



TEORIE, ARTĂ, ESTETICĂ

BRIEF INCURSION IN THE MUSICAL PAST OF BANAT

SCURTĂ INCURSIUNE ÎN TRECUTUL MUZICAL AL BANATULUI

Dana Sorina CHIFU

PhD, Senior Lecturer

Music Faculty, West University of Timisoara

La fel ca și în celălalte școli muzicale europene, și în creația vocală românească, respectiv cea a compozitorilor bănățeni, constatăm preferința acestora pentru una sau mai multe direcții stilistice, pe parcursul întregului drum creator, sau chiar în cadrul unei sinure lucrări. Vorbind despre diversitatea stilistică, trebuie să precizăm că tipologiile de limbaj muzical ale secolului XX urmează anumite particularități din care se desprind mai multe direcții: limbajul modal, cu trimitere la creațiile inspirate din folclor, prin citate sau creații în stil folcloric, limbajul muzical impresionist, expresionist, limbajul muzical neomodul.

Deoarece în procesul evolutiv al limbajelor au avut loc o serie de transformări stilistice, de preluări și adaptări la linia aflată în continuă schimbare față de fondul inițial transmis de la o generație la alta este interesant de sesizat modul în care aceștia au preluat și transformat elemente din tipologia limbajului muzical românesc și european al vremii. Vom constata că majoritatea elementelor se păstrează, o parte din ele vor suferi modificări, iar ca particularitate a evoluției limbajului, observăm că la unele elemente se renunță.

The evolution of musical execution and singing of Banat has its own history, with characteristic stages and features. Various documents attest this multi-millennial antiquity of song in these regions: the Greek poet Hesoid (7th century B.C.) shows that, on the present Banat territory, there lived a people named *ligi*, a Greek word *ligis*, meaning flute or long pipe.

The Greek historian Herodot, mentioned in its writings that there was a river named *Tibisis*, its Latin name is *tibia*, also meaning flute or long pipe.

It follows that the Ligians are the ancient inhabitants of Banat, named in those times (3000 years ago) *Litigia* or *Tibisia*, meaning the country of the flute or long pipe

players, this fact certifying the ancient musical preoccupations of the inhabitants from Banat.

The very first written evidence of the popular songs from Banat still exists since the 11th century. The *Legenda major sancti Geradi* of *Scriptores rerum Hungaricum* wrote about a woman slave from Cenad singing a sad song.

After the Christianizing of population from Banat, in the 10th and 11th century, there settled monks of Greek religion from Germany, Italy, and Czech.

The musical life and culture (keeping within the limits of vocal and group singing) of historic Banat are highlighted by two sources: the popular culture and the culture promoted by Church.

We will not detail the two aspects, but we will discuss some of them, as without a minimum of reasons, we will not be able either to explain or to understand the singleness of singing, but most of all the choral practice of that country corner.

The study of musical folklore from Banat brought about many other concerns of artistic personalities who, through their work, laid the scientific grounds for the Romanian folklorism. Among the musicians of Banat, thus distinguish Ion Vidu and Tiberiu Brediceanu, Nicolae Lighezan, Sabin Drăgoi, Nicolae Ursu. These personalities of Banat were both folklorists and composers.

The study of the Romanian folklore concerns formed and increased, being stimulated by Bela Bartok who assumed that the original folklore was constituted in a permanent renewal source of cult music. Due to the researches and collecting of folkloric samples, many musicians had begun to develop some scientific theories on that interesting and new field.

Thus, there imposed the necessity of systematization of musical folklore, its setting in order in genres, categories, and customs.

In addition to the vast collecting actions, also increased the publishing of some musical folkloric text in order to make public and broadcast all the theorizations meant to clarify some specific aspects of this area, thus were published the theorizations of Tiberiu Brediceanu, Bela Bartok, Nicolae Lighezan and Nicolae Ursu.

