

INTRODUCTION

In the general system of modern culture, the existence of folklore, its transformation into various spheres of life and its subsequent evolution are of real interest. This is due to the very development of human civilization, inextricably linked to the collective artistic creative activity of people, which embodies national aesthetic traditions and ideals, national character and self-consciousness.

Popular musical creativity contains not only the prototypes of the artistic creations of the future, but also acts as an essential element of education at all its levels. Currently, the system of training teachers, "guardians of folk music traditions", is mainly reduced to skills training. The pedagogical component often remains in the background. As a result, a large number of pseudo-folklore groups appeared, from which a primary, non-artistic interpretation of ancestral traditions results, leading to a rejection of folk music art.

I chose the topic of my research project for several reasons:

First of all, I chose this topic because of my personal interest in the area. The originality and uniqueness of native musical folk art have continuously fascinated me, determining the multivalent nature of the study.

Art history has made it possible to trace the evolution of musical folklore and present it as a dynamically developing system and historically determined due to its extraordinary artistic power. In fact, aesthetics made it possible to reveal the specific functions of popular musical creativity and show it in all the artistic diversity of melodic intonations and poetic fantasy.

Secondly, a special place in the study is occupied by the musical and pedagogical aspect of the theme, which reflects the specificity of the teacher's artistic practice in combination with elements from popular culture. From a scientific point of view, musical folklore is considered a system of human activity and the result of collective art.

Thus, the appearance of this work is due to the contradiction between the urgent social need to preserve and transfer to the next generation the centuries-old traditions of the native musical folklore and the insufficient development of these issues in the education system. This contradiction determined the aspects of the research: the principles, content and training methods of a teacher for teaching musical and literary folklore, taking into account the spirituality, traditions, customs of the folklore area of origin.

The goal

The goal was to create a monograph of the Romanian village in Țara Făgăraşului., the theoretical and methodical substantiation of the conceptual approaches for teaching musical folklore and the development of a model for the training of a teacher for didactic activities in the field of popular musical art.

Objectives:

- Methodological analysis of the specific, theoretical literature and the methodology of the research problem;
- Identification of the specific elements of the Romanian village in Țara Făgăraşului through field research;
- Developing ways to improve the training of teachers in the field of teaching folklore music based on local cultural and historical traditions, with the help of modern teaching tools.

Research methods:

Analysis of historical and archival documents; analysis of culturology, art history, aesthetic and pedagogical literature on the studied problem; the conversation, the interview.

CHAPTER 1: THE COUNTRY OF FĂGĂRAŞ - THEORETICAL COORDINATES, CONCERNS IN THE FIELD OF KNOWLEDGE, HISTORICAL INDIVIDUALIZATION, ETHNOGRAPHIC LANDMARKS

History tells us that *the Land of Făgăraş* was one of the last Romanian parts conquered by the Hungarians after they had begun to conquer parts of the forested Transylvania. Upon their arrival in *Şara Făgăraşului*, the Hungarians found those settlements with established customs, people who spoke Romanian and solved their cases according to their law. The Hungarian chronicles will call this land *Blacherum Country*, meaning *the Land of the Romanians*, *the Land of the Vlachs*. (Băjenaru Constantin, 2013)

History also tells us that the king of the Hungarians, Ludovic the Great (1342-1382), the son of Charles Robert of Anjou, remembering the disaster of his father's war expedition against the voivode Bessarab the Great, in 1330, considered that it was better to have a friend as a neighbor and not an enemy, and that's why he gave Vladislav I, the voivode of the Wallachia, that Romanian land of the Făgăraş Country, *together* with the Severin Banat, in 1365, to be his friend against the Turks and possibly that one to have a place to shelter in case of need. (Pop Aurel, 2016)

The series of reigns begins with the charter of Vlaicu, the Lord of Wallachia, from the year 1377, when he donates to his relative, the magistrate Ladislau de Dobca, the Şercaia market and the villages of Venetia, Cuciulata, Hoghiz, Dupca. Other noble gifts followed: on December 27, 1392, Mircea the Elder (1385-1418) donated the village of Scorei in the County of Făgăraş to Stanciul the Igumen and his brother *Călin*. (Ioan Puşcariu, 1992). In 1400, Mircea the Elder also gave half of the village of Mândra in Şara Făgăraşului to his boyars, Micul şi Stoian (A. Bunea, 2016).

As the masters changed, so did the form of governance of *the Fagaras Country*. "Under the rule of the kings, *the Land of Făgăraş* was headed by a *royal castellan*, under the great feudal lords it was headed by a *dominus*; under the princes he had the *supreme captain*, representative of the lord prince. (D. Prodan, 2002) The old nobility is maintained for a while, with its characteristics. The old rights, *ab antique*, could not be trampled suddenly. The nobility, however, is reduced to a *territorial nobility*, only within *the Făgăraş Country*. It is kept as a separate district with its own forms of governance. This can also be seen from the act of 1664, by which Mihail Apafi I, Prince of Transylvania, offers to his wife, Princess Ana Bornemisza, the entire fortress of Făgăraş along with the 64 existing localities in the Făgăraş district. (D. Prodan, *Urbariile Ţării Făgăraşului*, vol. II, Bucharest, 1976, page 284) *With this title, Ţara Făgăraşului* lived even when it was integrated into the county of Alba, and in 1738, when the county of Alba was divided into two, *The upper and lower Alba of the so-called ara Oltului formed the autonomous municipality with the title of district or captaincy of Făgăraş*. (G. Baritiu, 1889)

With the completion of the Urbaria, the information about *Tara Făgăraşului* increases. The term *urbarium* corresponds to today's term census. We have the first actual towns from the time of Gheorghe Rákóczi I, prince of Transylvania (1630 – 1648). They continue in the following years, during the reign of Prince Mihail Apafi I (1661 – 1690) and we meet the urbanites even after Transylvania comes under the rule of the Habsburgs (1688), after the domain of Făgăraş ceases to be a personal domain and becomes an administrative domain (1713). Urbanization of *the Făgăraş Country* will also be carried out during the time of Empress Maria Terezia (1740 – 1780).

The texts in both volumes are preceded by an *introductory presentation*, comprising 105 pages in volume I and 82 pages in volume II, in which the ideas and problems contained in the two volumes are concisely outlined. The texts from these two volumes of *the Urbarii* form the main source of my present work.

1.1. History of the era and prevailing trends

The Catholic Habsburgs once again became masters of Hungary and Transylvania, after 161 years of Turkish rule, following the victory of Christianity in the battle of August 12, 1687, when Duke Carol of Lorraine crushed the Turkish army. The rulers of the era, Susana Lórántfi, Prince Apafi I and especially Princess Ana Bornemisza set as their main goals the strengthening of their rule: by strengthening the fortress of Făgăraş, subjugating the boyars, by reducing the power of the boyars in the villages and by supervising the serfs.

Over these goals, the idea of Calvinization, Hungarianization of the locals dominated. Volume II of *Urbariilor*, edited by Acad. D. Prodan, he does not give us a few actual urbaria, with the names of the settlers from 6 villages in the domain of Porumbacu, but enough to see the effort that the scribes put into transcribing the names of the villages and the locals. We find toponyms such as Szaráta (for Sărata), Skore (for Scorei), FlsöeUcsa (for Ucea de Sus) and names such as luon Beszárába (for Ion Basarab), Kracsun Csungul (for Crăciun Ciungul) from the village of Scorei (pages 809 – 810). The trend towards Hungarianization is obvious. Only where they could not, the scribes faithfully rendered the name in the Romanian form.

Like her predecessor, Susana Lorántfi will continue the action of *Calvinizing and Hungarianizing the Romanians*, by all means. Some brutal, on the face. Others cloaked in a humanity, alluring to a confidant in the intentions of others. This is *the case of the Romanian school in Făgăraş founded in 1657*, by princess Susana Lorántfi *for the entire Romanian nation in the Land of Făgăraş*. (D. Prodan, *Urbarii 1976*)

Susana Lorántfi did not live to see the fruits of her initiative. He died on April 18, 1660. Raising the intellectual level of the Romanian priesthood was a great service, but it was also aimed at increasing the students of the school in Făgăraş, in a Calvinist spirit (Băjenaru Constantin, 2013).

1.2. Acts concerning the church and priesthood

In the document of April 11, 1665, from Făgăraş, Ana Bornemisza says: *Following the laudable example of the Lady Princess, the wife of Gheorghe Rákóczi the Elder, looking after the good of the Romanians in the Land of Făgăraş... and, because among the deacons and priests, as well as among the Romanian people, ignorance, immorality and disorder in church affairs... are very common, I decreed that the Romanian church and all its members depend (fügjenek) on the preachers and inspectors of the reformed Consistory from Făgăraş, giving full freedom to the said Consistory... for inspection (visitáció) and the management (gazgatat) of the Romanian archdeacons and their church according to the holy scriptures... Whoever dares to be contrary to these shall be punished with 12 florins...* (D. Prodan, 1976)

No trace of Calvinism remained in the soul of the Romanians. However, there remained a word of reproach addressed to a man who is evil at heart: *calvinule!*

1.3. Acts concerning the boyars

Prince Gheorghe Rákóczi I greatly eased the burden of his descendants, in relation to the boyars of Făgăraş. During the time of the princesses Susana Lorántfi and Ana Bornemisza, there were many verifications of noble

deeds, revisions, recognitions and ennobling of new nobles, more subject to the will of the lords of the domain. Some nobles are sold for money.

The document of December 18, 1675 from Alba Iulia, included the princess's orders to the captain of the Făgăraş fortress. At point 3 it was said: *Since this fortress of ours is so exposed to so many favorable and unfavorable circumstances, a continuous and strict discipline of the military garrison must be maintained...*

1.4. The end of an era

History follows its relentless course. The Sultan demanded the payment of the tribute. The diet held in Făgăraş, on February 13, 1687, voted a tribute of 88 thousand thalers for the sultan, because it was not known what would happen. Heavy contributions were thrown on the inhabitants of Transylvania and therefore also on the district of Făgăraş.

Calvinism now has to contend with Catholicism. Francisc Rákóczi's revolt, started in Hungary in the name of Calvinism, also spread to Transylvania against the Catholic Habsburgs (1703 – 1711). It was a bloody episode, in which the flag of Calvinist hopes waved briefly.

The country of Făgăraş and especially the villages below the mountains were spared from these attacks. Forests and mountains were a place of shelter from all the adversaries of fate.

1.5. Enrollment of the inhabitants of Şara Făgăraşului and Făgăraş in 1721 -1722

the Border Statute appeared, in which Empress Maria Theresa of Austria named those Romanian border regiments national (G. Baritiu, *Selected parts of the history of Transylvania*, I, page 382). This statute specifies the obligations of the border guards, their per diems, exemptions and taxes: *to take care of the defense of the border; in case of war, to serve also outside the homeland to those in the military service of effective border guard, to passers-by, to the paths, to the quarantine, to be given 4 creitaris per day, to horsemen 8 creitaris; border soldiers, apart from military service, to be exempted from all public and extraordinary tasks, from working with cattle, with their hands and other labors*: (C. Göllner, 1973).

