

THE OLD STYLE SONG IN THE LAND OF THE FORESTERS, HUNEDOARA. MELODIC TYPES WITH REFRAIN RESULTED FROM MELODIC INTERJECTIONS

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SUMMARY. Old style songs are the most numerous, varied and widespread folk music productions in the entire Romanian territory. Researchers such as Béla Bartók and Emilia Comișel have conducted collections in the Foresters' Land in Hunedoara County. In the summer of 2017, together with prof.univ.dr. Ioan Bocșa, we did a lot of research in this area as well. Hundreds of songs belonging to this lyrical genre have been collected, both in previous collections and in our own. The songs are performed, for the most part, by women, in the privacy of their home, on the border or in gatherings. Although it is a mainly individual genre, group interpretations have also been recorded. The vocal emission is similar to ritual songs (metallic, strong, sustained voice); we were amazed, as a performance of the group interpretation, with the unison execution of the ample and complex ornaments. For our study, we selected melodic types that have a very short refrain (two or three syllables), which has been theorized over time as a melodic interjection; due to the extension (up to a melodic line), a consequence of an excessive ornamentation, we consider it to have the status of a refrain.

Keywords: Land of the Foresters, Hunedoara, old style vocal song, melodic interjection, refrain.

The Land of the Foresters from Hunedoara is a particularly beautiful area, both from a geographical point of view and in terms of the richness, diversity and continuance in time of the musical, literary and choreographic folk productions. This fact is also demonstrated by the interest of the previous century researchers for this area. The first to research the forest villages was Béla Bartók (December 1913 - January 1914), arriving in the

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villages of Feregi, Cerbăl, Lelese, Socet and Ghelari, the recordings being made on phonograph cylinders. Impressed by the dozens of songs found, by their complexity, at the Conference held on March 18, 1914 in Budapest, Bartók had as guests the bagpiper Lazăr Lăscuș, the whistler Miron Drăgota and Susana and Mărie Costa from the village of Cerbăl. On this occasion, 141 vocal and instrumental songs were collected, the event having a special importance and significance: "they were the first records recorded by Bartók, the first records in the history of Hungarian folklore and the first records of Romanian folk music, recorded for scientific research."² The songs (vocal and instrumental) were published in the *Rumanian Folk Music*³ collection, published posthumously, more than 50 years after their actual collection.

After the Second World War, the Foresters' Land was an area of maximum interest for researchers at the Folklore Institute in Bucharest, in various fields (musical, literary, choreographic): Emilia Comișel, Mariana Kahane, Ilarion Cocișiu, Ovidiu Bârlea aimed at an extensive and long-term research following in the footsteps of Bartók. The research extended over 15 years, 1946-1960, in 12 villages, the collections being made on phonograph cylinders or on tape recorders. They intended to make an extensive monograph, but the research was completed with the publication of a quite reduced musical material, about 150 songs, in *Folklore Anthology of the Land of the Foresters*⁴ and several studies.

Within the *Traditional Vocal Music Module* of the Academy of Music from Cluj, every academic year we go through a distinct dialect territory, studying and interpreting the songs published in the specialized literature. Four years ago, studying for the first time the musical material from the two previously mentioned collections, we were impressed by the variety, beauty, complexity and uniqueness of the interpretation of these songs. As a consequence, in June-August 2017 we conducted an exhaustive research of the area together with prof.univ.dr. Ioan Bocșa. We aimed to see the current situation in the field, more than a hundred years later after the first research. All the settlements in the Forsters' Land (over 30) were targeted, resulting in the recording 337 songs from various folkloric genres and the publishing of the musical material.

² Francisc László, *Béla Bartók și muzica populară a românilor din Banat și Transilvania (Béla Bartók and the Folk Music of Romanians from Banat and Transylvania)*, Editura Eikon, Cluj-Napoca, 2003, p. 32.

³ Béla Bartók, *Rumanian Folk Music*, vol. I, II, III, Edited by Benjamin Suchoff, Haga, 1967.

⁴ Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Hunedoara) (Folk Antology from the Land of the Foresters (Hunedoara))*, Editura Muzicală, București, 1959.

