

Conducting and Pedagogical Aspects Regarding the Compositional Means in the 10 Secular Carols by Tudor Jarda

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Abstract: *The present study is focused on the collection of ten choruses from Tudor Jarda's creation. The collection originated due to the friendship that the composer had with the conductor and pedagogue Dorin Pop, the first performance of all the pieces being held by the Cappella Transylvanica choir. Along with the artistic and aesthetic values of a high level of these carols, their pedagogical values stand out. In their harmonization, Jarda used the modal system, employing a wide range of compositional means, from the simplest way of accompaniment, the ison-based accompaniment respectively, to complex polyphonic and polymetric adaptations. We consider that these carols can be approached at different stages in the study of conducting, serving both for the completion of the conducting technique and for the accumulation of a unique, autochthonous and particularly valuable repertoire from an artistic and expressive point of view.*

Keywords: *Tudor Jarda; chorus; secular carol; conducting technique; ison;*

1. Introduction

Tudor Jarda² was one of the emblematic personalities of the Romanian choral music composers. His vast creation in this field emerged primarily due to the love he nurtured for the choral genre, but also to his experience with the choral ensembles he established and trained over the years.

Born on February 11, 1922 in Cluj, into a family tracing its roots to the Năsăud area, Tudor Jarda began his studies in Bistrita at the Normal Boys School, then attended the George Baritiu High School in the same city. The university studies were distinguished by their interdisciplinary character, as he attended in parallel both the courses of the Conservatories of Cluj and Timișoara, as well as the philosophy courses of the University of Cluj, where he had Lucian Blaga as professor.

His professional career was very rich and diverse, holding at the same time several positions, as follows: trumpet player in the orchestra of the Romanian Opera in Cluj (1945-1958), professor of harmony at the Cluj Conservatory (1949-1984), secretary of the local Branch of the Union of Composers (1954-1957), professor and head of department of the Pedagogical Institute of Târgu Mureș (1967-1972), Director of the Romanian Opera in Cluj (1975-1981).³

Between 1953 and 1956, he established a mixed choir of 56 members in Leșu, accompanied by a flute ensemble.⁴ His preoccupations in the field of folklore led to a series of collections of folk songs realised together with Traian Mârza, Sigismund Toduță, Darius Pop, but also through the training and conducting of several folk ensembles, among which we

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² Viorel Cosma. *Muzicienii din România*. 2001. Lexicon vol.4, București: Editura Muzicală.

³<https://docplayer.fr/73925166-Clujene-tezaure-umane-vii-nr-2-2008-revista-semestriala-de-specialitate.html> (accessed February 17, 2022)

⁴<https://www.bistriteanul.ro/bistrita-concert-aniversar-in-amintirea-lui-tudor-jarda-la-sinagoga/> (accessed March 16, 2022)

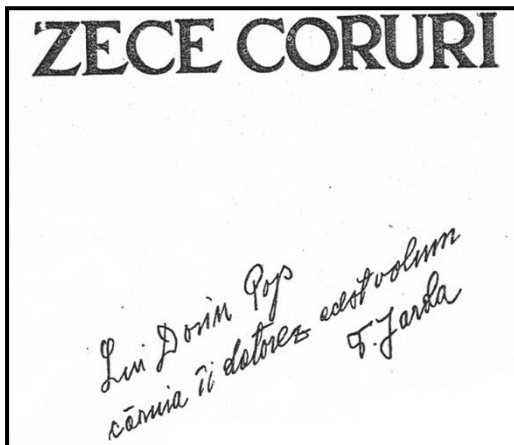
mention the ensemble of whistlers [*fluierași*] from Hoarda-Mureș, the Viva la Musica choir from Cluj and the folk ensemble Someșul from Cluj-Napoca.⁵

His creation encompasses the instrumental, symphonic, vocal-orchestral, and opera genre, but nonetheless the greatest part is represented by the choral works.⁶

Worthy of all appreciation are the didactic works, respectively, the *Harmony* course written together with Celestin Cherebețiu and Ervin Junger, published in 1962, and the *Modal Harmony* course, published in 2007 at the MediaMusica Publishing House, Cluj Napoca, representing the fruit of his work as a teacher of harmony, modal harmony and choral arrangement.

2. The 10 choruses collection

This collection stemmed from the deep friendship he had with the conductor and pedagogue Dorin Pop, the founder of the Cappella Transylvanica choir.⁷ The first edition, dedicated to the author, was printed at the Conservatory of Music in Cluj Napoca, and the second edition, entitled *Choruses*, was printed at the Music Publishing House in 1981, along with the seven choruses on verses by Blaga, and the choral piece on folk verses, *Haida hai murguț mai tare*.