During the period between the two world wars, the national choral creation had special proportions, being represented by Ion Vidu,

Timotei Popovici, Iosif Veleceanu, Tiberiu Brediceanu, Sabin Drăgoi, Nicolae Ursu, etc. These musicians either confined themselves to the harmonization of folkloric quotation, or created melodies in Romanian popular character. Thus, people became aware of the modal phenomenon, the musical language finding a new ascendant way, the harmonic thinking being adapted to the modal melodic requests. In the harmonization process, there were frequently used the tendencies of the harmonic structures, combined with elements of polyphony, called immixtures. Another genre cultivated by most of the composers from Banat was the carol, closely followed by the song about the star, performed in some simple remaking.

The church music also met a considerable progress, being promoted in the creations of some composers from Banat such as Ion Vidu (*Liturghia Sf. Ioan Chrisostom*)¹, Timotei Popovici, Sabin Drăgoi (*Liturghia în mi minor pentru cor de bărbăți*;² *Liturghia solemnă în fa major pentru cor mixt*)³, Zeno Vancea (*Liturghia pentru cor mixt, pe melodii de strană din Banat*- 1982); (*Liturghia nr. 2 pentru cor mixt, pe melodii de strană din Ardeal* - 1936).

The Church Music School, open in Făgăraș, on 3 April 1657, by Susana Lorantffy, the widow of the Principe of Transylvania, Gheorghe Rakoczi, showed great interest in the Evangelic (Calvinist) Church promo-

¹ Pentru trei voci egale, Leipzig, Editura F. M. Geidel, 1896.

² Timișoara, Editura Cartea Românească, 1926

³ Cerbăuți, Editura Mitropolitul Silvestru, 1937

tion and in the stopping of Catholicism. Thus, according to the paragraph 2 of the functioning document, the Romanian master's obligation was to *teach his students in accordance with the Romanian singing, taught in the schools from Caransebeș and Lugoj, and to write these works with Romanian letters.*

More learned men from Banat made great efforts regarding the modernization and efficiency of musical education. Among them, we remind the distinguished personality of Teodor Iovanovici de Mirievo, the author of the first Pedagogy and Method Compendium in Slavic-German writing, with much more translations into Romanian made by Dimitrie Eustatievici. Mihai Roșu, among the immortal remarkable men of the culture and national self-assertion from Banat, "founder of the Romanian nationalist current" from Banat, ..., "symbol of national revival", "national apostle", "guide of apostles from Banat and nimbus of schools from Banat" ...attended the Serbian, German, Latin, and Italian schools in Timișoara, learning these languages, including Hungarian and Slavic languages.⁴ In their category, we also mention Dimitrie Țichindeal, student of Mihai Roșu, teacher, rector, fables author and collector ("You philosophize and politicize in fables moralist for education"), Nicolae Stoica de Hațeg, the most original and known chronicler of Banat, and the most educated Romanian native of that period⁵, Ion Budai Deleanu and many others.

At the foundation of this compendium, respectively of the modernization of education from Banat, Transylvania and Bucovina laid the treaties of the Austrian schools reformer, Johann Ignaz von Felbiger: "The handbook of teachers", "Of absence little book", "Book for method," and "The normal" in which music had an important role in the education process. We quote, from the compendium, the thematic formulation of the music curriculum from "The necessary book" and "Of absence little book" (with cursive letters) from 1776:

Here are a few ideas from this chapter 13 of the compendium: The cutting off 1 and 1.

The canticle is the inflection of voice by the settled rules of tone. Eight distinguished tones (voices) are more frequently used in Church chanting and thus are ordered, so that the week has its particular voice and cannot begin another voice until Saturday night, when the vespers begins as usual...2. As the holly apostle Pavel says, colossus III v.16, teach yourself and reproach yourself in all the wisdom with psalms and glory chanting and spiritual canticles and sing the Lord with happiness in your hearts, our soul must be one with the canticle's words like rime and tome blend together. The cutting 3.2. The church canticle is useful not only for little children..., its use covers their entire existence..., and their emotions tell them to join the others, all of them citizens; Then shall be their canticle of great use; they spend their time for they have no other things to do but to sing the Christian canticles, full of guiding, they comfort their weak lives with religious canticles...