The motivation for choosing the actual old style song as the theme of this study is logical - the genre is part of the non-occasional lyric being best represented in the Romanian regions, implicitly in the Land of the Foresters, and at the same time it can best reveal the evolutionary aspects along the years. From the point of view of the literary content, compared to ritual songs (wedding, harvest, funeral or carols), it expresses the emotional states of people, with all the intimate, personal "nuances". The researcher Rusalin Işfănoni, who elaborated an extensive monograph of the Foresters' Land, a local man, born in the village of Dăbâca, wrote: "The song, always lingering, was the means by which the archaic man expressed his own idea about life"⁵. The richness of this genre's repertoire can be explained by the fact that these songs can be sung by anyone (individually or in groups, by women or men, regardless of age), anywhere (in the privacy of home, with family, while working the land or in gatherings) and anytime, that is, the time of performance is not related to a particular occasion, compared to ritual songs. Analytically speaking, the defining element of the genre, compared to *doina* and ballad, is the fixed strophic composition; there is a very large share of three-line melodic stanzas in the archaic layers, in which the main caesura usually sits after the second row. The evolution of the genre in time can be seen from one ethnographic area to another, depending on the amplification or modification of musical features, creating different evolutionary layers. We are talking about a slow evolution, at least until the beginning of the 20th Century. One hundred years ago, Bartók made the following statement about the evolutionary "stagnation" of the genre: "Apparently, no region other than Maramures and its neighboring area has created new songs for centuries."⁶ His remark is supported by the identification of the origin of the genre, which goes back to the feudal period (the 11th-18th Centuries). Due to the differentiated aspects of the musical material from Transylvania from one area to another, at that time, Bartók delimited three "dialectal" territories (Northern, Southern and the Plain). Our attention is directed to the southern dialectal territory, of which the Foresters' Land is part. In his study entitled *The Musical Dialect of the Romanians from Hunedoara*⁷, he pointed out five distinct categories, the latter marking the

⁵ Rusalin Işfănoni, *Pădurenii Hunedoarei (The Foresters of Hunedoara)*, Editura Mirabilis, Bucureşti, 2006, p. 114.

⁶ Béla Bartók, *Scrieri mărunte despre muzica populară românească (Short Writings on Romanian Folk Music)*, Bucureşti, 1937, p. 22.

⁷ Béla Bartók, *Dialectul muzical al românilor din Hunedoara (The Musical Dialect of Romanians in Hunedoara)*, in *Revista Filarmonice (the Journal of the Philharmonic)*, Muzică şi Poezie (Music and Poetry), year I, no. 4, 1936, Editura Fundaţiilor Culturale Regale, transl. C. Brăiloiu, pp. 6-14.

old style: "5. The most important category, the so-called doina songs, proper melodies, which are sung without any special occasion, both on lyrical texts and on ballad texts."⁸ In this context, Bartók realizes an ample musical analysis of the Hunedoara subdialect, giving example with 8 distinct songs. The songs belonging to "the Hunedoara and Bihor speech were considered by Bartók to be the most characteristic for the whole of Transylvania, speech styles that did not receive any influence from the Hungarian songs"⁹. Moreover, Bartók pointed out the uniqueness of these songs: "I have not found a trace of a similar style in any neighboring or more distant people. Isn't it much better then to admit that the material of the Romanians from Hunedoara and especially of those from Bihor is the real Romanian material?"¹⁰

If in the area of Bihor or Maramureș these songs are called "hori", in the Land of the Foresters they are known as "songs". From a musical point of view, they are characterized by: tetrapodic lyrics, with acatalectic and catalectic form, the tripodic ones or their combination being an exception; free rhythm, parlando-rubato that allows for the framing of a very rich ornamentation; the melody includes pentatonic structures, especially Aeolic and Doric modes, with a Phrygian cadence; the form is strophic, with the preponderance of the three and four melodic lines. Comparatively analyzing the songs published from the Foresters' Land, many songs were identified with identical typologies in Bartók and Comișel's collections; songs with three lines at Bartók, were found at Comișel with four lines. Moreover, in our collections were identified melodic variants from previous collections, but with thematic differences. We mention the fact that in the ritual wedding and funeral songs we find identical typologies, which have been perpetuated almost unchanged in the last century.

On the way of interpreting these songs, Rusalin Ișfănoni makes the following remark: "what draws attention to most of the forest songs are the very long pauses, made after each musical phrase, which give the impression of interrupting the song. Hearing such a song, you imagine that the singer climbs a heavy slope, which requires her to stop from time to time "to catch her breath"¹¹. Based on the collections made, we point out that these songs were also performed in groups (in gatherings, especially by women). They sang in a loud, metallic "chest" voice with grunts in the end, like ritual songs.

⁸ Ibidem, p. 6.

⁹ Emilia Comișel, *Folclor muzical (Musical Folklore)*, Editura Didactică și Pedagogică, București, 1967, p. 320.

¹⁰ Béla Bartók, *Scrieri mărunte despre muzica populară românească (Short Writings on Romanian Folk Music)*, București, 1937, p. 26.

¹¹ Rusalin Ișfănoni, *Pădurenii Hunedoarei (Hunedoara's Foresters)*, Editura Mirabilis, Bucharest, 2006, p. 115.

In the old style, a song can be sung on several literary texts and vice versa. Regarding the literary content, the researcher Rusalín Işfănoni stated: "The traditional forest song, especially the one performed by women, always has a note of drama that is felt both in the song and in the text. I have not found in the local repertoire any song whose lyrics express joy, as if they were all created for the woman to express her distress, bitterness or longing"¹². Regarding the relationship between the song and the text, in most songs a verse can be repeated three times or, in four-line songs, a verse is repeated twice. We have found quite often the replacement of the verse on the final melodic line with a refrain. An interesting fact is that the performers can start the song in the middle of the melodic stanza, and end the same way, in terms of form being considered a reversal. Emilia Comişel considered that: "we attribute the fact to a certain stage of evolution of the musical sense"¹³.