The ten choruses are in fact secular carols,⁸ the term ‘choruses’ being probably chosen because of the communist censorship that did not tolerate anything that could be associated with religion or folk traditions. The carols originate from Transylvania, and cover a significant geographical area, comprising carols both from the Bistrița and Bihor areas and from the Hațeg Country. From the point of view of the theme, they approach the specific themes of the secular carols, respectively: the theme of the host, of the shepherd, of the Sun and of the Moon, of the hunter, of the master, of the lass, the agrarian theme, etc. Their structure is strophic, and

the stanzas are designed differently from a melodic, harmonic and rhythmic point of view. Clusters, cadence dissonances, heterophonic and polyrhythmic passages suggest in a particularly plastic way the melodic discrepancy among the singers’ voices produced during the carolling.

From an architectural point of view, there are two types of construction: 1. with monodic incipit, with or without ison-based accompaniment; 2. with homophonic incipit. In both cases the harmonic, rhythmic and polyphonic accumulations occur gradually, leading us naturally to the culmination of the dramaturgy of the text, in some cases the last stanza returning to the initial simplicity of the discourse, bringing the calm of the resolution. From a harmonic point

⁵ Nelida Nedelcuț, *Cu Tudor Jarda despre Tudor Jarda*. 2007. Cluj Napoca: Editura Mediamusica.

⁶ <https://www.clasic.radio/articol/tudor-jarda/2069191/5331/2> (accessed March 16, 2022)

⁷ https://www.youtube.com/watch?v=X16YbsV_zn8 (accessed March 16, 2022)

⁸ The carol is the musical production of the richest custom in literary and musical creations in the repertoire of the winter cycle. Carolling is encountered all over the country, being a widespread custom, an occasion on which people wish a prosperous and happy year. The carols can be grouped into two main categories: religious carols, with texts on the story of the Nativity, and secular carols, whose themes are very diverse. The theme of the secular carols varies depending on the audience to which they are addressed: the householder, the housewife, the lass, the lad, the shepherd, the hunter, the fisherman, etc. Traian Mârza, Ileana Szenik, *Curs de folclor muzical*, vol. I, partea II, Conservatorul de Muzică Cluj-Napoca.

of view, the modal system is used, the accompaniment respecting the modal characteristics through the use of the ison, modulations to the fifth, the use of parallel fifths and incomplete chords (the third is omitted), but also of clusters.

Except for the carol *Mă luai, luai*, all the carols have a refrain, this being located both at the end of the stanza and inside the stanza, there are two refrains in the carols *Pe dealu cu stânjînile*, *Și se-ntâlni cu-n d-Ajunu* and *Bun gând s-o gânditu*. The text and size of the refrains are remarkably different, each carol having a different refrain.

The table below presents a summary of the main features of the ten carols, in the order of their appearance in the collection:

No.	Title	No. of verses	Specific procedures	Tempo	Mode	Beat pattern	Theme	Refrain
1.	La casa di peste drum (dedicated to Dorin Pop)	7+ recitative+ coda	Homophonic incipit, alternating time signatures, polyrhythm	Allegro	Pentachord A - E	Alternating 2 and 3 quarter note beats with 3 eighth note beats	Of the host	Florile dalbe
2.	Colo-n dealu după dealu	9	Monodic incipit, ison-based accompaniment, unison, augmentation, imitation, modulations	Andante	Aeolian E	Alternating 2,4 quarter note beats	Of the shepherd	Bună sara lui Crăciun
3.	Pe dealu cu stînjînile (dedicated to Dariu Pop)	5	Homophonic incipit, imitation, polyrhythm, alternating time signatures, modulations	Allegretto	Pentatonic substrate D E G A B with pien F#	Alternating 2 and 3 quarter note beats with 3,4,5,7 eighth note beats	of the host, of the plough man	Doru m-o d-ajuns Lumea mea
4.	Soare strălucea (dedicated to Traian Mârza)	6	Monodic incipit, ison-based accompaniment, imitation, unison	Moderato	Major hexachord on F	2,3,4 quarter note beats	agrarian	Zîori dragi zîori
5.	Slobozi-ne gazdă-n casă	5+3 mm. good wish	Homophonic incipit, ostinato, imitation	Moderato	Acoustic 1	4 quarter note beats	Of the host	Flori, flori, florilor
6.	Vînătorii lui Crăciun	4+3 mm. coda	Unison incipit, homophony, imitations to the fifth	Moderato	Acoustic 2	4 quarter note beats	Of the hunter	Corinde-mi
7.	Și se-ntâlni cu-n d-Ajunu	6	Monodic incipit with ison-based accompaniment, homophony	Moderato	Major pentachord G-D	2,3 quarter note beats	Of the lass	Flori d-albe de măr Leru-i ler
8.	Colo jos în prundurele	5 + coda	Homophonic incipit, alternating time signatures	Allegretto	Mixolydian D	alternating 2,4 quarter note beats with 4,5	The Sun and the Moon	Da-i dus îi badea din Dulheșu, Leșu pleșu