⁴ Radu, P-Onciulescu D; *Primul compendiu de pedagogie*, Casa Corpului Didactic Timișoara, 1979, vol.1, pag. 22.

⁵ Ibidem, pag.15.

Starting from the overall character, not only European, of most of the themes approached by a series of folkloric creations, if not similar, at least based on closed sources or structured on common elements, is well-known the fact that there are, within our cultural folkloric dowry, traditions, customs, compressible genres even with those of other very geographically far situated nations. They differ in the specific artistic expressing.

We will go on the introductory step with a brief exhibition of some characteristics of the song from Banat, following the main constructive elements that lay at the basis of the proper style of this folkloric region. As we will see in the chapter dedicated to musical analysis, they devolve from the musical language of the Lied composers from Banat, who have chosen the folkloric lode as a source of inspiration.

Folkloric categories present in the popular song from Banat.

The children repertory has as a fundament the musical dance, a way of children's expressing and manifestation. The classification categories of children's folklore are argued by many musicologists. G. Dem. Teodorescu lists them as follows: prayers for children, songs for animals, insects, plants, children games, Emilia Comişel.

The repertory of familial customs is represented by the nuptial repertory⁶ and the funeral repertory.⁷

The carols are small-sized musical creations, having three or four basic musical phrases among which one is represented by a chorus. The placing of the chorus is different, this being found at the beginning, in the median area or even right at the end.

The thematic of carols is rich and varying, being linked to some customs and practices, or even to some nature phenomena. Both carols and songs about the star are manifestations created by the Christmas Holliday, respectively by the Jesus Christ's birth event.

A characteristic of the carol is that the melody will not always have the same text, as it differs from one locality to other, from one folkloric region to other.

By their nature, *the doinas* from Banat differ from those of other regions of the country. As the modern folkloristic says, this musical genre has a great improvising character and does not contain a choir. However, the doinas from Banat develop in an exact motion, having a better-defined lyrical poetry, tightly linked to melody and ordered in verses.

The features of the vocal doina from Banat are classified by Sabin Drăgoi as follows:

- the metrics composes of measures 2/4, 3/4, 4/4, 4/8, 5/9, 7/8; it lacks the anacrusis;
- there appear more fermatas;

⁶ Present in the Romanian folklore under two aspects: one of passing and the other of the ritual-performance

⁷ The repertory includes vocal, instrumental, and dramatic productions. The vocal productions are arranged into

two categories: ceremonial songs and dirges, and the instrumental productions include vocal signals and melodies. The ceremonial songs are executed in special moments of the funerary ritual.

- the time values and their divisions are not replaced by the properly pauses;
- the tempo is between MM 84-132;
- there appear the polymetric aspects;
- the ambitus of melodies includes in the prepentatonic, pentatonic, hexachordic and heptachordic scales; the major, minor, and augmented interval, tierce, fourth, fifth leaps completed by melismas;
- the ambitus is between the fifth and the nona.

The terminology of *proper song* is given by Constantin Brăiloiu, thus marking his priority in the daily life, compared to other musical genres of smaller value. This wide spread musical genre approaches an accessible language within the rural community that reflects the daily life realities.

The proper song, very well represented in Banat, is accessible to all ages and social categories, being interpreted with different occasions, having multiple themes like love, melancholy, grief, alienation.

The characteristic of the language spoken in Banat in the proper song is the compound choir, which replaces the last melodic lines and the major-minor dialogue.

The cadence characteristic for Banat is made on the second step, this seldom having the function of false fundamental, when the subtone makes the cadence.

The most frequently used rhythmic system is *parlando-rubato*, but there are also examples in which the rhythmic *aksak* system is utilized.

The versification is made of octosyllabic series, seldom hexasyllabic.

