environment suitable for performance; 5. the function of long way companion; 6. the ceremonial occasion; 7. life’s hardships, etc.

In Gorj, the vocal technique is characterized by guttural contortions between the head and chest registers, with certain quasi-melodic, quasi-

parlato intonations and phonetic effects. Having peculiar variants, it also appears in Maramureş and in Satu Mare counties, where Béa Bartók met it and called it *Schluchztöne*. This vocal practice that was perceived by some as an instrumental source of the species has become a characteristic of the style. The conversion might have appeared after the gradual deritualization of the early magical thinking according to which the altered voice was believed to function as a sonorous mask in the strategy of approaching the supernatural forces.

Writings from the XVIIth and XVIIIth century register both the term and the importance of *doina* for the Romanian people.

Learning the melody is a rather difficult process: “it’s hard because it’s long”. Its length does not characterize the duration of the piece but its “long drawn” character. It is learned especially from the elders within the family or outside it, at work or during parties. In fact, in the traditional folkloric environment, the natural process means not just learning, but also its gradual taking over from a diffuse source just like the spoken language, until the actual knowledge merges with the act of creation.

Field information reveals that until the last decades of the XIXth century and even later *doina* was the only melody used for all lyrical, epic and some ritual texts.

Doina is perceived as a unique melody with various hypostases, the structural pattern of the species providing its identity, but only the improvisation is its way of continuous expression and regeneration. The improvisation’s nature, depth and abundance are shaped by the emotional condition of the singer while performing but also by his/her artistic gift.

Apparently surprising, there is a striking resemblance between the signals of the alpine horn and the *doina*. The strange sound, its susceptibility to the acute and super-acute register, the incisive emission and the strong “pectoral” voice, are specific to the mountain folklore. Other characteristics being showed, I should mention the following aspects: finishing the sound with short, slightly stressed hiccoughs; lowering the sound or its attack from below; deviating the vowel during the intonation of the sound, or the insertion of some vocables which break the melodic line. The *parlato* intonations and the *parlando rubato* rhythm are echoes of the initial magical

function. At the same time, the attempt to limit the overtones, which color the tone and offer identity to the sounds, is obvious. In this way, the voice is “concealed”, depersonalized. These aspects are not accidental deviations, they are phenomena characteristic to the folkloric style, and the sonority is closed to the one of the alpine horn, the basic local instrument. Besides, the melodic lines of the *doina* are built upon the intonations of the alpine horn.

Doina itself was perceived as becoming the living root of many stanzaic songs – the proper songs and the dance songs – which gradually grew into distinct species and spread rapidly without completely chasing away the generating source, except here and there. The new species, emerged as an outcome of the above described process, have variants closer or further from the generating source. The instrumental repertoire of dances also includes a number of *doina*-like specimens which have adopted the rhythm and tempo of the dance. The famous tune *Ciocârlia* processes and develops the melody of *doina* with a dance rhythm and tempo.

The *tilinca* is a simple open-ended sound pipe. There are two constructive types which determine the playing technique: stopped *tilinca* and *tilinca* without spill. At the upper end, the pipe is slightly thinner; this section, called „rost”, splits the air column and generates the sound. The sounds are obtained by partial or total closing/opening the instrument's lower part, performed with the index finger. Occasionally the sound is accompanied by a throaty drone (*ison*), made by the performer. The sound is also “white”, like the sound of the alpine horn.

The Moldavian pipe (*trișcă, fluier, fluieraș, etc.*) is an aerophone musical instrument spread in north-eastern Moldavia, Transylvania, and in Bucovina. It belongs to the category of stopless flutes, built as an open-ended sound pipe. The playing technique is similar to that of *tilincă*: blowing with slightly cuspidal lips in the thinner edge of the pipe.

The bagpipe (*cimpoi, șimpoi, cimponi, ciumpoi, cempoi, carabă, etc.*) is an aerophone musical instrument, from the family of instruments with air reservoir. It is spread in northern Oltenia, Muntenia, Dobrogea, Moldavia, Bucovina, south-western Ardeal, north-eastern and south-western Banat. The bagpipe also exists in the culture of the Romanians from Timok and Gorals population (Polish shepherds). There, it has impressive dimensions.

The bagpipe is mentioned in documents to be present in the Romanian territory beginning with the XVth century. The type of the chanter (*carabă*), single, with one pipe or double, with two pipes, determines the instrument's constructive subcategories.

The pastorate has been a basic occupation of the Romanians for a long time; this is the reason why specific elements are present in every folkloric category. The pastoral signals are instrumental productions with a distinct functionality: *Chemarea oilor* (calling the sheep), *Pe drum* (on the road), *Porneala* (the start), *Șireagul* (the string), *La muls* (milking), etc. Here we can also include the songs named *Ca la oi* (when shepherding), that are widely spread *doina*, songs, and dances. Another section includes carols (*Miorița*), balads (*Miorița, Costea*), proper songs (*Mi-a trecut Vinerea Mare, Măi ciobane de la oi, Pe drumul Banatului*), dances (*Ciobănașul, Mocăncuța*), vocal, vocal-instrumental, or instrumental songs.

The pastoral musical poem *Când și-a pierdut ciobanul oile* [When the shepherd lost his sheep] is unique in the Romanian folklore. Usually, this song appears in an instrumental version, but there are also vocal-instrumental versions, and rare vocal versions derived from the instrumental versions. The characteristic instruments are: the whistle, the pipe, the tilinca, the bagpipe, the leaf, the alpine horn. The origin of the poem lays in the natural association of a slower song, *doina*, with a vivid one, a dance song. The contrastive enchainment represents the regrets for stolen or lost sheep, and the joy of retrieving them.

The proper song, lyrical species, has its roots in the *doina*. Sub-Carpathian Muntenia is a fertile heaven of the *doina*, of the “old” and “modern song”. The “modern” song started from the “old” one, took shape around the end of the XIXth century, and developed tempestuously between the wars.

Our Aromanian brothers, the representatives of the old oriental Romanian origin, who were originally shepherds, have a very rich folkloric heritage. They sing vocally, by groups, often in the family, homophonous, in a single voice, or polyphonic.

Dances have the most abundant repertoire in the Romanian folklore and come in the in the thousands: solo, in a small/large group, varied in

terms of choreography and music. In Romanian and in the Aromanian dialect, the term “dans” is equivalent to dance, syncretic meaning, choreographic movement and music. The most frequent dances are the *hora*, the *sârba*, and the *brâu*. The elders were backed by vocal singing. Sometimes people danced to the pipe or the bagpipe.

Most of the documents that belonged to Béla Bartók, the ones that completely referenced the Romanian folklore are kept in Budapest. I have studied and described the collection, emphasizing the pastoral instruments. In the same time, I have created a system of procedures to identify and correlate the published versions, the manuscript transcriptions and the phonograph cylinders.

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