

## SERBIAN CHURCH MUSIC IN BANAT - HISTORICAL ASPECTS

Serbian church music includes, in addition to the church compositions of Serbian composers, the folk song of the church. The song of the Serbian church represents, according to its characteristics, acquired during the historical development, an original work, created with the help of the influence of the church and the people. How fast the Serbian church folk song developed towards independence, from the adoption of Christianity until the middle of the 13th century and how much it could separate from its model in that short time, cannot be determined, because there are no data about that and there are no records. In the Serbian autocephalous archdiocese (since 1219) and later the Patriarchate of Peči (since 1346), the care of Serbian church leaders, which is reflected in numerous donations, has created favorable opportunities for the full expansion of church life. With the transfer of the people and national and church leaders to the Habsburg Empire, many of them in the region of Banat, the singing of the church, in the more favorable circumstances of the civilized state, developed freely, but increasingly independent of the distant model. Church authorities have taken steps to preserve, renew and develop the song. With the founding of the seminary in Sremski Karlovci in 1794 and the appointment of the first teacher of church singing in 1797, an important center was created for maintaining a certain unity in church singing. The most difficult and important, however, is the problem of the structure and essence of Serbian folk church singing.

*Keywords:* Banat, church singing, Serbian music, folk, seminar, Sremski Karlovci.

### Serbian church music in Banat - historical aspects

Serbian church music from Banat includes, in addition to the church compositions of Serbian composers, the folk song of the church. The song of the Serbian church represents, according to its characteristics, acquired during the historical development, an original work, created with the help of the influence of the church and the people. The long-term influence of folk singers in the long

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<sup>2</sup> Овај рад је настао у оквиру пројекта *Истраживање културе и историје Срба у Румунији* Центра за научна истраживања културе Срба у Румунији при ССР.

stages of history is much stronger than the effect of occasional church measures in regulating church singing. Even the chant of the Serbian church today, which is quite well established, did not find its origin, like the Vatican editions of Gregorian chant, through long-term scoring studies, but through the recording of live singing in the people. Thus, the folk line is the main feature of this song<sup>3</sup>.

There is insufficient reliable information on the origin and development of Serbian church folk song, as only a small number of documents escaped destruction during the frequent wars in the Balkans and the Serbian national space. Based on these rare and not always clear data, only hypotheses can be established for the time being. Church songs are divided, in scales, into sections (often in the text, sentences separated by punctuation) and each section into two completely different elements: one is pure recitation (especially on one tone, but in recitation other tones are touched adjacent), and the other is a melodic cadence formula. Each voice has a certain number of different sections (which is not the same in all voices or in all modes), and the sections are arranged, always with a different cadence formula, always in the same order, until the last one, which, in order to you know how to complete, it ends with a separate formula. The cadence formula most often begins with the 6th syllable at the end.<sup>4</sup>

The rest of the Serbian folk church song is included in the eight-voice system. In individual church voices, there are five ways to sing: *stihoavna*, *podobie*, *tropar* and *antiphon* (or *verse*). Similarly, singing on the same, which is a difficult means to determine between the *stork* and the *troparion*, is found in only four voices (2, 4, 5 and 6). Only the 2nd, 4th and 8th voices are divided into *tropical* and *antiphonal* songs. Also *podobia*, which due to its great difficulties is not available to the average singer, does not exist in all voices. At least not in ordinary practice, but the good singers adapted and completed it themselves.<sup>5</sup>

This study will present some of the most famous church singers in Romanian Banat these days, who were interviewed and recorded during my doctoral research.<sup>6</sup>

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<sup>3</sup> Cinci, Eugen - *Ecleziastic și folcloric în cântarea de strană bănățeană*, Editura Universității Naționale de Muzică, București, 2009, pag. 115

<sup>4</sup> Cusma, Dimitrie, Teodorovici, Ioan, Dobrian, Gheorghe, *Cântări bisericești*, Editura Mitropoliei Banatului, Timișoara, 1980, pag.76

<sup>5</sup> Boba, Adrian Călin, Demenescu, Veronica Laura, Ardereanu, Ion Alexandru - *Muzica bisericească ortodoxă din Banat privită din perspectiva osmozei culturale balcanice*, Revart, nr. 33/2019, pag. 34

<sup>6</sup> Boba, Adrian - *Muzica bisericească românească din Banatul istoric*, Ed. Eurostampa, Timișoara, 2020, pag. 62

**Name : Erdelean**  
**First name : Mladen**  
**Parish: Arad Gai**  
**Arhdiocese : Arad**  
**Age : 69 ani**  
**Voice : Tenor**



He was born on December 30, 1947 in the village of Satu Mare, Secusigiu commune, Arad county. He attended elementary school with seven classes in his hometown, the first four years in Serbian and the next three years in Romanian, then vocational school in Arad. He is the official paid singer of the Serbian Orthodox Church in Arad Gai- Schimbarea la Față, since the age of 63, in 2010.