George Bari Şiu tells us that one of the concerns of the administration of the border guards was to establish national schools in all the border communes. Carol Göllner reproduces an observation by G. Baritiu regarding the border statute: *The statute formed one of the best foundations for the entry of the Romanian nation into culture and civilization*. These provisions of the statute were a call, an exhortation for Romanians. The peasantry enrolled in the Romanian regiment could immediately feel the improvement of its situation.

The border regiments had two funds: one from which the former border guards were helped in the supply of clothing, and another made up of the income from tavern-keeping, milling and other income, from which the needs of the administration of the former regiment were covered. After the abolition of the border regiments, the border guards received, in 1871, a fund that they declared a scholastic fund. From his income they supported schools in the border guards' villages. An Administrative Committee of the fund of border schools from the 1st Romanian regiment, based in Sibiu, was elected.

Fortunately for the established border schools, baron David Urs, born in Mărgineni commune (Făgăraş), was elected president of the Administrative Committee, and Vasile Petri from Mocod (Năsăud) was appointed as secretary. Baron David Urs had his fame as a military hero, the hero of Solferino and Lissa (the old Issa), where he distinguished himself in 1866. Baron Urs brought with him the courage of a soldier and punctuality in action. Vasile Petri, with pedagogical studies completed in Prague, former teacher at the pedagogical school in Năsăud

and Deva, brought a deep knowledge of school problems, a lot of pedagogical common sense and an unspeakable love for children and people. Other secretaries followed, assistants of President Urs. After Petri, George Munteanu, former director of the gymnasium in Braşov, a great teacher and man of culture, was appointed secretary. We also mention Ion Codru Drăguşanu, former secretary of the Committee (Cornel Lupea, 1998)

CHAPTER 2 TRADITIONS, CUSTOMS AND SPIRITUALITY

There were some interesting customs in Țara Făgăraşului that today are practiced quite rarely only in some localities. Next, in this chapter, we present some of these traditions, collected from the elders of the Fagaras villages.

2.1. The men's fog

The men are all married. On the third day of Christmas, the evening game is taken over by the porters. They take over the flag and the music, everything that happens tonight being under their coordination. If there were weddings that year, the newlyweds serve everyone gathered with cakes, cozonac and brandy.

2.2. The riddle of life

In some villages, a kind of fortune-telling was practiced regarding the fate of a family. Several apple trees were cut, on which the name of each family member was written, which were then placed in a jug of water, if they leafed it was understood that they were all alive, if it happened that one of them dried up, then it was believed that the one whose name is marked on it will die in that year.

2.3. The popular calendar

A weather calendar, very popular in Țara Făgăraşului, was made on New Year's Eve. Twelve onion leaves were used to make it, one for each month of the year. They were filled with table salt, if the salt became very wet, this meant that the month was rainy.

2.4. Customs related to the fate of marriageable girls

There were a number of practices performed by girls who were eager to get married. They tried all kinds of tricks to improve their luck and get lucky in marriage. We meet such a practice at the Grid, where the girl who wanted to see from which cardinal point her luck came had to, on New Year's night, without being seen by anyone, take a pie (skovda) in her mouth and climb up on the garbage (mound of animal waste) in the yard and count to 21. If a dog barking was heard at this time, it was said that her groom would arrive from that direction.

2.5. Counting and tying apples

In the middle area of the Făgăraş Country, in Drăguş and the neighboring villages, the householder had to go and count the apple trees (fruit trees in general), considering it a good omen, that they would bear rich fruit in the year that was just beginning.

A custom found in Persians and Grid speaks of the way man tries to push nature. Two householders go to the orchard or garden; one with an ax in hand approached the apple and asked: *Apple, do you make apples or cut them?* His companion answered: *Don't cut it because it makes .*, then the two prepared a wreath of wheat straw, which they tied around the stem of the apple.

2.6. Plow

In the villages of Fagaras, young people used to plow; they used a real plow drawn by oxen, the horns of which were decorated with bells. The greeting differed from village to village.

For example, in Dridif, the plowman is one of the oldest Romanian traditions, signifying the main occupation of our ancestors, agriculture and shepherding, who only asked for a good time and rich fruits from the new year. On New Year's Eve, the lads dressed in the old popular peasant costume, with vests, crowns, hats, sheepskin boots. They walked and caroled starting from the head of the village from top to bottom with a plow on wheels, pulled by two horses, led by two lads on horseback.

2.7. Goat

Children, young people, even the elderly walked with the goat. The goat consisted of either two people or one. When there were two children, the one in front was wrapped from head to toe with a colorful blanket, and a goat's head was tied above the head and decorated with ribbons. The goat's head was made of two pieces of wood fixed at the inner end and operated with a string device, so that the ends of the outer pieces of wood could be approached and removed. They were like a kind of stork's beak. Behind him, the second one got under the blanket and held on to the one in front with his hands on the shoulders. Thus, below they appeared as their four legs (as in a goat). Singing the carol, the goat advanced towards the hosts, playing and snapping its jaws to the amusement of those present. The goat could also be made by one person.

2.8. Sorcovit

The younger children used to walk through the village on New Year's morning with the Sorcova. This was made of a medium-sized stick, decorated with flowers, which the little ones waved above the ugly one's head. They were rewarded with money, pies and other goodies.

*happy Sorcova,
To live, to flourish,
like an apple
like a hair
Like a rose,
Hard as a rock
Quick as an arrow,
hard as iron
Quick as a target,
New year and happy birthday!*

2.9. Zaurit or Urat

This custom occurs in all Fagaras villages. On New Year's night, the group of young men went through the village to the officials, to those who bear the name of Vasile, to girls or boys. Casting was usually done at the window or in the yard. From the men, they received money, scoverds and drink, from women they received only scoverds.

2.10. Customs at Epiphany

Since ancient times, on the eve of Epiphany, the priest walks from house to house with the baptism. Until 1910, the faithful gave the priest, in addition to a certain amount of money, a colac, a pork rib and a fuior. From 1910 onwards, the colac is replaced by a wheat blade. On the day of the Baptism of the Lord, the melodious sound of the bells rings from 4 o'clock in the morning. All the villagers, young and old, rush to take part in the prayer. When it is daylight, the divine service in the church also ends; now the priest announces the exit to the river. In the harmonious sound of the bells, with the banner in the lead, the people follow the priest and the singers to the river. From each house, one of the family members carries an empty vessel (bota) to return with it full of holy water. After finishing the prayer, the priest sprinkles the vessels, which have been filled with water from the river, then touches the water of the river with the tip of the flag. Now most run to the edge of the river, where they wash their hands and faces with water.

The sprinkling of those present then begins, after which the religious ceremony ends. From the holy water taken home, a little is poured into the well, then all the animals and birds in the yard are sprinkled, even putting it in their food or drinking water. The rest of the water is put in bottles, where it is kept for different cases of illness, until next year. After coming from the river and eating, the sons who have horses run on horseback along the holy waters. On this day, the boys and girls start the game on the hallowed place from the river where the service of the Holy Baptism took place. It is believed that the girl who falls during the game on this spot gets married that year.

2.11. The wheel of fire or the cry over the village

The series of these events began at the turn of the century, with the wheel of fire and the shouting across the village, spectacular customs of a real attraction especially for children. This tradition was carried out in the following way: one group of boys climbed a hill on one side of the village, another climbed on the other side of the village. There they would light fires, around which they would sing, play, shout and cluck. Towards midnight, they would wrap a chariot wheel in wheat straw and set it on fire, letting it roll down into the valley.

In this setting, in the dark of the night, the shouting was then carried out across the village.

2.12. The custom of Lazarus Saturday

This was the Saturday before Palm Sunday. The children would walk along the edge of the valleys and look for budded willows, which they would cut down and take to church. The next day, on Palm Sunday, they were consecrated and distributed to the faithful at the service to put them on the icons or on the beam, saying that they bring good luck. At Grid, on Easter Saturday, it was customary to go with willows to the graves in the cemetery.

It is said that as the branches grew beautiful and tall, so will the hemp grow that year. In other villages, pieces of this willow from Florii were burned alongside the candles used at the Resurrection Service, in case of bad weather, throughout the year.

2.13. The speckled Easter egg

On Maundy Thursday, there was no sewing, no spinning, and no laundry. On this day, Easter eggs were dyed. After they were boiled in water, they were painted in different colors: yellow, blue, red and green, or beautifully painted with beeswax pen.

2.14. Easter day

On this holy day, the whole village went to church. The housewives used to prepare the bread and cakes, nowadays the cakes, for the Easter day as early as Friday or Saturday. The dishes that were put on the table on the occasion of this celebration were: roast pork, poultry or lamb, meat dumplings (sarmale), fresh bread or rolls, cakes and pies, and as a drink brandy (rakhi) and wine. There was a belief that: if there were many people at the table, the house was blessed by God.

In some villages, children would go after lunch to get red eggs, which they would happily smash on the street. In other villages, it was held on the second day of Easter.

2.15. The Habit of the Plowman

One of the main occupations of Romanians was working the land, known as *ploughing*. This occupation occupied a primary role in the daily life of the people in the villages, who worshiped it with songs, dances, traditions and folk customs. The main function, in a first stage, was that of ritual purification, which was transposed and interpreted in a rigorous logic of the ploughman's deeds and especially of the reaction of the collective in the circumstances of the primordial popular beliefs.

2.15.1. The age of the custom

The first mention of the custom was recorded in 1675, appearing in the writings of the Metropolitan of Transylvania, Sava Brancovici. The custom was practiced every year soon after the spring equinox, marking a new plant cycle and the beginning of spring agricultural work.

2.15.2. The habit of the plowman in the Country of Făgăraşului

This custom is practiced only in a small number of localities in the east of the Fagaras area, especially in the villages at the foot of the Persian Mountains. The limits of this custom are in the villages of Dăișoara in the lower part towards Olt, Vad and Toderita in the upper part towards the Făgăraşului Mountains. The villages where it was reported are: Vad, Toderita, Grid, Părău, Venetia de Jos, Comăna de Jos, Crihalma, Cuculata, Lupşa, Fântâna, Dăișoara.

2.16. harvest

The priests used to have a fixed day for the church. Young men and women set off that day with scythe in hand, to the sound of a violin or clarinet. In the evening they would return with a large procession, also with the clarinet or the violin, with cymbals and shouts, with the mace made of ears of corn and flowers from the kitchen, in the shape of a cross and singing the usual song of the club:

Mohului Hill

Ex. Music 4 Mohului Hill

Collected from Chiţia Elena – 1997



1 Dea-lul Mo-hu - lui_ Dea-lul Mo-hu - lui_ Um - bra sno - pu - lui.

2.17 Boys' gangs

Under this name, the annual association of unmarried boys, in order to organize games and parties during the winter holidays, was known in Şara Făgăraşului. The Ceta's activity period was between Saint Nicholas (December 6) and Saint John (January 7). They also took care of the Christmas caroling of the villagers and the bad New Year, the "dawn" of those who bear the names of saints: St. Nicholas, St. Basil and St. Ion, or accompanying the Epiphany processions.