						eight note beats		
9.	Mă lui lui	7	Incipit with double ison (parallel fifths), polyrhythm	Lento	Minor hexachord on D with chromatic passages	8 eighth note beats in heterogenous distribution of 2+3+3	Agrarian, of the lass	Does not have a refrain
10.	Bun gând s-o gânditu	13	Unison incipit, homophony, polyrhythm, alternating time signatures	Allegretto	Pentatonic substrate D E G A B with the pi en notes F# and C	alternating 3,4,5,6 eight note beats	agrarian	Jupânu gazdare, Hai corinde jupânu gazda

3. Conducting and pedagogical implications of the elements of musical language

The carols included in the collection of ten choruses have been part of the repertoire of the *Choir Conducting* discipline of the Piatra Neamț extension of ANMGD for over two decades. In view of the compositional procedures used in each piece, and the technical difficulties of conducting, these works are suitable for study during the various stages of the academic studies.

In the following we will order these works according to the degree of conducting difficulty, we will describe the structure of each one and we will refer to the particular aspects of writing encountered in them.

a) Beginner level

The basic issues of the novice conductor are the stability of the pulsation, the conveyance of the beat patterns and the differentiation between active and passive beats. Considering these aspects, we propose for the study in the beginning stage the carols *Slobozi-ne gazda-n casa* and *Vânătorii lui Crăciun*.

Both carols are written in a 4/4 meter, without metric or agogic changes as they unfold, facilitating both the study of the pulsation and that of the beat pattern. Imitative passages in canon or at simple intervals help to acquire the dexterity to give cues and to differentiate between active and passive beats. The dynamic palette does not present surprising moments, the gradations are realised step by step. From a harmonic point of view, we notice stability, without modulations, and the cadence is a modal one.

The *Slobozi-ne gazda-n casa* carol has five stanzas and in all of them, the main melody being placed in the soprano, the accompaniment of the other voices forms a melodic ostinato, up to the third stanza, where an imitative dialogue in canon takes place between the soprano and the tenor line, while in the fourth stanza the imitation is extended to all voices (free imitations), marking in the tenor voice a climax of the ambitus. The last stanza restores the initial calm, the accompaniment returns to the ostinato of the beginning, but the size of the stanza is augmented with a good wish spanning along three measures: *și c-o rece de fântână, și c-un fir de busuiocu, să fii gazdă cu norocu*, ending with the refrain *Flori, flori, florilor*.

From a dynamic point of view, there are two moments of *subito piano* that the conductor must render. The mode is Acoustic 1, and the cadences are on the second scale degree; there are no modulations across the piece.

Moderato
mf

Slo - bo - zi - ne gaz - dă - n ca - să, Flori, flori, flo - ri - lor

The *Vânătorii lui Crăciun* carol has four stanzas, each with a size of four measures + a measure of refrain, *corinde-mi*; the work is composed in a 4/4 pattern. The melody is in Acoustic 2 mode. The incipit is in unison, the voices follow a homophonic path in the first two stanzas. The harmonic fabric is simple, bearing a modal character. The third stanza brings an imitative *stretto* between the women, bass and tenor lines, and the fourth stanza has a size of seven measures due to the imitation of the voices in the distance of one measure. In this last stanza there is also an arched countermelody in the alto and bass voices.

The image shows a musical score for the carol 'Vânătorii lui Crăciun'. It consists of four stanzas, each with four measures plus a one-measure refrain. The score is in 4/4 time and Acoustic 2 mode. The stanzas are labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The lyrics are: 'Făr d-un cer-but su - ri - o - ru' and 'Tra - să-și ar - cu'. The first two stanzas show a homophonic path. The third stanza shows an imitative stretto between the women, bass and tenor lines. The fourth stanza shows an arched countermelody in the alto and bass voices.