The architectonic form of the songs without a choir is formed of three or four melodic lines, and when choirs appear, the form might augment up to six or eight melodic lines.

The proper song represents a very rich and varying category. The zonal specific is rather increased, and this enriches the entire folkloric dowry.

Melodies might have at their base the anhemitonic pentatonic, type I-subtype 4 with pieni F and C, sometimes the sounds G, A, B might be mobile too. There are often present the Dorian, Phrygian or mix-Lydian inflexions. In the internal cadences predominates D or G. The central censorship will be set on the subtone. The final cadence is made on E. The pentatonic structures will be characteristic for Banat together with the Dorian, diatonic and chromatic mix-Lydian.

The popular dance

Together with other musical genres, the popular dance cheers the villagers' parties, being performed by a group or by an individual of the entire rural community. This action often contains witty couplets, ironical extempore songs, magic charms, some of them having a satirical character, and some having an erotic character. A very folkloric category, very well represented in Banat, by its presence as a quotation or used as a model in the "popular style" creations, the dance has many characteristics highlighted by most of the folklorists from Banat.

In his researches, regarding the language specific to Banat, Sabin Drăgoi finds ancient dances named

Hora în cruci, Jocul la cerbi, Șchioapa, Leuca, Măzărîca, Talianca, Pe loc. Ardeleanca, Ardeleana pe picior, Danșu, Judecata, A păcurarului, Cărăbășasca, Călniceanca.

Usually, the dance melodies are instrumental, being interpreted by various instruments such as the flute, the bagpipe, the violin, the leaf, the straw, etc.

Metrically, there predominate the two-three times, there are not compound measures, and do not appear incomplete measures or fermatas, the rhythmical formulas are not combined with pauses.

The tempo is between MM 112-152, there are found asymmetric accents.

When we refer to this category, the sonorous structures' characteristics may be best studied according to some melodies containing illustrative elements. Thus, in *Poșovoaița* from Banat, the most interesting element is represented by cadences, they always being present on the second step. The melodic structure is pentatonic, imposing mainly on the sounds from the base of scale.

The popular dance melody is also characterized by the transposition of sonorous material on other center (interior fifth). The incipit sometimes brings in the Lydian fifth, and then imposes the sounds A-D, and in at the end of the phrase, the sonorous material places on D-G sounds. The second phrase, in this case, imposes the acoustic 1.

The dances' melodic follows the graduate course, being avoided large leaps, the existing leaps are at large intervals from tierce, fourth, fifth, sixth, seventh, and octave. The

melodies' ambitus places between the intervals of fifth and eleventh.

The modulations bring new aspects by moving the sonorous material into the minor parallel, dominant, subdominant, from minor to the major subtonic.

Given the aspect of architectural form, dances are made of two up to twelve different or repeated melodic lines, each having at its base two motives measuring two times, with a final cadence.

The second method of knowledge, much more rich and informational exact, regarding the musical life and culture from Banat along years, is revealed by the Church documents or writings regarding the type of Church activity.

Right after the division of the Roman Empire, the East side (Pars Orientalis) would become for 11 centuries an Absolute Monarchist Empire that would severely control the entire Byzantine nation. It would create a powerful, centralized administration, taking into consideration the Greek, and Roman cultural traditions, which had reached high expressions like the Roman right. There would be accepted, with parsimony, even the influences came from East or West, but in its whole, the Byzantine civilization would impose itself as a cultural etalon, as a civilizing factor of the medieval Europe. In all areas, the clock would strike at "sharp" in Byzantion (Constantinople). The official language had remained Italian, but the language of culture was Greek.

The laic music, even the music used at Court or the popular music, considered heathen, were not worthy of being preserved. The source of their learning has remained

the memory and the access way toward us, the orality.

