

The importance and modalities of learning for children of the Orthodox pew songs (especially the ones from Banat)

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The religious worship sustained in the most important Christian religions (Orthodox, Roman-catholic, Reformat), is conceived as a dialog between the Holiness and the believers gathered together for praying and for singing together and for worshiping God.

The ways in which the believers are answering to the Holy call are different from one church to the other. In the Orthodox Church, the singers that are sustaining the so-called pew singing give the answers .

Even if is certain that the pew songs are heaving their roots in the Byzantine song, today, this is separated more of the specific elements of the mentioned type of singing. When we considered the Romanian orthodox space, the differences mentioned are more obvious in the Banat region. When we analyze the pew songs from Banat, we will find some specific things of it. Sometimes is difficult even to put it close to the Byzantine songs. The explanations must be searched in the church's past. It is good to know that the Romanian orthodox population from Banat found itself many years under the influence of the *canonic guardianship* to the Mitropolitan seat from Karlovici (the actual Serbia), together with the Serbian population. This guardianship imposed, tacit or less tacit, the way of religious singing as the *one from Karlovici* (karlovacko pojanje). It is also known the fact that at the pew from Karlovici, simple people sustained the singing. As a result, is resulted a big influence of the popular songs, it was transmitted on oral way, this thing determining its continuous changing.

Until the Romanian population got out from the guardianship of the Karlovici Metropolitan seat, process that lasted many years, and heaving its peak at the middle of the XIX's century, the pew song was learned together by the Romanian and the Serbian population. Even today me can notice the marks of the Romanian-Serbian common past of the singing from Banat, with inevitable influence one upon the other. We can notice also the ways of learning and transmitting the pew songs. Even today the singers are heaving a particular way to systemize the pew song, a way that passes the theoretic pattern, and comes much closer to the folkloric singing.

Regarding the systemizing of the pew singing, the most often found theoretic ideas are coinciding with the singers ideas in only one point: the pew song is based on 8 voices. From here, are starting the differences. The theory tries to equalize the term of *voice* with the one of *mode*, considering the vices as modal steps. The conception that we will name *popular* and that the pew singers are using, is treating the voice as an entity made by some different melodies, that are different between them and from other melodies from other voices, through the cadence. There are cases in which the melodies of the same voice are different between them and also are heaving different cadences. Sometimes, the melodies from the same voice are very similar, and are different only regarding the melodic formula of the cadence.

When we try to analyze the pew song considering the theoretic conceptions, we notice some differences that make us doubt the integrity of the conception itself. We will illustrate only one example: voice I and voice VI. If we will reduce the sonorous material, trying to quadrature it in heptacordic pattern, we will notice that between the 2 voices there are not important

differences that can make us to consider 2 different entities. We will naturally arrive at the conclusion that maybe something else make the voices different. The key element is the melodic form of the cadence.

After the modalities of systemizing the pew songs, regarding the melodic contour and especially upon the cadences forms (the popular concept), this is close to the popular music. As the cadence form from a popular melody defines the folkloric zone of birth of the voice defines its identity. An elementary systemizing, simplified, of the voices, based on the concept that we named as *popular*, can be next:

-voice I have in it the melody named *the voice itself*, and the melody *tropar*, with the specific melodic cadence formulas

-voice II has *the voice itself*, *tropar* and *antiphon*

-voice III has *the voice itself* and *tropar*

-voice IV has *the voice itself*, *tropar* and *antiphon*

-voice V has *the voice itself* and *tropar*

-voice VI has *the voice itself* and *tropar*

-voice VII has *the voice itself* and *tropar*

-voice VIII has *the voice itself*, *tropar* and *antiphon*

The voices(I-VIII) are heaving besides the melodies that we just mentioned *podobii*. They are present not so often during the religious service and some singers not even know them. About that pieces, the singers are saying that they have their *own melody* and that they are treated, *outside the system of the known voices*.

If the voices of the pew songs are properly systemized, they can be easily learned by the children, even from a small age. In the first period, the voices will be learned after the ear, and later, after the rules of the vocal method, using the notes. In this way there is literature that even so needs some adjustment.

The voices, in the most cases, are heaving a melody easy to be singed, without jumps to big concerning the intervals, with an ambitus that shouldn't present a big difficulty. Many times the melodies are similar or even identical. They are different only alter the form of the cadence. If it is necessary, the melodies can be transposed.

The rhythm follows the text and the character of the piece, and it could be learned easily by children.

We could present numerous arguments in the favor of learning the children the pew songs. Such an activity can develop the musical hearing, the rhythmical sense, abilities for solfeggio and also the musical memory.

But it appears the question: from whom can the children learn the pew singing? This religious-musical domain is for many a dilemma. When a professional musician refers to the Orthodox music, he is most of the time referring to the choral music, forgetting that the pew music, and not the choral one is specific. We mentioned that the children could easily learn it. How could adults consider it difficult? As a conclusion, it is needed only a big amounts of patience, will and of course the ability of systemizing the pew song in a good way. The pew song is not only a religious domain. It is also a part of our national cultural treasure and we have the obligation of knowing it.

The Orthodox churches are heaving an obvious lack of people who know the pew songs. The waste majority is old and the quality of their singing is not so good because of it. The pew requires new forces. It would be some fresh air and it would have as a result a growing of the participants to the worshipping.

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