The climax coincides with the verses *trase-și arcu și-l săgete*, the tension of the hunting bow [*arcu*] being expressed by a harmonic tension accumulation, but also by the upward leading in the melody of the soprano. The conclusion is reached by a glorious ending in unison and fortissimo.

b) Medium level

For the development of the conducting technique, those works that have multiple sound planes are recommended, and the conductor must divide his attention easily between these planes. The accompaniment of the main melody with ison is a method to overlap in a way as simple as possible several sound planes. At the same time, the ison is commonly found in folklore and the church tradition, and this way of accompaniment found in Jarda's creation refers to the archaic times, to the unaltered purity of folk songs, in our case of the carols. The ison often has a modal pendulation to a fourth or fifth between one voice and another, attracting the transposition of the melody to these intervals. In some cases the melody is continued by the voice that previously held the ison. This type of texture facilitates the development of the conductor's harmonic hearing, as he can pay attention to the intonation accuracy in relation to the main melody.

Imitation of the canon type or at the interval of a fourth or fifth helps to develop the conductor's inner hearing and to acquire a distributive attention, requiring a permanent concertation regarding the sound planes. The symmetry of the melodic lines facilitates the memorization of the carols.

The alternation of binary and ternary measures, the increasingly rich dynamic palette are elements of technique and expression that must be mastered and studied at this stage.

At this level of study, we recommend the carols: *Și se-ntâlni cu-n d-Ajunu*, *Soare strălucea* and *Colo-n dealu după dealu*. All three carols pose the same type of issues, they are based on ison accompaniment, on canon and free imitations at various intervals, alternation of measures based on the quarter note beat, and the combination of polyphonic moments with homophonic ones. Their tempo is moderate, and the nuances are graded naturally.

The *Și se-ntâlni cu-n d-Ajunu* carol has six stanzas, the final one being the repetition of the first stanza. Each stanza consists of two melodic lines, and they are distributed to different voices. The voices enter one by one, taking over a part of the main melody, which is constantly migrating from one voice to another, and the other voices hold the ison on the octave or fifth.

In the second melodic line we have a measure of 3/4, which unbalances the discourse, an element that constantly returns in each stanza. In the fourth stanza through the ison of a fifth (C-G), the tonal centre moves to C, the melody being distributed in the alto and tenor. In the fifth stanza, the bass counterpoints the soprano line with ascending and descending half notes on the C-F interval, the alto and tenor hold an ison on G-D; in the second melodic line the culmination of the piece takes place through a homophonic discourse in *forte*.



The last stanza restores the silence from the beginning, the ison on G is this time placed in the lower alto and bass voices, the soprano and tenor presenting the melodic line in unison, and the second line being rendered by the tenor's voice, accompanied by an ison on G in the soprano, gradually vanishing into a *ritardando* and *descrescendo* and ending with a *pianissimo*.

With its moderate tempo and natural, temperate dynamic palette, this piece is very easy to learn.

The *Colo-n dealu, după dealu* carol is more dimensioned in terms of the number of stanzas, but nonetheless the stanzas are very short, being composed of two melodic lines of two measures each, and a chorus of two measures. The first stanza is presented in the solo tenor voice. The second stanza is placed in the soprano, the tenor holding on the ison on E, and in the second line the bass enters on the same ison. In the third stanza, the soprano dialogues with the tenor in canon, and the lower voices hold the ison on E. In the fourth stanza we notice a counterpoint with durations of half notes in the tenor, seconded by a quasi ostinato of the bass, the alto holding the ison, and the soprano performing the melody. The next stanza places the discourse in the tenor, and the soprano and bass voices form counterpoint melodic lines, taking on thematic melodic formulas. The sixth stanza shifts the bass to the ison on A, and the soprano and alto voices dialogue in an imitative question-and-answer discourse, the tenor freely counterpointing the melody. The seventh stanza begins with a unison in the soprano and tenor, the melody shifting to the soprano, and the tenor having a speech based on a descending fourth, which suggests the cantering of the horse. All the while, the alto and the bass counterpoint freely. In the eighth stanza, the bass takes over the melody, and the harmonic fabric is thinned by the rests in the soprano, whose line returns to the canon discourse with the tenor in the last stanza. The ending is an apothetic, homophonic one in *fortissimo* and *allargando*.