He learns to sing orally, from Dobromir Stamoran, a tailor and professional singer with a degree officially named paid singer of the church in Satu Mare.

Mladen went to church as a child, dressed as a priest with the other children, participated in the divine worship, read the Apostle, sang the Antiphons and accompanied the priest to the consecration of the Epiphany houses. After high school, he stays at home for a year to learn church hymns. The love for them was passed on to him by his mother's grandfather, Vlada Cechici, who was also the singer of the church in the village.

The training of a singer began after the Serbian Saint Parascheva - October 27, in the house of Dobromir Stamoran together with five other colleagues, during the whole period of winter until March, due to the fact that during this period the agricultural works stopped. The learning was made after hearing, through repetition, from the desire of the singer Dobromir to transmit to future generations the church hymn. The school took place several times a week, depending on the regular voice of the week, on Sunday performing in the pew with the singer and singing school colleagues what he learned during the week. The subject learns the eight church voices with three forms, the variant Voice itself, Troparion and Antiphon. He also learns antiphonal singing, with both strangers singing in church. Congratulations at the Liturgy were sung in the same way as at the Romanian church in Banat, respectively on voice 4 or 8, with each happiness adding verses on the ordinary voice of the week. The subject remembers that in 1967 there were seven amateur singers in the pews of the church, who together with the official cantor and the children of the parish who stood in front of the pews gave the liturgical answers. (See photo)



It is interesting to mention that all the six students of Dobromir Stamoran end up serving the pews of the Serbian churches in Satu Mare- Steva Stoin, Sava Galetin, Misha Petcov, in Arad the Holy Apostles Peter and Paul - Milan Voštinar, in Arad Gai- Giura Iovanovici and Mladen Erdelean.<sup>7</sup>

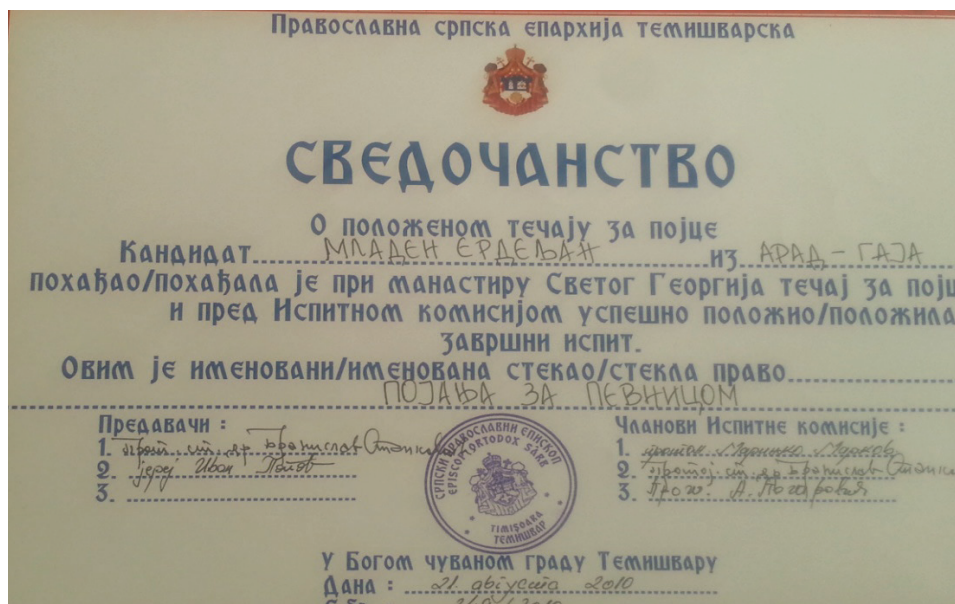
The cult books used to master the singing of the pew were *Osmoglasnicul-Beograd* 1964, but especially *Sbornicul-Beograd* 1971, from which he sings until now. He also learned from the singer Dobromir Stamoran to look for the apostolic pericopes according to the church calendar in the Apostle and knows how to use the Mines, the Triodion, the Pentecostal, the Octoih as well as other pew books.