Regarding the clerical music from Banat – not only the national variants of Byzantine music, but also the regional variants of the same people, or as we would say nowadays, its dialects correspond to certain folkloric regions. Such folkloric regions and musical dialects are present not only in our country, but in all countries, they being determined by the autochthon element contribution, specific as the expression of soul and spiritual community of a social group. Thus, for example, in his bulky two tomes paperwork, *Cântarea populară bisericească ortodoxă și sârbă*, appeared posthumously at Beograd, 1969, the Serbian bishop Stephan Lastavici, set numerous variants of some local dialects (*napev*), differing from one another by richer or poorer melodic lines.

Regarding our hymn, one of its most individualized local dialects belongs to Banat, a beautiful artistic dialect, differing from others in its rich and varying melody forms, its nuanced expressivity, as well as in the interpenetration and organic unity between the musical substance and the content of the sacred text.⁸ In general, our clerical music and especially the music from Banat reached the present structure by a natural evolution, after assimilating all the influences that had been changing them along centuries. These influences were melted and changed into a predominant totality of autochthon elements, according to the spiritual requests specific to thinking, and ac-

⁸ Cf. Vărădeanu, Vasile – *Originea muzicii noastre bisericești* – manuscris. Arhiva Episcopiei Aradului.

ording to musical Romanian musical predispositions from its various regions. It is true that, in some regions, like the ancient Romanian provinces, which had known especially the Greek and Turkish music influence, these foreign influences more strongly imposed, due to some historical and social-cultural conditions different from those of Romanian people living in Ardeal and Banat. The most relevant conclusion regarding the clerical music from Banat belongs to Timotei Popovici: "Our church hymn has the same common basis as the ancient hymn of the Eastern Church. Nevertheless, in our clerical books, lacking the notation, the church melodies have been only traditionally preserved, passing by word of mouth from one generation to other. In this situation, it could not have been protected from changes, especially the changes made by the psalm readers... as, for the ancient psalm readers' whims, which little differed from the present psalm readers, people with no school education and predominantly lacking a musical education, some improper elements have been inserted within the church hymn. These elements belonged to the national music and, thus, the hymn has somehow received a national color... in each land, almost in every commune, the hymns are different and thus, there is no uniform church hymn."⁹

The music sung in the Orthodox Eastern Church was known as the Byzantine music, its name being given by the modern epoch historians, by those who have focused on the medieval arts study. In the first

⁹ Op. Cit. Popovici, Timotei – *Dicționar de muzică*, Sibiu, 1905.

decades of the Christianity, the religious hymn had as model the synagogue hymn, which was joined, along centuries, by the musical influences of some people from Minor Asia, Syria, Antiochia, Armenia and of the ancient Greek music. Together with the coming out and development of the Christian hymnography, and with the passing of ages, the church hymn suffered a certain synthesis, a more and more obvious, more firm direction, the church music beginning to get personality, a determining specific. The center of creation and evolution was the Byzantine capital of the Eastern Empire, and from there it spread in other large monastic centers from Greece, Mountain Athos, Palestine, Alexandria, and Romanian Countries.¹⁰

Along centuries, in the Romanian countries the byzantine music had been an objective reality, being an integrant part of the art and culture past of the Romanian people. That specific art had been kept, developed, and handed down in an obvious traditional spirit, by manuscripts of some Romanian transcriber musicians, with a good knowledge of neumatic singing and writing who opened schools close to the great monasteries.¹¹

¹⁰Cf. Belean, Nicolae – *Asemănări și deosebiri dintre cântarea bisericească bizantină și cea bănățeană*, În *Altarul Banatului*, Revista Arhiepiscopiei Timișoarei, Episcopiei Aradului, Episcopiei Caransebeșului, Episcopiei Gyulei și Episcopiei Vârșețului, nr. 1-3, Timișoara, Editura Mitropoliei Banatului, 2004.