The fog had the following composition:

Vătaf mare – county, mayor or office;

Vătaf small – help of vătaf;

The innkeeper – dealt with the drink;

The standard-bearer – took care of the flag;

The baker, the baker, the baker - he collected the pieces;

The cashier or *cashier* - kept the money;

The arrow - the forerunner, the one who knocked on the gates of the villagers' houses and asked them if they received the carol;

The player, the weapon - for the girls from the village to play, at the house where they were caroling;

The stoker - lit the fire at the host;

The captain - a lesser-known position, sums up the attributions of the small watchman and the ensign;

The mare, the mule or *the donkey* - the carriage that was received in nature at caroling;

Citizens - the rest of the sons.

The guild had its own organization, had functions and tasks, sometimes had its own status and carried out common activities for a common purpose. Here are some of the provisions of these statutes ²: All members of the gang have the obligation to obey the wataf; no one could leave the host without his permission, and this could only be granted after it was brought to the notice of the whole assembly. The group met at the guest house to learn carols. The citizens did not get drunk, argue or fight among themselves or with others.

² It seems that the Border Regiment, of which most of the Fagaras villages were a part, left its mark on the operation of these organizations, which will carry out their activity based on a regulation inspired by the border statutes.

At the game, all the girls played in a row, either beautiful or ugly, poor or rich, and on holidays they went to church. He undertakes to eat and sleep at the host from Christmas to St. John's Day.

2.18 Carols from Țăra Făgăraşului

In the entire area of Țări Făgăraşului, the repertoire of carols of a village is quite poor, comprising between 5 and 15 carols; some of them are common, and can be found in the repertoire of carols specific to another village. We do not claim to have exhausted the entire repertoire in the surveyed villages; the carols of religious origin and the very recent ones were omitted. Poverty is even greater where it seems that the church has more insistently imposed its point of view.


If the custom of caroling takes place with so many different aspects and nuances, often from village to village, the repertoire of carols is no exception.

Ex. Music 5 This is salt, big salt

Ucea Commune, Bîrsan Adina, 2005



As - ta-i sa - ra sa - ra ma - re



Dom - nu - lui, Dom - nu - lui, Doam - neo

Sara mare de Crăciunu,
Domnului, Domnului Doamneo,
S-a născut și Dumnezeu,
În iesleale boilor,
În florile fânului.
Iar Crăciun cel mai bătrân,
Gazda mare ce erară,
Trei slugi la curte ținară.
Mâna sluga cea mai mare
Ca sa vază și să crează.
Ea se duce și se-ntoarce,
Vine-acasa pune masa.
Nu ma poci apropiară
De mirosul floriloru
De zborul albineloru.

Mâna sluga cea mai mica,
Ca sa vază și să crează.
Mâna slugile toți trele,
Ca sa vază și să crează.
Ele se duc bombăindu
Și se-ntorc tot momăindu.
Spune sluga cea mai mare,
Ba, eu l-am văzut mai bine,
Că-i în văstra de voinicu.
Spune sluga mijlocie:
Ba, eu l-am văzut mai bine,
Că-i în fiară mustăcioara.
Spune sluga cea mai mica:
Ba, eu l-am văzut mai bine,
Mîitel infasatel,
Fasa dalba de matase

The carols are characterized both by their poetic content and by the way they are interpreted. In the present collection, for example, priority is given to octosyllabic verses and then to hexasyllabic verses; the two metric patterns can be acatalectic, i.e. they have a number of 8 and 6 syllables respectively and catalectic a number of 7 and 5 syllables respectively, when a line, especially at the end of the melodic stanza, lacks a syllable.

Both the octosyllabic verse with its heptasyllabic version and the hexasyllabic verse with its pentasyllabic version are metrically divided into feet of two syllables each, the first of which is stressed and the second unstressed. So the octo and heptasyllabic verses have a tetrapodic structure, and the hexa and pentasyllabic verses have a tripodal structure, both of the trochaic type.

The repetition of lines is often encountered, this is because the literary text is finished, but the melodic stanza is not yet, surely with the intention of emphasizing the idea expressed by that line.

Rhythm, the predominant expressive element of the genre, whose complexity reaches a special mastery, belongs to the giusto-syllabic system.

From the point of view of the sound system, they are divided into:

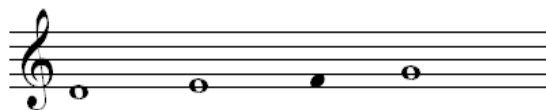
tricornidia

Canchii-s dalgii



tritonía

Up in heaven's gate



tetracordia

You have a great carol



tetratony

The apple tree with yellow flowers



pentachord

What an evening for me tonight



pentatony

Who ordered it?

hexachordia



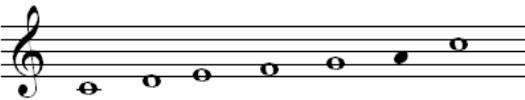
When Christ dined at the table

ionic mode



Colo-up, God, up

mixolydian mode



Ask questions



2.19 The chair

The place of work and stories of young girls and talkative old women began with the first snowflakes falling over the village. The meeting was likened to a profitable and entertaining community meeting. This was the place where practical skills were learned, but also the transmission of customs.

The girls' meeting becomes a good opportunity to get to know girls and boys; here the first idylls, then transformed into marriages, take root. The hands of the girls were spinning with the dawn, but their mouths were also singing or caught in the chorus of jokes or stories. The torso became a competition, because no girl was inferior in making as many baskets of hemp, linen or wool as possible. The boys sat in the center and, after serving as hostesses with a glass and a skovda (doughnut), they got ready to sing, being seconded by the girls. When the noise was in full swing, the words of love crept into the souls of those in love. The bravest took their lover on their knees, to be closer to the whispers of love, and so the girl purred on.

Ex. Music 6 From the hill from the ponore

Hârseni commune, Mesaroş Victor, 1990



Din deal din po - noa - re - le Iar se - sal - tă soa - re - le

Lu - mi - nând - iar - ba - n - po - ie - ni Că - i drag de fă - gă - ră - şeni.

Luminând iarba-n poiene

Că-i drag de făgărăşene.

2.20 Birth

Birth is the equivalent of the beginning of man's earthly life. In the Fagaras tradition, the birth of a baby in a Christian home was a great joy and achievement. The phenomenon has been studied by several researchers, but one of the most important works is suggestively titled *Birth to the Romanians* (Simeon Florea Marian, 2009).

As I mentioned before, it was a great joy to bring a child into the world, but it was also difficult to live. A series of rituals were created around this event that the inhabitants of the area strictly observed, some parts being remnants of old magical beliefs, the signs of which have been lost over time.

2.21. Wedding customs in Tara Făgăraşului

The inhabitants of this area have always been engaged in shepherding and agriculture. They managed to accumulate a rich spiritual culture based on ancient funds. From this emerge certain spectacular customs of the past which, in the modern period, have been transformed and degraded. Such a custom was also the old wedding.

The consummation of the marriage was an occasion of party and merriment. He created a lavish ceremonial in which there was no lack of popular lyrics, which sometimes reached cultic cultural valences. In the past, marriage was a major and solemn act, but concluded with caution, which had to ensure the best possible living conditions for the new family, in order to be able to integrate into the agrarian life of the village.

The wedding spectacle was preceded by a long series of preceding activities, with economic, social and legal implications.

The wedding preparation started early, from when the girl entered *the game*, around 14-15 years old. The parents bought the dowry chest from the market or from the craftsmen in town. This was a wide chest with geometric or floral decorations painted in different colors over the entire surface. Then the mother would prepare the girl's dowry, placing waves of white shroud cloth, fabric and stitching in the chest.

In the narrow community of the village, the young people had known each other since childhood. The youth of the village, living their own lives, with the liberties associated with this state, met at the parties

organized on the occasion of various holidays, on the occasion of Sunday games, in sittings and on other occasions. Love and respect were the foundation on which the new home was built, and harmony and love guaranteed the durability of the family.

2.22. Peasant games (dances) from the Făgăraş area

Peasant games, passed down from generation to generation, were harmonious and graceful. Some were simple in appearance, others were more complicated in structure and skill of movements and figures, but all required dedication and skill on the part of those who wished to engage in them. The games in the Făgăraş area could be classified as follows: those in pairs and collective ones. The most famous dances in pairs were *vîrtita* and *porta*, and the collective dances were *fecioreasca*, *serba* and *breaul*.

The whole community participates in these games. People from the villages of Fagaras participated in these events out of the desire to see the show offered by the village's youth. The execution of the games with vigor and vivacity completed the show and brought joy to those present. Adding to this spectacle is hearing the hilarious shouts that accompanied the choreography. Also on the occasion of these games, the beauty and variety of the girls' costumes were admired, many of them personally made by the participants, thus enhancing the picturesqueness of the event.

2.23. The popular harbor in Şara Făgăraşului

The Romanian port of ara Oltului is a discreet and energetic port, in line with the enthusiasm and hard work of the people of this area. Considering this and its overall development, it will allow future generations to appreciate the creative genius of the women of the region and the fabrics and stitches with their artistic value and refinement of color, as well as wearable pieces of the region mixing the beautiful with the useful.

For centuries, the materials needed to make clothing were processed in households, using old techniques and natural dyes for cloth from hemp fibers, woolen wool and lamb and sheepskin.

The folk costume of this area has its own characteristics determined by its structure, the distinction of the pieces and their artistic qualities. The beautiful and original costume that we find in most of the Fagaras villages excels in the elegance with which it is made, the art and moderation of the ornamentation done with taste contributing to its general appearance.

Until somewhere in the 18th century, the popular port in the Romanian environment was the same on working days and on holidays. In the following century, the differentiation begins, an older and worn suit being used on working days at work, and the new and beautiful suit being kept for Sundays and holidays, weddings and festive occasions; the rest of the time it was kept in the chest because it was valuable and expensive. That beautiful holiday costume was worn most of the time for several generations.

The costume consists of the ia or shirt, the breeches or trousers, the beautifully ornamented chaptar, the sash, the hat and shoes, the slippers and the boots. A last general feature is the port reserved for children; it was the same in all the villages of the Fagaras area. In the cradle, until the age of two, the child wore a small cap (little hat), which in some villages was also called a *gugi*, with a tassel sewn into the top and a shirt. From two to five years old they had a dress, then pieces of clothing like the big ones, but smaller in size; from the age of 14, children's clothing did not differ from that of adults.

2.24. The song of captivity

The village, deserted by the flower of the virgins, remained as if frozen; the feasts were without games, the streets were without songs, the sitting-rooms were silent and melancholy.