After graduating from vocational school in 1965, the subject was employed at the furniture factory in Arad, but he continues to go to the church in Satu Mare every Saturday and Sunday for Vespers, Matins and Liturgy. In 1971-1972 he satisfied his military service, and on his return from the army, because Dobromir Stamoran had died in the same year, with the support of the Serbian archpriest of Arad Dragorin Ostroici took over Stamoran's pew books and learned special songs: Polielee, Heruvices and Mărimuri. Between 1972 and 1981 he continued to go to the church in Satu Mare and to sing in the choir of pleasure, without obligations and without being employed, because at that time the official singer was Sava Galetin. In 1981 he bought an apartment and moved to Arad. In 1994 he retired and sang at the pew of the Cathedral of Saints Peter and Paul in Arad. Between 2005 and 2010 he went with his family to America, to Atlanta-Georgia. Here he attends two parishes of the Romanian Orthodox Church where he sings in a mixed tenor choir, learning linear notation, but also the singing of psaltic pews.

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<sup>7</sup> Boba, Adrian -*Muzica bisericească sârbească din Banatul istoric*, Ed. Eurostampa, Timișoara, 2020, pag. 60

In 2010 Mladen returned from America and took over the pew of the Serbian Church in Arad Gai, which was left without an official singer after the death of Giura Iovanovici. Also in 2010 he took an exam and obtained the diploma of church singer of the Serbian Orthodox Episcopate of Timisoara. (See photo)



It is also interesting to mention that in his youth he had various musical interests, learning to interpret traditional Serbian folk music and being invited countless times to the Serbian language programs of Radio Timisoara, where he recorded songs that were later broadcast. good years.

The recordings were made according to the following scheme:

	Voice I	Voice II	Voice III	Voice IV	Voice V	Voice VI	Voice VII	Voice VIII
The voice itself	*	*	*	*	*	*	*	*
Antiphon	*	*	*	*	*	*	*	*
Troparion	*	*	*	*	*	*	*	*



**Name : Vostinar**  
**First name : Milan**  
**Nick name : Peici**  
**Parish: Satu Mare**  
**Archdiocese : Arad**  
**Age : 77 ani**  
**Voice : Tenor**



He was born on June 4, 1939 in the village of Satu Mare, Secusigiu commune, Arad county. He attends the elementary school with seven classes in his hometown, the first four years in Serbian and the next three years in Romanian. He has been a paid farmer and official singer of the Serbian Orthodox Church in Satu Mare, since the age of 52, in 1991.

He learns to sing orally, from Dobromir Stamoran, a tailor and a singer with a diploma officially named paid singer of the church in Satu Mare. The merit in the learning of Dobromir Stamoran had the priest Kosta Mitov from Satu Mare, a good minister priest and teacher in the commission for awarding diplomas of Serbian church singers. He taught Dobromir for three years, then in 1947 hired him as a church singer of the parish of Satu Mare, where he remained until his death in 1972.

The training of a singer began in the autumn after the Serbian Saint Parascheva - October 27, in the house of Dobromir Stamoran together with five other colleagues, during the whole winter period until March, due to the fact that during this period the agricultural works stopped. The learning was made after hearing, through repetition, from the desire of the singer Dobromir to transmit to future generations the church hymn. The school took place several times a week, depending on the regular voice of the week, on Sunday performing in the pew with the singer and choir school colleagues what he learned during the week. The subject learns the eight church voices with three forms, the variant Voice Himself, Troparion and Antiphon.<sup>8</sup>

The cult books used to master the singing of the pew were Osmoglasnik-Beograd 1964, but especially Sbornik-Beograd 1971, from which he sings until now. He also learned from the singer Dobromir Stamoran to look for the apostolic pericopes according to the church calendar in the Apostle and knows how to use the Mines, the Triodion, the Pentecostal, the Octoih as well as other pew books.

In addition to the eight church voices, he also learned special songs: Irmoase, Polielee, Heruvice and Mărimuri, as well as prayers and other church songs.