¹¹ Cf. Școala de la Neamț – secolul al XV-lea; Școala de la Putna – secolul al XV-lea – al XVI-lea; Școala de la Scheii Brașovului semnalată la sfârșitul se-

The interjection or the voice cannot be defined by the mode or tone notions, but by the complex of elements: musical scale, genre, to which it belongs, sonorous system, rhythmical system, and melodic formulas. Referring to a musical scale, we consider a fragment of scale, sometimes they count three, four, or five sounds, other times they even overpass the octave. The groups of three, four, or five sounds are sometimes formed in sonorous systems and by their chaining or annexation are formed scales with a greater ambitus.

In psalmist music, for example, the systems of four or five sounds might be met in the diatonic genre, as well as in the chromatic genre. The long practice has helped the forming of some rhythm systems, more or less specific to each voice. It has also helped the creation of some melodic formulas, determined by the melodic texture that rises between the basic sounds of each voice - the tonic and the dominant that differs from voice to voice or, sometimes, from one hymn category to another, within the same voice.

The rhythm and melodic formulas systems are two categories of elements met in the byzantine and Gregorian music genres. There are in the religious music melodic formulas that represent, starting from different pitches, the same melodic texture. So happens with the seven and eight voices hymn in the psalmist music.

The more the hymns propagate orally, the more typical become the melodic formulas and the

colului al XV-lea, sau cea de la București din secolele al XVII-lea și al XVIII-lea.

rhythms, and their number decreases. This phenomenon is valid for the entire lectern music. The small number of melodic formulas restrains those who perform orally this type of music, making it seem poor and monotonous for those less skilled.

Terențiu Bugariu speaks about three models of church hymns from Banat: the proper voice, named self-voice, equivalent to the "stihiric" style – church hymn –, the voice of "stihovnei" – similar to the hymnological style – and the voice of the hymn – also similar to the hymnological style.

Timotei Popovici asserts that each of the eight voices usually has two or three melodies more or less different, which in Romania are called the self-voice, the hymn melody, and the antiphon melody. The same division also appears at Dimitrie Cunțan, the only difference being a fourth melody, named *podobia*.¹² Aurel Popovici mentions too the following models: the melody of voice, the melody of antiphons, the hymns (*troparele*) and the event melody (*podobiile*).

The 4th century, the century of the Romanian language and people ethnogeny, provides us a first personality, the bishop Niceta (304-414) from Remesiana (today's Bela Palanka, locality situated in the South of Serbia). It formed on the ancient Dacia Mediterranea territory, at north of Banat (and of Danube, of course) between Niș and Sofia, the capital of Bulgaria, being nicknamed Niceta-the Dacian. He is the author of one of

the first known hymns *Te Deum laudamus*, transcribed in the current musical notation by I. D. Petrescu (1884-1970) and of a textbook *De psalmodie bono* (The Right hymn of psalms), handing down the first real samples of Dacian-Roman music.

In addition, from *Legenda major sancti Gerardi* we find out details about life and education in Cenad, which had become in that period a strong cultural center.

Thus, around the cathedral from Cenad, was founded a school in which Master Walter was teaching music.

Musicological researches had proved that until the conquest of Banat by the Turkish people (1552), in Timișoara the musical life was the same like in the other European Courts.

After the liberation from the Turkish domination (1716) it was generated a huge emigrational wave. In addition to the tradesmen working in various fields, the list of citizens that had come in Timișoara included the musicians too.

Together with the building of the Dome from Timișoara (1757) by an imperial order, were granted 1000 guildens a year for the music that had become a model for the development of church music of the other cultural centers from Banat. The Music of the Lord was a model for the development of the other cultural centers from Banat. The bandmasters were very skilled musicians; they were interpreters, conductors, composers, and teachers. There was a boy choir, which was taking canto lessons, being initiated in instrumental music. The most representative bandmasters of the 18th and 19th centuries were H.

¹² "Podobiile" are melodies without any specific place within the Liturgy, any proper improvising features, which are performed on various events.

Pringer, F. Limmer, M. Pfeiffer, Fr. Speer.