Sometimes, during the sitting, when the spindles were sizzling, a girl's voice, inflamed with longing and overwhelmed with grief, could be heard:

*Take me, bade, too
Also in a country with you.
If the road seemed difficult to you,
Make me tallow light
And put me in your bosom.
make me candle light
To be your wife
Wife and light,
With you in a foreign country.*

Later, in 1916, when the Romanian armies crossed the Carpathian mountains, advancing into Transylvania, the villages were deserted by men and boys, all having gone to the Austro-Hungarian armies.

2.25. Outlaw songs i

Viştea

Many times the mourners, in mourning and captivity, wandered, looking for other horizons. Huge and massive, frozen in hard stone, rocks like strongmen, in a war game, the mountains of Făgăraş have never constituted a border between Transylvania and Wallachia. The high mountains were for the people of Fagaras a land of freedom, raised on huge stone columns or under the blue sails of the air, a land from where tall shepherds and fierce outlaws rolled their eyes over the plains of the country from the eastern mountains to the silver ribbon of the Danube.

*Mountain, mountain, beautiful fir tree,
Bend your tip down again,
To climb on top of you
To look in my village.
To climb into your branch,
To look at my country*

2.25. Surely

2.25.1. Folk medicine

Although not recognized as such by science, folk medicine has been practiced by Romanians since ancient times. Along with the cures, it includes a series of therapeutic methods that belong to archaic magic, methods that are completely meaningless to the modern way of thinking. The cures are mostly simple recipes that capitalize on the therapeutic principles of some substances of vegetable, animal and mineral origin, substances that have always been within the reach of man living in the middle of nature. In the popular mentality, however, in order to be effective, some cures must be accompanied by charms (magical incantations).

2.25.2. Enchantment – initiatory act

It could be said that enchantment is the most common procedure resorted to in folk medicine.

The essence of enchantment is the magical incantation. An incantation is, in general, a lexical formula, made up of irregular lines, of unequal lengths, with random rhyme, consisting mostly of assonance. (Ovidiu Papadima, 1968).

Officiated under special conditions, the enchantment ritual involves initiation. Not everyone can cast a spell to be with a cure. It is believed that it is best to address an old woman, usually called *baba, babaresa, doftoroaie*.

2.25.3. Development, meanings, symbols

As I mentioned before, charms are often accompanied by empirical remedies; in fact, folk medicine is a combination of magical and empirical practices, although sometimes the magical element may be missing. Among the empirical remedies, the most used are *bandages* (mixtures of plants that are placed on the diseased part of the body), *rubs* (rubs or massages with butter, oil, fat, soap, vinegar, etc.) and *poultices* (washes with water in which boiled herbs). Along with these, patients are given decoctions, infusions or extracts from different plants (Grădinaru Natalia, 2015).

Although they almost always appear accompanied by the empirical element, enchantments are also used as exclusively magical practices, using in these cases suggestion and autosuggestion as healing mechanisms. We cannot speak of a certain, typical development of the enchantment according to the disease, the local traditions, the personality and the knowledge of the enchantress. It can be said, however, that the enchantment ritual is quite complex; it includes, in addition to the central ritual – the magical incantation – and numerous manual rites (preparation of the necessary substances, use of certain objects, etc.). Also, both the charmer and the sick person undergo preparatory, purification rites; both take care to be physically clean before the ritual begins, and some charmers fast on the day they will charm. However, the optimal realization of the enchantment is conditional.

2.25.4. The cathartic function of enchantment

The theory about the original syncretism of artistic manifestations as well as the meaning of the term catharsis from the Orphic doctrine is well known. Art, in its beginnings, was primarily the miraculous protector of man in the face of the unknown, of the fearful forces of nature; everything started from the intention to calm and improve these elements through the beneficial effect of the word accompanied by music and dance.

The Orphic element from the theory of the arts was also transmitted to the symbolist poetry based on the cathartic function of the logos, on the spell of incantation, whose role as soul therapy is recognized by the direct descendants of the teachings of Orpheus, the Pythagoreans.

From this prism, we believe that the magical formulas based on incantation, therefore on the cathartic function of the logos, formulas from which the enchantments were born (Braga Corin, 2013) should be viewed.

2.25.5. Enchantment as a non-specific therapy .

Elements of melotherapy and rhythm therapy in enchantment

Psychotherapy has accompanied medicine since its inception. As a notion of the widest use, psychotherapy refers to individual or group relationships through which the favorable influence of mental or physical suffering is explicitly sought through ideo-affective means. Along with its specific techniques, current psychotherapy uses certain adjunctive therapies such as music therapy and logotherapy in its effort to alleviate human suffering.

Music therapy, as a method of psychotherapeutic treatment, applies receptively and actively a specific medium of communication - music, to obtain therapeutic effects especially in the treatment of neuroses, psychosomatic conditions, psychoses and neuropsychiatric diseases. Used since ancient times (even an attempt was made to compile a musical pharmacopoeia), this kind of therapy is today used more and more competently in surgery and psychiatric clinics, based on the finding that music produces real influence on the functioning of the human body (neuromuscular reactions, changes in pulse, blood pressure, respiratory movements and metabolism).

On the other hand, pacing with the help of music as a method finds its justification in the finding that rhythm is an essential element that can be found in everything that surrounds us. It is proper to time and space, to movement but also to our own functioning as an organism; the heart beats rhythmically, breathing has its own rhythm, sleep and wakefulness follow each other rhythmically, our psyche, its genesis and development fall within the context of rhythm, which allows us to speak of inner, subjective, soul rhythms.

2.26. Funeral customs in *Tăra Făgăraşului*

Death and burial lore consists of practices and rituals designed to ensure the passage of the dead to the afterlife, based on religious beliefs and magical practices. Basically, they could be classified into the following categories: separation from the living, preparation for the transition to the world of the righteous and the restoration of social balance through the departure of the dead (Constantinescu Gheorghe, 2015).

In the Făgăraş area, there is a belief that whoever dies between Easter and Pentecost, when all customs are open, was: *a good man, with a pure soul*. Other beliefs speak of the fact that those who are lucky enough to die in the middle of the day are happier than those who die at night, or that those who die in the months with more flowers in the field are happier.

In the villages of the Făgăraş area, a custom was practiced for young unmarried people: they were dressed in wedding clothes, girls as brides and boys as grooms. Everything had to be done quickly until the state of fragility set in, because then he could no longer move. It was carried into the house sitting on a board or bench, covered with a thin white cloth, until the coffin was brought. In certain villages it is believed that the soul of the deceased stays in the room behind some plate or some icon, and then when it is taken out for prohod it *moves into the apple, from where it is taken by angels or demons and transferred to heaven or hell, after how it behaved on earth*.

There is a tradition in every village that at the death of a person a Ghiers (verse) is sung, it was sung on the first evening by the friends of the dead person at the window or, in the case of young people, by the girls and boys of the village. This is a song of the dead, separate from the lament, being a choral song that began with musings and reflections attributed to the dead, the futility of human existence, of implacable fate, with pity for those who remain without support; the conclusion is made with forgiveness towards relatives and the village. In mourning, the relatives mourn the deceased and say goodbye to him and forgiveness, while in ghiers the role is reversed, the deceased is the one who expresses the grief of the separation and says goodbye. The verse could be a general one that applies to everyone or personalized according to the age of the deceased.

CHAPTER 3 EDUCATION. THE USE OF TRADITIONAL ELEMENTS IN INTEGRATED TEACHING

3.1. The need to use folklore as a link between the traditional and the modern in educating the student

Folk wisdom - folk song, music, dance, oral poetic creativity, ritual culture, decorative and applied art - is one of the priorities of modern pedagogy. The learning of folklore by children is an important socio-cultural issue, of fundamental importance in the development of a person who is able to feel the historical belonging to his people, to accumulate the dual unity of production and cultural activities, and to live in harmony with the outside world .

The methodological basis is represented by traditional ideas about education, in the context of popular, artistic culture. Folklore reflects the features of the historical development of people. History, full of vivid and often tragic events, stimulated people's skills for creating folklore; it reflects people's ideas carried over the centuries about beauty, kindness, humanity, the triumph of harmony over chaos, which opposes the destructive power of time and oblivion. By introducing ethnological elements into the lessons of musical folklore, we seek approval in the individual's consciousness of historical memory, shaping his worldview, moral position, developing an aesthetic perception of reality.

3.2. Traditions and values in popular culture

In the modern world, there is a growing interest in traditional forms of culture – artistic folk crafts, national sports, folklore, amateur art, folk medicine and pedagogy, holidays and rituals, cooking. Knowing them, a person penetrates deeper into the spiritual origins of culture, learns to take care of the identity of the people.

Traditions appeared a long time ago, and in antiquity they determined the social and private life of a person. Traditions contained instructions, moral and aesthetic norms, rules and skills of economic activity, methods of raising children, healing patients, using medicines. Traditions function in all social systems and are a necessary condition for their existence. An inappropriate attitude towards traditions leads to a violation of continuity in the development of society and culture, to the loss of valuable achievements of mankind. Traditions involve what is inherited and how it is inherited.

Traditions and values must be preserved because they are very important. If traditions disappear, then there will be a great threat to the future development of culture.

3.3. The relationship between words and music – a pedagogical problem in a historical context

Introduction to musical culture is very important for an individual's artistic education. In order for the perception of music to be meaningful and to contribute to moral and spiritual development, training in listening to music is necessary.

The ability to consciously distinguish the expressive details of a musical work is fundamentally important for its deep emotional perception, but it requires special work. For a person of any age who does not have at least school-level musical training, it is very difficult to immediately distinguish and understand the details of the work heard. In this case, the literary word can become the most accessible and intelligible element, since almost every piece of music has either words or a designated or hidden program. Separate samples from so-called pure music often use a musical language that crystallized during the formation of genres of *music with words*.

The sound form of a word first attracted the attention of musicians in the mid-19th century. Composers listened to the sound of the word, trying to use it as an expressive means.

R. Wagner introduces certain sound combinations in the poetic texts of his works to convey the intended emotional effect (Coca Gabriela, 2006). The first composer who began to consistently and reasonably use the living word in his work as a carrier of musical properties was Modest Petrovich Mussorgsky. The cornerstone of his aesthetics were his words: *The sounds of human speech should become a melody* (Mustakimov Timur, 2021).

Modest Petrovich Mussorgsky tried to capture the sound of a word with his own hearing and record it with notes. In this way, he achieved the truest, most realistic transmission of the artistic image. Modest Petrovich Mussorgsky set himself the difficult task of writing an opera on a prose text - *The Marriage*, based on the work of the same name by Nikolay Vasilyevich Gogol. Modest Petrovich Mussorgsky had developed an imaginative mind and a restless sense of the word, evoking not only auditory but also visual associations. The whole revolution he made in the field of musical language and musical thought was caused by his concern about the development of music and the breaking down of the barrier between music and other arts.