It is interesting to mention that all the six students of Dobromir Stamoran end up serving the pews of the Serbian churches in Satu Mare- Steva Stoin, Sava

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<sup>8</sup> *Idem*, pag. 62

Galetin, Misha Petcov, in Arad the Holy Apostles Peter and Paul - Milan Voștinar, in Arad Gai- Giura Iovanovici and Mladen Erdelean.

In 1980 the subject was a singer of the Serbian Orthodox Cathedral in Timișoara for half a year. Then he returned to Arad and from 1980 to 1991 he was singer of the Serbian Cathedral of the Holy Apostles Peter and Paul. In 1991 he returned to Satu Mare and until now he is an employed singer of the Serbian parish of Saint George in his native village.

The subject claims that he learned the eight voices with all three variants of them, respectively God called me, Antiphon and Troparion, but due to the fact that lately the number of believers has decreased and in the parish the Vespers are rarely performed, he forgot or confuse between them the variants of God I cried, these not being recorded. It is interesting to mention that in this parish the Beatitudes at the Liturgy are sung in the same way as in the Romanian church in Banat, respectively on voices 4 or 8, and the verses on the regular voice of the week. cult are very old, being necessary to purchase new ones.

The recordings were made according to the following scheme:

	Voice I	Voice II	Voice I	Voice V	Voice V	Voice VI	Voice VII	Voice VIII
The voice itself	-	-	-	-	-	-	-	-
Antiphon	*	*	*	*	*	*	*	*
Troparion	*	*	*	*	*	*	*	*

**Name : Vostinar**

**First name : Deian**

**Nickname : Peici**

**Parish: Satu Mare**

**Archdiocese: Arad**

**Age : 56 ani**

**Voice : Tenor**



He was born in 1960 in Satu Mare village, Secusigiu commune, Arad county. He attends the elementary school with seven classes in his hometown, the first four years in Serbian and the next three years in Romanian. He has been a farmer and singer of the Serbian Orthodox Church in Satu Mare since childhood.

He learns to sing orally, from Voștinar Milan, his father, a singer with a diploma officially named paid singer of the church in Satu Mare.

Singer training began as a child. The school took place several times a week, depending on the usual voice of the week, on Sunday performing in the pew with his father what he learned during the week. The subject learns the eight church voices with three forms, the variant Voice itself, Troparion and Antiphon.<sup>9</sup>

The cult books used to master the singing of the pew were Osmoglasnicul-Beograd 1964, but especially Sbornicul-Beograd 1971, from which he sings until now. He also learned from the singer Voştinar Milan to look for the apostolic pericopes according to the church calendar in the Apostle and knows how to use the Mines, the Triodion, the Pentecostal, the Octoih as well as other pew books.

In addition to the eight church voices, he also learned special songs: Irmoase, Polielee, Heruvices and Mărimuri, as well as prayers and other church songs.

Until now, he is a volunteer singer of the Serbian parish of Saint George in his native village.

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<sup>9</sup> *Ibidem*, pag. 64



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Adrian Călin Boba

## СРПСКА ЦРКВЕНА МУЗИКА У БАНАТУ- ИСТОРИЈСКИ АСПЕКТИ

*Резме*

Српска црквена музика обухвата, поред црквених композиција српских композитора, и народну црквену песму. Песма српске цркве представља, по својим карактеристикама, стеченим током историјског развоја, оригинално дело, настало уз помоћ утицаја цркве и народа. Колико се брзо развијала српска црквена народна песма ка самосталности, од прихватања хришћанства до средине 13. века и колико би се за то кратко време могла одвојити од свог узора, не може се утврдити, јер нема података о томе и нема записа. У Српској аутокефалној архиепископији (од 1219. године) и касније Пећкој патријаршији (од 1346. године), брига српских црквених поглавара, која се огледа у бројним донацијама, створила је повољне могућности за пуно ширење црквеног живота. Преласком народа и народних и црквених поглавара у Хабзбуршко царство, од којих су многи у банатском крају, црквено појање, у повољнијим приликама цивилизоване државе, развијало се слободно, али све независније од далеких. модел. Црквене власти су предузеле кораке да се песма сачува, обнови и развије. Оснивањем Богословије у Сремским Карловцима 1794. године и постављењем за првог учитеља црквеног појања 1797. године створен је значајан центар за одржавање извесног јединства у црквеном певању. Најтежи и најважнији је, међутим, проблем структуре и суштине српског народног црквеног појања.

*Кључне речи:* Банат, црквено појање, српска музика, народно стваралаштво, семинар, Сремски Карловци.