

## **Modalities of processing in classic style the carol from our oral culture**

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Music-taken as a way of communicating between people-occupied since always a special place in the spiritual life of them. Without the usual communication, for which the humans are using the verbal language (most part in an utylitary purpose0, music has other ways of transmitting the ideas and the beliefs, that have a profound action upon the human phsichic.

In the cultural-artistic life, the ritual music is separated obviously by other typeset has a social status. To the most parts of the artistic types, the communications has an interhuman characteristic9from person to person. The ritual music instead presumes a “sacred” dialog with the supernatural, its destination not being the common person (even if it sustains its activity most part in a social environment). Not by mistake, the ritual song that we meet to the most part of the oral cultures is one of the oldest and most stable forms of artistic speaking. It has passed over the centuries heaving the same essence- a superior communication and approaching with the holiness (or the absolute).

The ritual song from the oral cultures benefits by a meticulous polishing in time. This thing made him to reach, considering the consistence and the form, perfection rarely found in the artistic phenomena. As a result of this, when we speak about processing this type of song, we need to clarify some questions:

-why and how much can we afford to process such a repertoire, without changing its initial message?

-how do we process the ritual oral song in the written culture?

-wich is the most appropriate methods of processing the music for this kind of song?

Indeed, the initiative of processing the ritual song is very difficult, first of all because we can not afford to change the purpose of this creation. The communication with the sacred-in the processed works-can not go down to an artistic level that is profane, even if the result is well realized from an esthetic point of view. This creation shouldn't be cosmetized. It should contain the same characteristics that were presented in the original piece. In an ideal way, the methods of expression used in the written culture should complete the initial message of the folkloric piece. Each processing should keep its fingerprints even through the way in which is realized. As a result, the composer should have 2 qualities: intuition and ingenuity. The creation that has been taken as a model needs to be studied and understood in all its ways. Only in this way can be transmitted all the particularities of the ritual type, keeping away the creation from a common way of working.

The processing of this type of music presumes on a social-cultural plan a particular responsibility. In such cases are condemned the common trying to promote-for example-the traditional carol (in an obvious commercial method) or the ones that are proposing to create new pieces, without a minimum esthetic value, resulting also”carols”. Most of the persons that are ”creating” such things don't have the minimum cultural background. This persons can't receive (or they don't want to) the real form of the carol. They just change it into a common form of speaking. As a result, in the actual moment we can meet some pieces with a small religious content that also have inside some small instrumental pieces, with the

characteristics of the singing the Doina, but totally inappropriate the ritual songs. Are also inappropriate the trying, even sincere, of some persons that do not have the necessary musical education, but want to play this songs. So are appearing some artistic caricatures that want to be included in the ritual songs. But instead, they are harming the oral culture. Typical for this are the religious texts, or the copied melodies, but both of them made badly.

In our country, in the case of the carol, because it was put away for half of century, in the actual moment, not many persons are knowing details about the artistic creation. After the falling down of the communist régime, when the religious phenomena entered its normal way, the carol, as a religious song, reentered the normal circuit of the traditional values. The rediscover of the Christian values is appreciable and good from all points of view, especially because in the last time it wasn't a dogmatic approaching. But it appeared in the same period, first of all because of the ignorance, the type of carol that we mentioned above (the entertainment carol). It is sad that especially the young generation things that, from a functional point of view, the carol has the same destination. No matter what are the reasons for this, those that are promoting this bad type of carol should understand a very important thing: we already have well defined the principles of the ritual types and they shouldn't be changed in an artificial way.

In the Romanian cultural creation, are many examples in which the ritual oral song was used. We can mention in the first place the processed carols as well as some simphonic pieces (for example "Divertismentul rustic" by Sabin Dragoi). I thing that the processing of the original folkloric material should start from this models.

From a compositional point of view, that was not fixed any stakes, with which it could be establish a particular way of processing this type. But there is a series of obligations that are forcing us not to use (after the classic model) all the method of musical processing the original folkloric material. The biggest problem is the one concerning the melodic line of the repertoire. It can't be changed. The playing of a traditional carol presumes the repetition (in an unnatural number for the modern times) of a short phrase, that alternates with a refrain. In fact, at the carol, this type of speaks represents the essence of the ritual message. It is particular from its simplicity. The processing of the initial melody presumes a grate Riske, because is difficult to put something more to an initial message. In the same co9ntext, we can notice that many of the traditional carol melodies have a modal scale. As a result, are appearing some problems concerning the clothing on vertical of this type of melody. In many zones of the country, the singing of the carols is combined with rhythmical beats on drums. Using the membranophone instruments in the popular playing (at the carol) is offering us in the processing, the possibility of using with much

In order to propose a method of processing in classic style a ritual piece, I took as an example from the oral repertoire, a "carol" played at the winter holidays in the intrebelic period, in the "Mehala" residence of the town of Timisoara .

At this type of carol, regarding the interpretation, we can notice a particular way of playing. The group of singers had a soloist (the first solo voice), this being in the interpretation the "dubas"(drummer). When the verse was played, the second solo voice was putting itself at unison upon the initial voice. The entire group played the refrain also at unison, or in the case of other singers, at 2 voices, under the influence of the specific carol from the Banat region. The **duba** (drum) was following the musical speech. Regarding the rhythmic execution, there was a small particularity. Only some beats of the measure were beaten with the stick

(normally). The polirhythmic effect to the drum was obtained from the fact that between this beats executed with the stick were also put (with the left hand), other rhythmic points, but less in intensity. These distinct beats were made with a thimble from wood put on the middle finger on the left hand (the drum-doba was sustained on the same side of the body, on the hip). The 2 types of noise produced by the drum were well different under the timbral aspect. Each singer from the group had also a piece of wood on which were put some bells. At the refrain they were hitting the floor with the stick, showing the hard beats of the measure. As a whole, the carol was pretty hard to be played. In these conditions, the “dubas”(drummer), also a vocal soloist, needed to have special musical capabilities (example number one)

I put the following musical example in order to make it much easier to observe the manner of work (example number 2). At the processing in the classic method of the considered material, I considered all the particularities of the original playing. Regarding the compositional methods that have been used, I also tried to respect all the principles that I mentioned above, hoping to make a good work, that puts in value this difficult type of music present in our culture.