3.4. The role of music education in the aesthetic and moral development of a child

The musical environment as a means of training creative intelligence should be a combination of various phenomena of a person's musical life. This position allows moving away from the idea of the musical environment as a monolith, affecting everyone equally. Differentiating the musical environment creates wide opportunities for children's musical development. It is advisable to study musical culture from simple to complex. More complex musical works are associated with the auditory orientation of the individual in the acoustics of sounds, recognition of sound stimuli, observation of the dynamics of sound events, etc. In this process, an associative relationship is between musical phenomena and life experience. Music, due to its intonation base and generalized emotional reproduction of the phenomena of the surrounding world, contributes to the emergence of figurative representations, where musical life and impressions increase the level of musical development of a person. The problem of the formation of the musical culture of the personality is organically interconnected with the nature of creativity.

In pedagogy and psychology, a lot of research materials have been accumulated regarding the musical interests and needs of children, the psychological structure of the activity, the specifics of the psychological and pedagogical mechanisms of personality formation, etc. If the musical ear, the creative imagination were not

formed in the first years, then filling this gap in the later stages of life will be difficult, and in some cases impossible (Eţco. C et al, 2007).

The selection of musical works for the formation of musical culture is determined by the moral purpose of studying them. In order to perceive the moral content of the surrounding world, it is advisable to select certain musical works, each of which creates a particular shade, for example, a certain period of the year. Thus, autumn appears in many composers in different ways: as a soulful and sad image of parting with the colors of summer – *Autumn* by Piotr Ilyich Tchaikovsky (1840 – 1893); a season full of joy. It is harvest time, and the fruits obtained are a reason for happiness, the leaves of the trees begin to dry, and the harpsichord plays a melody that makes us imagine the capricious fall of dry leaves – *The Seasons* by Antonio Lucio Vivaldi (1678 – 1741); the bright, vivid image of the golden age – *The Hunting Song* by Robert Schumann (1810 – 1856); the sad state of the image of the yellow leaves in the garden – *Autumn Song* by Dmitri Borisovich Kabalevsky (1904 - 1987); autumn opens with a raven hunt, which makes an ideal subject for music, and continues with a song of the vine-pickers – *The Seasons* by Franz Joseph Haydn (1732 - 1809) And so on Familiar images of the animal world were embodied in light, graceful intonations – *The Holiday Procession* by Sergei Serghievich Prokofiev (1891 - 1953); left-handed – *The Bear* by Dmitri Dimitrievici Shostakovich (1906 - 1975); calm, serene intonations with a descending melodic line, depicting the image of a graceful bird – *The Swan* by Camille Saint-Saëns (1853 - 1921), etc. The feelings of love for a mother, for a loved one are awakened by works such as *Mother's Consolation* by Alexander Tikhonovich Gretchaninov (1864-1956), *Old Mother* by Edvard Hagerup Grieg (1843 - 1907), *Mother* by Piotr Ilyich Tchaikovsky (1840 – 1893) (Gagim Ion, 2019).

3.5. Ethnopedagogy

The importance of ethnopedagogy increases especially in the context of globalization, when there is a danger of the destruction of indigenous cultures and the disappearance of ethnic groups under the influence of total unification. Ethnopedagogy plays an important role in preserving and perpetuating the culture of an ethnic group and its ethnic identity.

Today, the ethnic diversity of society imposes a series of complex measures on the educational system: the existence of a multinational society united by common values; moral education of children and young people; tolerance, respect for representatives of other ethnicities and their cultures. The preservation of the specific cultures of the peoples who coexist, but also the acceptance of different ethnic communities in other cultures seem to be relevant in this sense (Vacarciuc Mariana, 2012).

Ethnopedagogy is a relatively young interdisciplinary branch of scientific and pedagogical knowledge. Ethnopedagogy could be understood, in general, as a history and theory of popular education (natural, ordinary, informal, traditional). Ethnopedagogy is the science of the empirical experience of ethnic groups in educating and raising children, of moral, ethical and aesthetic opinions about the primary values of the family, of the nation.

Ethnopedagogy explains folk pedagogy and suggests how it should be used in modern conditions, collects and explores the experience of ethnic groups in the natural development of folk traditions (Nasu Ilie et al, 2016).

3.6. Research materials and methods

The study of the points of view of different researchers on the process of educating schoolchildren through ethnopedagogy served as the material of this paper. The importance of such a methodological procedure is explained by the importance of popular pedagogy as a study object of ethnopedagogy. With the help of popular

literature, popular art and introducing students to their own national culture in general, ethnopedagogy fulfills the most important goals of education: it teaches the child to interact with society and helps him grow spiritually and morally as a personality who knows himself and respects its historical roots (Kozhakhmetova Klara et al., 2015).

Ethnic renaissance, which modern researchers in various fields of science are increasingly talking about, is a trend in the development of all mankind, which was clearly manifested in the second half of the 20th century and the beginning of the 21st century.

Folk pedagogy determines the object of ethnopedagogy, that is, the totality of knowledge and skills of growth, preserved in ethnocultural traditions, poetry and folk art, sustainable forms of communication and interaction of children with each other and with adults. Both concepts are closely related, therefore, in our analysis, we will include an analysis of research related to these areas of pedagogical thinking (Shibaev Alexandr G. et al., 2013).

People's national identity is reflected in folklore works. Every nation has its own national education system. A school is only good when it has established the basic laws by which people live.

3.7. Pedagogical traditions and their place in the spiritual culture of the people

Creating a general theory of culture, and even more so, its general history, is impossible without recreating a real picture of the history of education, the most important aspect of pedagogical culture.

Between the economic life of society and its spiritual life, education acts as a link. This explains the special position of pedagogical culture in general in the material and spiritual life of people. Pedagogical culture, penetrating deeply into both the material and spiritual culture of society, serves as a bridge between the two. The successive link between the two spheres of human culture is ensured precisely by pedagogical culture. The material progress of the society is reflected in the spiritual progress of the society. Material progress is paramount, but this by no means excludes the reverse influence of spiritual progress in strengthening and accelerating material progress.

3.8. Creators of pedagogical culture

Analyzing the state of pedagogical culture, we must always remember the environment that prepared its emergence, development and flowering. Individual creativity always develops on the basis of the previous achievements of people and humanity as a whole. Before he can begin to develop the culture of his people, the individual must assimilate what has been created by his people throughout history, what has been created by other peoples, by all of humanity before him. Only the combined spiritual wealth of people and humanity can serve as a real basis for the creativity of cultural personalities.

There is a lot of talk about the Athenian and Spartan education systems, the Roman education system, the feudal and Jesuit education systems, etc. Unfortunately, very little information has been preserved about the education of the children of serfs, who constituted the majority of the population in the slave and feudal society. They were not admitted to any school and the doors were closed to serfs. It would be ridiculous to conclude that slaves and serfs did not educate their children.

A deep imprint in the history of pedagogy undoubtedly left both Spartan and Athenian education, as well as schools of rhetoric, grammar. However, we must not forget that only the children of the aristocracy studied in these schools and all these educational systems belonged to a closed caste.

3.9. Family education in popular pedagogy

In the history of mankind, among all peoples, the main social institution that ensures the transfer of moral experience from generation to generation has been the family. The family, in modern conditions, is a spiritual factor in preserving national culture, national spirituality.

Popular pedagogy educates people in the spirit of established traditions in time and space. People's traditions, their values are not created by one generation. A certain stereotype of behavior is created, which can be reproduced by the next generation. This cultural and historical experience, presented in the form of behavioral stereotypes, is transmitted with the help of a sign, symbol, myth.

Studies show that in order to transfer the cultural and historical experience, a certain microenvironment is needed, which includes, in addition to the landscape, the semantic, axiological, cultural space.

The educational space of the family is considered as a pedagogical system; it is a necessary component, functioning as an educational space. In popular pedagogy, the real center of education is the family. No nation, no civilized society could do without the institution of the family. The family is the core of any national education system. Therefore, special attention was given to the family and the family education of the young generation at all times, being a necessary condition for the socialization of the individual.

3.10. Phenomenology of ethnopedagogical factors of multicultural education

The term factor, like many terms used in pedagogy, comes from the Latin *factor* which means *to make, to produce*. A factor is the reason, the driving force of any process, phenomenon, which determines its character or individual features.

An analysis of the factors that influence educational processes is a necessary condition for almost any pedagogical research, both theoretical and empirical. At the same time, it has its specificity in pedagogy. For example, psychology makes extensive use of factor analysis, considering it as a set of mathematical methods for reducing the dimension of the space of observed variables using linear projection. Usually, the starting material in factor analysis used in psychological research are indicators of various tests, indicators of individual test scales or measurements of quantitative characteristics of subjects. In sociology, the phrase "human factor" is very popular, being the broadest and most frequently used name for the totality of the employee's properties. In philosophy and political science, factor theory explains social development through the interaction of certain factors: economy, technology, culture, religion, etc. Probably due to the fact that pedagogy usually studies global processes and phenomena and therefore relies on less quantitative indicators of private values, mathematical methods and, consequently, factor analysis in the form in which it is used in psychology are less often used. The factors that influence the processes studied by pedagogy are analyzed in a different broader context (Bulboacă Sorin, 2015)

CHAPTER 4 FINAL CONCLUSIONS, PERSONAL CONTRIBUTIONS AND ORIGINALITY

Doctoral thesis entitled *Țara Făgăraşului, tradition, spirituality and education in the Romanian village* treats the subject addressed, over the three constituent chapters, from a multi-faceted perspective designed to discover and present essential data and information regarding the importance and role of traditions and folklore in the socio-cultural evolution of people.

The researches included in this work are primarily focused on the field of music, but - through them - the thesis outlines a comprehensive picture of the life, traditions, religion, culture of the Făgăraş Country and their

transformation process over the centuries.

The purpose of this research is to identify the cultural-artistic and especially musical elements of the County of Făgăraş, we proposed to present the history of the County of Făgăraş, culture, traditions, traditional education, customs.

In the general system of modern culture, the existence of folklore, its transformation into various spheres of life and its subsequent evolution are of real interest. This is due to the very history of the development of human civilization, inextricably linked to the collective artistic creative activity of people, which embodies aesthetic traditions and ideals, national character and self-consciousness.

There are several reasons for choosing the topic of the research project. First of all, I chose this subject because of my personal interest in the beauty and richness of traditional springs. The originality and uniqueness of native musical folk art have continuously fascinated me, determining the multivalent nature of the study.

Art history has made it possible to trace the evolution of musical folklore and present it as a dynamically developing system and historically determined, due to its extraordinary artistic power. In fact, aesthetics made it possible to reveal the specific functions of popular musical creativity and present it in all the artistic diversity of melodic intonations and poetic fantasy.

Secondly, a special place in the study is occupied by the musical and pedagogical aspect of the theme that reflects the specificity of the teacher's artistic practice in accordance with elements from popular culture. From a scientific point of view, musical folklore is considered a system of human activity and the result of collective art.