The *Soare strălucă* carol, which is dedicated to Traian Mârza, presents an atypical approach. The first two stanzas are repeated, but with a different arrangement. The tenor's solo incipit is seconded in the second stanza by the bass, doubled by an ison on F in the tenor. At the repetition of the first stanza, the voice of alto is divided, the first alto bearing the melody, and the second alto together with the tenor and the bass accompanying with a double ison on

F-B \flat . The second stanza, in repetition, places the melody in the soprano, the rest of the voices holding the previously mentioned ison. The third stanza is amplified by the homophonic discourse of the whole ensemble. In the fourth stanza we find a canon incipit between the tenor and the soprano, accompanied by a syncopated movement in the alto, and in the second melodic line there is a counterpoint in the bass, with the text of the first stanza. The fifth stanza moves the imitative discourse in the area of the lower voices, the soprano counterpointing their imitation with a syncopated imitative discourse, and from the second melodic line it returns to the main melody. The last stanza retains the imitative character, brings a culmination of the ambitus in the soprano voice, leading an imposing ending in allargando and in unison.

c) Advanced level

In this stage of development of the conducting skills, the emphasis will be placed on the alternation of heterogeneous, binary and ternary measures, with different time signatures, and the fair coordination of tempos. The polyrhythmic passages found in these carols also require a very good gestural coordination, but also an advanced harmonic-polyphonic thinking.

For this level we propose from the collection of 10 choruses the pieces *Colo-n jos în prundurele*, *Pe dealu cu stânjînile*, *Mă luai luai*, *La casa di peste drum*, and *Bun gând s-o gânditu*. These carols alternate all the types of discourse, namely monodic, homophonic, polyphonic and polyrhythmic, their tempo is quite alert, the dynamic and agogic elements are found in a significant variety, and the measures used have the beat unit of 2, 3 or 4 quarter notes and 3, 4, 5, 6, 7 or 8 eighth notes. At this level, the aim is to individualize the arms, the expression of the directing gesture and the correlation of the beating patterns with the ideational and affective content of the piece.

The simplest, from a technical point of view, is the *Colo-n jos în prundurele* carol. It has a predominantly homophonic discourse, the only polyphonic stanza being the second one. From a structural point of view, we notice a clear delimitation between the heterogeneous character of the stanzas and the binary, uniform character of the refrain, which always begins in unison. The main melody is usually placed in the soprano, only in the last stanza will the bass take over the main melody, the rest of the voices having an accompanying role. The end of the carol delivers a free, rubato, *doina*-like passage. This passage has a symbolic role, because here is inserted the unravelling of the message of the text, namely, that the two sisters, the Sun and the Moon will never meet.

The *Pe dealu cu stânjînile* carol, dedicated to Darius Pop, is rather modest in size, comprising five stanzas, the first of which is repeated at the end of the carol. The carol has two

refrains, *Doru m-o d-ajuns* and *lumea mea*, located at the end of the melodic lines. The musical discourse begins in a homophonic manner, the first refrain being performed by the soprano, and the second by the whole ensemble. The second stanza begins with the voices of soprano and alto, in a dissonant melodic discourse, and ends with an imitative-canon polyphony in the lower voices (alto, bass) and upper (soprano, tenor), the imitation extending to the second refrain, *lumea mea*. In the third stanza we find the polyrhythm in stretto in all the voices, having a climax in the soprano and a modulation from E to G in the last stanza.

This last stanza has four measures, the homophonic discourse of the voices of soprano, alto and tenor is juxtaposed with a sequential thematic motif in the bass, while both refrains are missing. The ending sequentially brings back the first motif, resuming the text of the first stanza, concluding with a shout in unison on the text of the refrain *Lumea mea*.

The *Mă luai, luai* carol is, perhaps, the most beautiful piece by Tudor Jarda. The work is written in a 8/8 meter, but it is distributed in a heterogeneous 2 + 3 + 3, the beating pattern being ternary. One of the major conducting difficulties of this piece is the indication of slow tempo and the heterogeneous distribution of the beats. The stanzas describe a wonderful arch contour between the introduction and the ending performed by men's voices. The whole discourse is based on a double ison of a fifth (D-A), then an ascending and descending movement of parallel fifths performed by the male voices. In the first two stanzas, alto exposes the melodic line, which is then taken over in the third stanza by the soprano, the alto holding an ison on D; in the fourth stanza we witness an amplification of the discourse by the giusto syllabic motion of the voices. In the next stanza the parallel fifths of the male voices are associated with a polyrhythmic imitative speech in the female voices, and the climax, in which the text says *munții tremurără* [the mountains trembled], is reached by a polyrhythmic polyphony of the whole ensemble, the last two stanzas restoring the calm of the beginning, the melody fading in the male voices.