At the grounds of the musical education laid the treaties of the reformer of Austrian schools, Johan Ignaz von Felbiger: *The teachers' handbook*, *Of absence little book*, and *The normal*, in which music had an important role in the educational process.

In 1845 was founded the Musical Society Temeswarer Musikverein, and in 1871 was founded the Philharmonic Society.

In 1872 opened a music school directed by Wolheim Speer and Martin Novacek, where students could learn piano, violin and canto classes.

On first of September 1900, Harry Schreger opened "The Academy of Music" from Timișoara.

In parallel with the professional music developed by foreign nations, in Banat was developing the popular song too.

Data about the folklore from Banat came from various sources. Thus, the abbot Francisc Grisellini (1717-1983) described in the paper *The History of Banat*, published in Viena, 1780, some folkloric phenomena from Banat.

The European increasing interest on the national music, had determined the development of a national music conscience in Banat, thus beginning a reversal of the popular music value by the apparition of some amateur choirs, even of some village ploughmen.

Thus, Ion Vidu, together with other composers from Banat, began an amortization process of the popular song for choir.

In the period after that appeared Tiberiu Brediceanu, of whose

musical production opened the Romanian Lied era.

The most precious musical genre has remained the doina from Banat, representing the ideal of lyricism, of value authenticity.

We underline this aspect, taking into consideration that the Lied is rooted in that folkloric genre.

Similarly to the other musical European schools, in the Romanian vocal creation too, as well as in the creation of the composers from Banat, we find their preference for one or more stylistic directions, along the entire creative way, or even within one paper work. Talking about the stylistic diversity, we must mention that the musical language typologies of the 20th century follow certain particularities from which detaches more directions: the modal language, with reference to the creations inspired from folklore, by quotations or folkloric creations, the neo modal musical language (we will refer here to the proper understanding modes).

It is interesting the joining of the genre composers from Banat or the musical European language of the time. Thus, we can assert that the modal folkloric style is best represented by the creations of Ion Vidu, Iosif Velceanu, Tiberiu Brediceanu, Hermann Klee, Nicolae Lighezan, Sabin Drăgoi, Vasile Ijac, Vadim Șumski, Alma Cornea Ionescu, Zeno Vancea, Eugen Cuteanu, Filaret Barbu, Nicolae Brânzeu, Mircea Hoinic, Ion Crișan, Mircea Popa, Nicolae Boboc, Doru Popovici, Gheorghe Firca, Sava Ilin, and Iona Tomi.

Although the melodic-harmonic solutions are not in all cases of

modal origin, the folkloric lode includes them in this category.

Regarding the expressionist style, it appears again in some works of the composers Zeno Vancea, Filaret Barbu, Nicolae Brânzeu, Ion Crișan, and Doru Popovici, and especially at Sabin Păutză, the most important representative of the style.

The neo modal manner, expressed by the intense utilization of the proper understanding mode, finds itself in the creations of Zeno Vancea, Ovidiu Manole, Remus Georgescu, Gheorghe Firca, and Sabin Păutză.

We will not pass over the pioneers of the vocal creation from Banat, about whom we can assert that keep the tonal-functional line all along the creation: Antoniu Sequens, Otokar Novacek, Guido von Pogatschigg, Marcel Miks, Emmerich Bartyer, Ando Kalman, and Richard Carol Oschanitysky.

The series of stylistic changes within the evolutionary

process of the languages, the takings over and adaptations to the line in permanent changing to the initial fund passed over from one generation to another, it is interesting to observe the way in which these composers had taken over and changed the elements of the typology of the Romanian and European musical language of that time. We will find that most of the elements are intact, part of them has suffered changes, and as a particularity of the evolution of language, we note that some elements are abandoned.

The note of individualism produced by the vocal creation of the composers from Banat within the Romanian context of the 19th and 21st centuries is first given by the horizontal parameter, represented through the folkloric melody, either by the quotation or stylistically. Yet, in parallel is also developing a creation based on melodic cells in which the composer's influence is much clearer.

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