Thus, the appearance of this work is due to the contradiction between the urgent social need to preserve and transfer to the next generation the ancient traditions of native musical folklore and the insufficient development of these issues in the education system. This contradiction determined the aspects of the research: the principles, content and training methods of a teacher for teaching musical and literary folklore, taking into account the spirituality, traditions, customs of the folklore area of origin.

The goal was to create a monograph of the Romanian village in Țara Făgăraşului, the theoretical and methodical substantiation of the conceptual approaches for teaching musical folklore and the development of a model for the training of a teacher for didactic activities in the field of popular musical art.

Research objectives:

- Methodological analysis of the specific, theoretical literature and the methodology of the research problem;
 - Identification of the specific elements of the Romanian village in Țara Făgăraşului through field research;
- Ethnopedagogy* could generally be presented as the history of popular education: everyday, informal, non-school, traditional. Ethnopedagogy is the science of the empirical experience of ethnic groups in raising and educating children, of moral, ethical and aesthetic points of view on the primordial values of the family, of the people. Ethnopedagogy explains folk pedagogy and suggests ways of using it in modern conditions, collects and examines the experience of ethnic groups based on centuries-old value accumulations. The field of ethnopedagogy does not remain unchanged. Tasks are formed and refined according to social changes, associated with the movement of social consciousness

BIBLIOGRAFIE

- *** În mormântarea și parastasele cuvenite în scrierile părintelui Nicodim Mândiță, Editura Agapis, București, 2004
1. Alexandru, Tiberiu - *Folcloristică, Organologie, Muzicologie. Studii*, Editura Muzicală, București, vol. II, 1980.
 2. Andrei, Petre - *Filosofia valorii*, Editura Fundația Regele Mihai I, București, 1945.
 3. Andruș, Onufrie Grigore - *Cristomație la istoria pedagogiei*, Editura Cartea Moldovenească, Chișinău, 1959.
 4. Apolzan, Lucia - *Studii și comunicări de etnografie-istorie*, Editura Academiei Române, Caransebeș, 1975.
 5. Apreotesei, Maria Diana - *Rolul valorilor morale ale pedagogiei populare în formarea personalității elevilor*, Probleme ale științelor socioumanistice și modernizării învățământului, Vol.19, Partea I, Editura UPS Ion Creangă, Chișinău, Moldova, 2021.
 6. Aslam, Constantin - *Palimpsestul identității românești, Reflecții asupra fundamentelor culturale ale filosofiei*, Editura Crater, București, 2000.
 7. Augustin, Carmen Melania - *Mijloace specifice de realizare a educației muzicale*, Dezvoltarea creativității artistice, Simpozion național de referate și comunicări, Ediția a VII-a, Baia Mare, Editura Risoprint, Cluj Napoca, 2012.
 8. Ausubel, David Floyd Robinson - *Învățarea în școală – O introducere în psihologia pedagogică*, Editura Didactică și Pedagogică, București, 1981.
 9. Băjenaru, Constantin - *Acta terrae fogarasiensis*, Muzeul Țării Făgărașului, vol V, Editura Altip, Alba Iulia, 2013.
 10. Băjenaru, Constantin - *Țara Făgărașului în timpul stăpânirii austriece (1691-1867)*, Editura Altip, Alba Iulia, 2013.
 11. Băjenaru, Constantin - *Comitatul Făgăraș (1876-1918)*, Editura Altip, Alba Iulia, 2016.
 12. Băjenaru, Constantin - *Acta terrae fogarasiensis*, Muzeul Țării Făgărașului, vol IX, Editura Altip, Alba Iulia, 2020.
 13. Baci, Sergiu - *Perspective curriculare etnopedagogice în căutarea valorilor uitate*, Editura Univers pedagogic, Chișinău, 2007.
 14. Bachelard, Gaston - *Apa și visele. Eseu despre imaginația materiei*, traducere de Irina Mavrodin, Editura Univers, București, 1995.
 15. Bagdasar, Nicolae - *Conceptul de valoare teoretică la Rickert*, Studii și eseuri-filosofie, Editura Paideia, București, 2021.
 16. Balotescu, Irina et al. - *Ghid de Patrimoniu Cultural Imaterial pentru Învățământul preuniversitar*, Editura Artpress, Timișoara, 2020.
 17. Barbănoiu, Viorel et. al. - *Repere ale educației interculturale*, Consiliul Național al tineretului din Moldova, Editura Pestalozzi Children Foundation, 2013.
 18. Barbu, Eugen - *Groapa*, Editura Eminescu, București, 1966.
 19. Barbu, Petre Dr. - *Porecle logojenești*, revista „Societatea de mâine”, Editura Biblioteca ziaristica, București, 1927.
 20. Barițiu, George - *Părți alese din istoria Transilvaniei pe două sute de ani în urmă*, vol. I, II, III, Editura Casa cărții de știință, Sibiu, 1889 – 1891.
 21. Bîrsănescu, Ștefan - *Academia domnească din Iași 1714-1821*. Editura de Stat Didactică și Pedagogică, București, 1962.

22. Berger, Gaston - *Omul modern și educația sa. Psihologie și educație*, Editura Didactică și Pedagogică, București, 1973.
23. Blaga, Lucian - *Trilogia Culturii*, Humanitas, București, 2018.
24. Boboc, Alexandru - *Contribuții neokantiene în teoria categoriilor*, Studii de teoria categoriilor, volumul IV, Editura Academiei Române, București, 2012.
25. Bogariu, Corneliu - *Curs de folclor muzical*, partea I, Editura Corvin, Deva, 2007.
26. Bogrea, Vasile - *Dacoromania IV*, Editura Academiei Române, București, 1921-1948.
27. Bot, Nicolae - *Cântecele cununii*, Editura Minerva, București, 1989.
28. Botezatu, Grigore - *Crestomație de folclor moldovenesc*, Editura Lumina, Chișinău, 1989.
29. Braga, Corin - *Lucian Blaga-Geneza lumilor imaginare*, Editura Tracus Arte, București, 2013.
30. Breazul, George - *Pagini din istoria muzicii românești*, vol. V, Editura Muzicală, București, 1981.
31. Bucșan, Andrei - *Specificul dansului popular românesc*, Editura Academiei Republicii Socialiste România, București, 1971.
32. Bunea, Augustin - *Din istoria românilor. Episcopul Ioan Inocențiu Klein*, Editura Napoca Star, Blaj, 2012.
33. Bunea, Augustin - *Episcopii Petru Pavel Aron și Dionisie Novacovici*, Editura Tipografia Institutului Archidiecezan, Blaj, 1902.
34. Burada, Teodor - *Datinile poporului român la înmormântări*, Editura Tipografia Națională, Iași, 1882.
35. Bunea, Augustin - *Stăpânii Țării Oltului*, Editura Napoca Star, Cluj Napoca, 2010.
36. Burada, Teodor - *Opere*, vol. I, Editura Muzicală, București, 1980.
37. Buta, Gelu Mircea - *Relații interconfesionale în Transilvania*, Presa Universitară Clujeană, 2017.
38. Buzenco, Aurica - *Valența pedagogiei populare în eficientizarea educației interculturale*, Materialele Conferinței Republicane a Cadrelor Didactice - Psihopedagogie și incluziune școlară, Editura Tipografia Universității de Stat din Tiraspol, Chișinău, Moldova, 26-27 februarie 2022.
39. Câmpean Remus - *Biserica Română unită între istorie și istografie*, Editor Presa Universitară Clujeană, 2002.
40. Candrea, Ioan-Aurel; Berdan, Lucia - *Folclorul medical român comparat: privire generală: medicina magică*, Editura Polirom, Iași, 1999.
41. Cantemir, Dimitrie - *Descriptio Moldaviae*, Editura Tineretului, București, 1966.
42. Capidan, Theodor - *Dicționar megleno-român*, Editura Academia Română, București, 1935.
43. Carp, Paula - *Notarea relativă a melodiilor populare pe baza integrării lor într-un sistem organic*, în *Revista de Folclor*, anul V, nr. 1-2, București, 1960.
44. Cernea, Eugenia - *Doina din nordul Transilvaniei, Contribuții la studiul particularităților compoziționale și stilistice*, în *Doina din Maramureș, Oaș și Bucovina*, Editura Global, București, 2011.
45. Chelaru, Carmen - *Cui i-e frică de Istoria muzicii*, vol. I, II, III, Editura Artes Iași, 2007.
46. Ciușanu, Gheorghe - *Superstițiile poporului român în asemănare cu ale altor popoare vechi și noi*, ediție critică, prefață și indice tematic de I. Oprișan, Editura Saeculum I.O., București, 2007.
47. Ciubotaru, Ion - *Marea Trecere*, Editura Cultura Națională, București, 1999.
48. Cibotaru, Traian - *Istoria învățământului și a gândirii pedagogice în Moldova*, Editura Lumina, Chișinău, 1991.
49. Coatu, Nicoleta - *Structuri Magice Tradiționale*, Editura Bic All, București, 1998.
50. Coca, Gabriela - *Lohengrin concepția arhitecturală*, Editura MediaMusica, Cluj-Napoca, 2006.
51. Comes, Liviu - *Jocul muzical, cel mai adecvat gen pentru vârsta preșcolară*, din *Lucrări de muzicologie*, vol XIX-XX, Editura Conservatorului, Cluj, 1986.
52. Constantinescu, Nicolae - *Etnologia și folclorul relațiilor de rudenie*, București, Editura Univers, 2000.
53. Constantinescu, Gheorghe - *Călătorie în datinile, tradițiile și obiceiurile Cernișoarei*, Editura Amanda Edit, București, 2015.