The first carol in the collection, *La casa di peste drum*, dedicated to conductor Dorin Pop, harmoniously combines homophonic moments with polyphonic and polyrhythmic moments.⁹ Each stanza is approached differently: the first two stanzas are homophonic, but the main melody in the second stanza forms a pentachord descending from the vaulted line of the first stanza. The third stanza is imitative, in which we notice the presence of the ison first in the tenor voice, then in the bass. In the fourth stanza we find a passage of polyrhythm between the

⁹ https://www.musicologypapers.ro/index.php?l=ro&m=articole&t_id=329 (accessed March 29, 2022)

female and male voices, and an addition of a measure due to the musical discrepancy caused by the entrance of the male voices.

The following stanza brings back the symmetry and the initial homophonic discourse. In stanzas six and seven the refrain is omitted, and we have three verses repeated on the same melody. The sixth stanza, at the author's own recommendation, can be omitted (in the reference interpretations it is omitted). The recitative, in an alert tempo, begins with the dialogue in the women's voices, then gradually the male voices are introduced and settle on a cluster that is meant to remind us of the cold atmosphere of the winter. The cluster is not solved with the good wish *La mulți ani!*, on the contrary, the F \sharp in the soprano amplifies the tension.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 8/8 time and features a recitative section marked 'rit.' and 'ppp'. The lyrics are 'Gaz-de-lor să-n chi-năm tot în dal-bă să-nă-ta - te La mulți ani!'. Two red boxes highlight specific moments: the first box covers the transition from 8/8 to 4/4 time, and the second box highlights the final chord in 4/4 time, which includes a sharp sign (F#) in the soprano part.

The Coda resumes in Tempo I the main motif of the carol.

The *Bun gând s-o gânditu* carol raised serious issues both in terms of memorization and in the beating pattern technique, due to the Allegretto tempo and the alternation of heterogeneous measures with simple and compound measures with the beat unit of an eighth note.

The structure of the carol is an atypical one, after a stanza of two measures follow two refrains, one of two, and one of three measures, thus totalling seven measures.

The first two stanzas begin with the tenor voice, the ensemble being completed at the second refrain. The third stanza transfers the melody to the soprano, the alto counterpoints with an ison on E and D, the ensemble being reunited also in this case in the second refrain. The fourth stanza begins in a polyphonic, imitative manner, including the bass only in the last chorus, while the tenor polyrhythmically counterpoints the main melodic line. The fifth stanza is homophonic, preparing the imitative polyrhythm of the sixth stanza. The next stanza is also polyrhythmic, with the imitation beginning in the bass voice. The following five stanzas appear without the two refrains, being imitatively configured on one stanza at a time, the order of the voices being as follows: tenor, alto, soprano and bass, the refrain appearing after the homophonic completion of the ensemble, this time taking place an alternation of homophony. The last stanza concludes in force in a homophonic discourse, increasing the dynamic tension to a fortissimo, ending the carol with the good wish *La mulți ani!* In this stanza the technical difficulty of the conductor is given by the anacrusic debut of the second refrain. Metric changes, alert tempo, dynamic and agogic changes increase the technical difficulty of the carol.

6

S. *ff*
da - re Hai co - rin - de ju - pi - nu gaz - da La mulți ani!

A. *ff*
da - re Hai co - rin - de ju - pi - nu gaz - da La mulți ani!

T. *ff*
da - re Hai co - rin - de ju - pi - nu gaz - da La mulți ani!

B. *ff*
da - re Hai co - rin - de ju - pi - nu gaz - da La mulți ani!

4. Conclusions

The ten secular carols of the composer Tudor Jarda are part of the national choral legacy, both due to the value of the harmonized musical material and the mastery of their harmonization. Tudor Jarda managed to capture the essence of the Romanian folk ethos, giving each harmonized carol its own appearance. The use of the compositional means characteristic of the folk melody, and here we refer to the use of the modal system, the ison-based accompaniment, the parallel fifth interval that imitates the *bucium*, the imitations and melodic transpositions to the fourth and fifth present in the folk songs present in the folk songs from Transylvania, ornate these compositional jewels with incomparable stylistic valences.

The gradation from the point of view of the conducting issues that we propose in this study serves the needs of the choir teachers but also of the conductors. We believe that by capitalizing on this material in the study of choral conducting, we manage to introduce students to the art and conducting technique, each work posing separate technical and stylistic issues, while providing them with a rich and precious repertoire, which they can later make use of in their subsequent activity.

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