54. Constantinov, Nikolai Alexandrovici - *Istoria pedagogiei*, Editura Lumina, Chişinău, 1978.
55. Cosma, Octavian Lazăr - *Hronicul muzicii româneşti*, vol. I, Bucureşti, Editura Muzicală, 1973.
56. Costaforu, Xenia - *Cercetarea monografică a familiei*, Editura Tritonic, Bucureşti, 2005.
57. Cristea, Sorin - *Dicţionar de termeni pedagogici*, Editura Didactică şi Pedagogică, Bucureşti, 1998.
58. Cuceu, Ion - *Probleme actuale în studierea culturii tradiţionale*. Editura Presa Universitară Clujeană, Cluj-Napoca, 2000.
59. Cucuş, Constantin - *Pedagogie*, Editura Polirom, Iaşi, 1999.
60. Cucuş, Constantin - *Istoria gândirii pedagogice*, Editura Polirom, Iaşi, 1997.
61. Cucuş, Constantin - *Istoria pedagogiei: Idei şi doctrine pedagogice fundamentale*, Editura Polirom, Iaşi, 2001.
62. Cuisenier, Jean - *Tradiţia populară*, Editura Casa Cărţii de Ştiinţă, Cluj-Napoca, 2005.
63. Dandara, Otilia - *Comenius-părintele pedagogiei moderne*, Revista Didactica Pro, Editura Facla, Timişoara, 2001.
64. Delion, Pavel - *Metodica educaţiei muzicale*, Editura Hyperion, Iaşi, 1993.
65. Densusianu, Nicolae - *Monumente pentru istoria Ţării Făgăraşului*, Editura Academiei Române, Bucureşti, 1885.
66. Densusianu, Ovid - *Literatura populară din punct de vedere etnopsihologic*, Revista Critică-Literară I, Editura Stabilimentul Grafic Miron Costin, Iaşi, 1893.
67. Densusianu, Ovid - *Folklorul. Cum trebuie înţeles*, Revista Vieaţa Nouă, Anul V, Nr. 21, Editura Atelierele Grafice Socec & Co., Bucureşti, 1909.
68. Diaconescu, Marius et al. - *Mediaevalia Transilvanica*, Editura Muzeul Judeţean Satu Mare, Satu Mare, Tom III, nr.1-2, 1999.
69. Diaconu, Anton - *Teoria superioară a muzicii*, Lito Conservatorul George Enescu Iaşi, 1984.
70. Djuvara, Neagu - *O scurtă istorie a românilor povestită celor tineri Neagu Djuvara*, Editura Humanitas, Bucureşti, 2002.
71. Drăgan, Adriana & Drăgan, Victor Ovidiu - *Curs de dirijat coral*, Editura Fundaţiei România de Măine, Bucureşti, 2007.
72. Drăganu, Nicolae - *Românii în veacurile IX – XIV pe baza toponimiei şi onomasticii*, Editura Monitorul Oficial şi Imprimeriile statului, Bucureşti, 1933.
73. Dolgoşev, Maria & Marinescu, Elisabeta - *Metodica educaţiei muzicale în grădiniţa de copii*, Editura Aramis, Bucureşti, 2004.
74. Drăganu, Nicolae - *Cuvinte şi obiceiuri*, în Anuarul Arhivei de Folclor, vol.II, Editura Monitorul Oficial şi Imprimeria Statului, Bucureşti, 1933.
75. Eliade, Mircea - *Sacral şi profanul*, Bucureşti, Editura Humanitas, 1992.
76. Eşanu, Andrei - *Cultură şi civilizaţie medievală românească*, Editura ARC, Chişinău, 1996.
77. Fahrutdinova, Guzaliya - *Ethno-Pedagogical Factor of Polycultural Training*, International Journal of Environmental & Science Education, 2016. DOI:10.12973/ijese.2016.388a
78. Faraon, Gheorghe & Faraon, Irina - *Aspecte privind istoria Ţării Făgăraşului. Ofiţeri şi soldaţi din localitatea Vad, înscrşi în regimentele româneşti grănicereşti 1766-1851*, Acta Terrae Fogarasensis, vol.V, Muzeul Ţării Făgăraşului, Editura Altip, Alba Iulia, 2016.
79. Frankl, Viktor - *Omul în căutarea sensului vieţii*, Editura Meteor Press, Bucureşti, 1984.
80. Gagim, Ion et. al. - *Teoria şi metodologia educaţiei artistice: dimensiuni tradiţionale, actuale şi de perspectivă*, Editura Tipografia Indigou Color, Universitatea de Stat „Alec Russo”, Bălţi, 2012.
81. Gennep, Arnold van - *Riturile de trecere*, Editura Polirom, Iaşi, 1996.
82. Gergely, Andras - *Istoria Ungariei*, Editura Kriterion, Bucureşti – Cluj, 2000.
83. Ghinoiu, Ion - *Sărbători şi obiceiuri româneşti*, Editura Elion, Bucureşti, 2003.

84. Giurescu, Constantin & Giurescu, Dinu - *Istoria Românilor*, Editura Ştiinţifică şi enciclopedică, Bucureşti, 1975.
85. Golban, Vasile - *Estetica ceremonialului social în obiceiuri*, Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1983.
86. Gorovei, Artur - *Datinile noastre la naştere*, Editura Cronicar, Bucureşti, 2002.
87. Gorovei, Artur - *Folclor şi folcloristică*. – Chişinău, Ed. Hyperion, 1990.
88. Gölner, Carol - *Regimentele grănicereşti din Transilvania (1764 – 1851)* Editura Militară, Bucureşti, 1973.
89. Graur, Alexandru - *Nume de locuri*, Editura Ştiinţifică, Bucureşti, 1972.
90. Hayward, Katrina, *Experimental Phonetics*, Routledge, Editura Taylor & Francis Group, London, 2013.
91. Herndon, Marcia & McLeod, Norma - *Music as Culture*, Second Edition, Editura Norwood editions Darby, Pennsylvania, 1982.
92. Holiday, Ryan & Hanselman, Stephen - *Stoic zi de zi*, Editura Act şi Politon, Bucureşti, 2020.
93. Ionescu, Miron - *Demersuri creative în predare şi învăţare*, Editura Presa Universitară Clujeană, Cluj-Napoca, 2000.
94. Ionescu-Motora, Ana - *Îndrumător pentru predarea muzicii la clasele I-IV*, Editura Didactică şi Pedagogică., Bucureşti, 1978.
95. Iordan, Iorgu - *Toponimia românească*, Editura Academiei, Bucureşti, 1963.
96. Iorga, Nicolae - *Studii şi documente*, vol. XII, Editura Ministerului de Instrucţie, Bucureşti, 1906.
97. Kahane, Mariana & Georgescu, Lucilia - *Repertoriul de şezătoare – specie distinctă*, în Revista de Etnografie şi Folclor, tom 13, Editura Institutul de Cercetări Etnologice şi Dialectologice, Institutul de Etnografie şi Folclor, Institutul de Etnografie şi Folclor Constantin Brăiloiu, Institutul de Folclor, 1967.
98. Kahane, Mariana - *Un aspect al legăturii dintre text şi melodie în cântecul popular românesc*, în Revista de Etnografie şi Folclor, Editura Institutul de Cercetări Etnologice şi Dialectologice, Institutul de Etnografie şi Folclor, Institutul de Etnografie şi Folclor Constantin Brăiloiu, Institutul de Folclor, 1966.
99. Kendall, Ana - *Cronica muzicii clasice*, Editura Aquila, Oradea, 1993.
100. Khannanov, Ildar - *Boris Asafiev's intonatsia in the context of music theory of the 21st century*, Published by Institute of Croatian Language and Linguistics, 2018.
101. Kozhakhmetova, Klara et al. - *Ethnic Pedagogy as an Integrative, Developing Branch of Pedagogy*, Mediterranean Journal of Social Sciences MCSER Publishing, Vol 6 No 1 S1 January, Rome-Italy, 2015.
102. Kligman, Gail - *Nunta mortului. Ritual, poetică şi cultură populară în Transilvania*, traducere de Mircea Boari, Runa Petringenaru, Georgiana Farnoaga, West Paul Barbu, Editura Polirom, Iaşi, 1998.
103. Lapedatu, Alexandru & Lupas, Ioan - *Anuarul institutului de Istorie Naţională*, VII, 1936 – 1938, Editura Monitorul Oficial şi Imprimeriile statului, Bucureşti, 1939.
104. Lardellier, Pascal - *Teoria legăturii ritualice. Antropologie şi comunicare*, postfaţă de Alain Caillé, traducere de Valentina Pricopie, Editura Tritonic, Bucureşti, 2009.
105. Lehrer, Milton - *Ardealul pământ românesc*, Editura ştiinţifică şi enciclopedică, Bucureşti, 1989.
106. Levi-Strauss, Claude - *Antropologie structurală*, Editura Politică, 1978.
107. Lupea, Cornel - *Ofiţerii români din regimentul I graniceresc român de la Orlat*, Sargetia-Acta-Musei-Devensis-XXVII, nr. 3-4, Editura Muzeul Civilizaţiei Dacice şi Romane Deva, Deva, 1997-1998.
108. Magina, Livia - *Instituţia judeului sătesc în Principatul Transilvaniei*, Editura Mega, Cluj-Napoca, 2014.
109. Mauss, Marcel - *Manual de etnografie*, Iaşi, Editura Polirom, 2003.
110. Marin, Marian Balasa - *Studii si materiale de antropologie muzicala*, Editura Muzicala, Bucuresti, 2003.
111. Marian, Simeon Florea - *Trilogia vieţii*, Editura Cultura Naţională, Bucureşti, 1995.
112. Marian, Florea Simeon - *Nunta la români. Studiu istorico-comparativ etnografic*, vol. I, Editura Saeculum Vizual, Bucureşti, 2009.

113. Marou, Henri-Irenee - *Istoria educației în antichitate*, Editura Meridiane, 1997.
114. Melnic, Victoria - *Analiza muzicală: metodă, practică, concept*, Studiul artelor și culturologie: istorie, teorie, practică, nr.1(38), Editura Notograf Prim, Chișinău, 2021.
115. Meteș, Ștefan - *Situația economică a românilor din Țara Făgărașului*, Editura Academiei, Cluj, 1935.
116. Micu-Klein, Ioan Inochentie - *Pe urmele Corifeilor Ardeleni din Comuna Sadu*, Programul Național de Dezvoltare Rurală, www.sadu.ro, Sibiu, 2015.
117. Mieder, Wolfgang - *Proverbs are the Best Policy*, Folk wisdom and American politics. Logan, Publishing House Utah State University Press, Utah, 2005.
118. Milicescu, Emilia - *Barbu Delavrancea, Opere*, vol. V, VIII, Editura pentru literatură, București, 1969.
119. Moldoveanu, Elisabeta - *Considerații asupra cercetării interdisciplinare a folclorului muzical*, în Revista de Etnografie și Folclor, tom 39, nr. 1-2, Editura Academiei Române, București, 1994.
120. Matora-Ionescu Ana, *Cântece și jocuri muzicale pentru preșcolari*, Editura Didactică și Pedagogică, București, 1980.
121. Munteanu, Gabriela & Aldea Georgeta - *Didactica educației muzicale în învățământul primar*, Editura Didactică și Pedagogică, București, 2001.
122. Munteanu, Gabriela - *Jocul didactic musical*, Editura Academiei de Muzică, București, 1997.
123. Mustakimov, Timur - *Mussorgsky pictures at an exhibition: a performs practical observations on the unprecedented originality of the work*, A Dissertation Submitted to the Temple University Graduate Board, 2021.
124. Netea, Vasile - *George Barițiu, viața și activitatea sa*, Editura Științifică, București, 1966.
125. Nicola, Ion - *Tratat de pedagogie școlară*, București, Editura Didactică și Pedagogică, 1996.
126. Niedermaier, Astrid - *Educație muzicală modernă*, Editura Hora, Sibiu, 1999.
127. Olteanu, Antoaneta - *Școala de solomonie : divinație și vrăjitorie în context comparat*, Editura Paideia, 1999.
128. Oțetea, Andrei - *Istoria poporului român*, Editura Științifică, București, 1972.
129. Păcurariu, Mircea - *Începuturile Mitropoliei Transilvaniei*, Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, București, 1980.
130. Păun, Octav & Angelescu, Silviu - *Balade, cântece bătrânești și doine*, București, Editura Minerva, 1989.
131. Pânăitescu, Petre - *Documentele Țării Românești I, Documente interne (1369 - 1490)*, Editura Fundația regele Carol I, București, 1938.
132. Pânăitescu, Petre - *Mihai Viteazul*, Editura: Corint, 2002.
133. Papadima, Ovidiu - *Literatură populară Română: din istoria și poetica ei, Studii de folclor*, Editura Pentru Literatură, 1968.
134. Papahagi, Tache - *Dicționarul dialectului aromân*, Editura Academia Republicii Populare Române, București, 1963.
135. Pirro, Andre - *Johann Sebastian, Bach: The Organist And His Works For The Organ*, Biography And Translated Literary Notes, Project Gutenberg, 2022.
136. Pașca, Dorina Maria & Banga, Erzsebet - *Terapii ocupaționale și arte combinate*, Editura University Press, Tîrgu Mureș, 2016.
137. Petrovici, Emil - *Simbioza română - slavă în Transilvania*, Cercetări de Lingvistică, Anul XIV, nr.2, Sibiu, 1942.
138. Pop, Ioan-Aurel & Thomas, Nagler - *Istoria Transilvaniei*, Institutul Cultural Român, Centrul de studii transilvane, Editura Episcopia Devei și Hunedoarei, vol I, II, III, ediția a III-a, 2016.
139. Pop, Dumitru - *Obiceiuri agrare tradiționale românești*, Cluj-Napoca, Editura Dacia, 1989.
140. Pop, Mihai - *Obiceiuri tradiționale românești*, Editura Univers, București, 1999.
141. Pop, Mihai - *Mitul Marii Trezerei*, în Folclor românesc II, Editura Cultura Națională, București, 1998.

142. Popescu, Alexandru - *Tendențe actuale în evoluția obiceiurilor populare românești*, în Revista de Etnografie și Folclor, Editura Academiei Române, București, 1981.
143. Popescu Carmen & Țenescu Alina - *Identitate și comunicare. Perspective interdisciplinare*, Editura Universitaria Craiova, Craiova, 2018.
144. Prodan, David - *Boieri și vecini în Țara Făgărașului în sec. XVI-XVIII*, Editura Academiei, București, 1963.
145. Prodan, David - *Iobăgia în Transilvania în sec. al XVI-lea*, I, II, III, Editura Academiei, București, 1967 – 1968.
146. Prodan, David - *Supplex Libellus Valachorum*, Editura Academiei, București, 1967.
147. Prodan, David - *Transilvania și iar Transilvania*, Editura: Enciclopedica, 2000.
148. Prodan, David - *Urbariile Țării Făgărașului*, vol. I, Editura Academiei, București, 1970.
149. Prodan, David - *Urbariile Țării Făgărașului*, vol. II, Editura Academiei, București, 1976.
150. Prunduș, Silvestru Augustin & Plaiianu Clemente - *Catolicism și ortodoxie românească*, Casa de editură Viața Creștină, Cluj Napoca, 1994.
151. Pușcariu, Ioan - *Documente istorice privitoare la familiile nobile române*, I, II, Editura Societații Culturale Pro Maramureș, "Dragoș Vodă", Cluj-Napoca, 2005.
152. Pușcariu, Ioan - *Date istorice privitoare la familiile nobile române*, Sibiu, vol. I, 1992.
153. Pușcariu, Sextil - *Dicționarul Limbii Române*, tom II, partea II, fasc.I, Editura Librării Socec & C. Sfetea, București, 1945.
154. Răpițeanu, Carmen - *Impactul Psihosomatic al muzicii*, Revista Medicală Română, vol. LVI, Nr.3, Editura Medicală Amaltea, București, 2009.
155. Roudinesco, Elisabeth - *La ce bun psihanaliza?*, Editura Trei, București, 2002.
156. Rusu, Marinela - *Comunicare interpersonală, Arta și educația ca mijloace de comunicare*, vol.II, Editura Ars Longa, Colecția Academica, 2018.
157. Samson, Martha Melinda - *Melopoetica – limbajul poetic și muzical*, Revista Transilvania, Numarul 3-4, Editura Muzeul Digital al Romanului Românesc, Sibiu, 2015.
158. Schweitzer, Alberto - *J.S.Bach il musicista poeta*, Edizioni Suvini Zerboni, IV Edizione, Tipo Litografia la musicografica Lombarda Monza, 1979
159. Shibaev, Alexandr - *Modern scientific research and their practical application*, Vol.J11305, Kupriyenko SV, Odessa, 2013,
160. Silistraru, Nicolae - *Etnopedagogie*, Editura Centrul Editorial Poligrafic al Universitatea de Stat Moldova, Chișinău, 2003.
161. Silistraru, Nicolae; Nastas, Gabriel - *Semnificația valorilor general-umane în procesul educațional*, Editura Centrul Editorial Poligrafic al Universitatea de Stat Moldova, Chișinău, Chișinău, 1999.
162. Silistraru, Nicolae - *Aspecte filosofice în pedagogia populară, în Filosofia educației imperative, căutări, orientări*, Simpozionul internațional, Ed. a V-a, Editura Universitatea Pedagogică de Stat Ion Creangă, Chișinău, 11-12 noiembrie, 1997.
163. Silistraru, Nicolae - *Valoarea morală a pedagogiei populare moldovenești*, Editura Universitatea Pedagogică de Stat Ion Creangă, Chișinău, 1992.
164. Simionescu, Ion - *Țara noastră*, Editura Fundația pentru Literatură și Artă Regele Carol II, București, 1937.
165. Stăniloiaie, Dumitru - *Uniatismul din Transilvania, Încercarea de dezbinare a poporului român*, Editura institului biblic și de misiune al Bisericii Ortodoxe Române, București, 1973.
166. Stahl, Paul – *Triburi și sate din sud-estul Europei. Structuri sociale, structuri magice și religioase*, București, Ed. Paideia, 2000.
167. Stanciu, Ion - *Istoria pedagogiei*, Editura didactică și pedagogică, București, 1993.

168. Stanciu, Ion - *O istorie a pedagogiei universale și românești pînă la 1900*, Editura didactică și pedagogică, București, 1977.
169. Stoian, Stanciu & Alexandru, Petre - *Pedagogie și folclor*, Editura didactică și pedagogică, București, 1978.
170. Stoianov, Petru - *Modalități de abordare a folclorului în creația muzicală românească*. Note pentru o privire istorică, Editura Muzicală, București, 2004.
171. Strathausen, Carsten - *The Look of Things: Poetry and Vision around 1900*, University of North Carolina Studies in Germanic Languages and Literature, University of North Carolina Press, 2003.
172. Sulișteanu, Ghizela - *Metoda experimentală în etnomuzicologie*, în Revista de Etnografie și Folclor, tom 14, nr. 5, Editura Academiei, București, 1969.
173. Sulișteanu, Ghizela - *Principiile și legile folclorului în etnomuzicologie*, în Revista de Etnografie și Folclor, tom 34, nr. 5, Editura Academiei, București, 1989.
174. Sulișteanu, Ghizela - *Criterii psihologice în definirea unui sistem de clasificare a muzicii populare. Despre procesele de transpoziție și de substituie*, în Revista de Etnografie și Folclor, tom 24, nr. 2, Editura Academiei, București, 1979.
175. Șeuleanu, Ion - *Poezia populară de nuntă*, Editura Minerva, București, 1985.
176. Șipoș, Sorin - *Politici imperiale în estul și vestul spațiului românesc*, Editura Universității Oradea, Oradea, 2010.
177. Ștefănescu, Doina-Olga et al. - *Manual de filosofie*, Editura Humanitas, București, 2003.
178. Tetelea, Margarita & Crisciuc, Viorica - *Strategii de predare-formare a cunoștințelor muzicale la elevi*, Editura Universitatea de Stat Alecu Russo din Bălți, Bălți, 2015.
179. Toma-Zoicas, Ligia - *Audiția muzicală-modalități de valorificare și instruirea muzicală*, Editura Didactică și Pedagogică, București, 1972.
180. Toader, Claudia - *Factorii educației: familia, școala, biserica și instituțiile culturale*, Educație și formare-perspective actuale, Editura Argonaut & Limes, Cluj-Napoca, 2016.
181. Țoldan, Rodica - *Ideii, suflet și dorința de a educa copiii*. Îndrumător pentru educatori, elevi și studenți, Suport de Curs, Arad, 2007.
182. Vacarciuc, Mariana - *Impactul etnopedagogiei asupra formării culturii generale a elevilor*, Centrul Editorial Poligrafic al Universității Pedagogice de Stat Ion Creangă, Artă și educație artistică, Chișinău, 2012.
183. Velica, Ioana & Breaz, Mircea - *Portofoliu pentru Practica pedagogică*, Editura Argonaut, Cluj-Napoca, 2008.
184. Veress, Andrei - *Fontes Rerum Transilvanicarum*, IV, Editura Academiei Române, Budapesta, 1914.
185. Veress, Andre - *Documente privitoare la istoria Ardealului, Moldovei și Țării Românești*, III, VI, VII, Editura Fundația Regele Carol I, București, 1931.
186. Vintilă, Mihailescu - *Etnografii urbane*, Cotidianul văzut de aproape, Editura Polirom, Iași, 2009.
187. Voigt, Konstantin - *Arnold Schonbergs George-Lieder op. 15 und die Prosa-Auflosung der Verse*, Schott Musuc GmbH & Co. KG, 2016.
188. Vrabie, Gheorghe - *Folcloristica română. Evoluție, curente, metode*, Editura pentru Literatură, București, 1968.
189. Vuia, Romulus - *Originea jocului de călușari*, Dacoromania, an II, Editura de Arte Grafice Ardealul, Cluj-Napoca, 1922.
190. Vuia, Alexandru - *Studii de etnografie și folclor*, Editura Minerva, București, 1975.
191. Vulcănescu, Romulus - *Mitologie Română*, Editura Academiei Republicii Socialiste România, București, 1987.



192. Zeno, Vancea, (Coordonator științific), redactor coordonator Gheorghe Firea - *Dicționar de termeni muzicali*; Editura științifică și enciclopedică, București, 1984.
193. Windelband, Wilhelm - *Filosofia elenistică și romană*, Editura Moldova, Chișinău, 1996.
194. Win, Ko - *The Important Role of Stories for the Moral Development of Children*, Bago University Research Journal, Vol. 8, Nr. 1, 2018.
195. Wladyslaw, Tatarkiewicz - *Istoria esteticii* (4 vol.), Ed. Meridiane, București, 1978.