Returning to the material collected from the Land of the Foresters, the old style songs occupy a significant place. Thus, out of almost 80 songs collected and published by Bartók in *RFM* vol II, 52 songs belong to this genre. They have forms of three melodic lines AAB, ABB or ABC, mostly with cadence on stage I, unilinear / descending melodic profile and equally, forms of four melodic lines AABC, ABBC or ABCD, where the amplification of the form also develops the melodic profile: starting from unilinear / descending, it reaches the arched / combined arched. There are very few songs with amplified forms in six melodic lines. In the collection published by Emilia Comişel, the situation is different. We find 85 old-style songs, with the following features: only a quarter have forms of three melodic lines, and most have four melodic lines; in many variants we find the placement of the final cadence on the second stage; few songs have five or six melodic lines. From our collections, we selected almost 150 songs that belong to neo-occasional lyrics. Compared to previous research, the structures found were: to a small extent structures of two melodic lines; a quarter, songs with three melodic lines; for the most part the songs are sung on four melodic lines; to a small extent, structures amplified to five or six melodic lines. We notice an even greater weight than in the Comişel material of placing the final cadence on the second stage, a consequence of the increasing influence from Banat (we noticed many melodic types from this area that entered the Land of the Foresters). Another consequence is the presence of the refrain in the following aspects: additional refrain, regular

¹² Ibidem, p. 114.

¹³ Emilia Comişel, Mariana Kahane, *Pe urmele lui Béla Bartók în Hunedoara (In the Footsteps of Béla Bartók in Hunedoara)*, in *Revista Muzica*, Tome V, no. 9, 1955, p. 14.

refrain, composed and pseudo-refrain. We notice some of the melodic types published in the previous collections.

From this significant number of songs, we want to focus our attention on the melodic types that have a special “refrain”, which appears unchanged from one stanza to another, being found in many variants. It is a small structure in terms of the number of syllables (2-3, in general), but which has raised many question marks from an analytical point of view. Even if it appears in different melodic types, it always has a middle position and a specific melodic contour, being a musical entity delimited by the adjacent melodic lines placed on the verse.

Researching the literature, we realized that this “refrain” is a topic that aroused the interest of researchers, as well as uncertainties and reservations about its classification. The first recording of this phenomenon was made by Béla Bartók in his study *The Musical Dialect of the Romanians from Hunedoara County*, where, when analyzing the second song from Cerbăl, he pointed out the following: “No. 2. Between melodic lines I and II is placed a measure sung on “hoi, hoi”. As this measure is not an essential element of the song, it was not taken into account in the analysis of the structure”¹⁴, and the footnote says:” Songs from three melodic lines with similar additions can be found in Hunedoara and Bihor”¹⁵. Bartók considered that this element should not be taken into account in the analysis of the melodies and classified these melodies in the category of those with three melodic lines, due to the small size of this entity. Instead, in the study *In the Footsteps of Béla Bartók in Hunedoara* on the material from Pădureni, researchers Emilia Comișel and Mariana Kahane noted that: “Often B is represented by a melodic momentum sung on an interjection of two or more syllables”¹⁶. Due to this recognized individuality, these songs are included in four melodic lines. Another argument of the authors is the large number of variants in which it was found and which may constitute an evolution of this “melodic embryo” (two syllables-eight syllables), dedicating a detailed analysis.

Regarding the terminology used, the first definition of these aspects are made in the course of *Musical Folklore* of Emilia Comișel, where we find the following signaled: “*Melodic interjection* (initial, median or final) is a short phragment added to the beginning, the end or in the middle of a

¹⁴ Béla Bartók, *Dialectul muzical al românilor din Hunedoara (The Musical Dialect of Romanians in Hunedoara)*, in *Revista Filarmonice* (the Journal of the Philharmonic), *Muzică și Poezie* (Music and Poetry), year I, no. 4, 1936, Editura Fundațiilor Culturale Regale, transl. C. Brăiloiu, p. 11.

¹⁵ Idem, p. 11.

¹⁶ Emilia Comișel, Mariana Kahane, *Pe urmele lui Béla Bartók în Hunedoara (In the Footsteps of Béla Bartók in Hunedoara)*, in *Revista Muzica*, Tome V, no. 9, 1955, p. 15.

melodic part. It varies in dimension (from 2 to 5 syllables) and in melody. Sometimes the interjection is interspersed after the first or second melodic line (it is *median*), so it widens the architectural form and, by amplification, can even reach the size of an octosyllabic verse [134]. From a musical point of view, it takes part of the melodic line or is an independent melodic drawing¹⁷. It is very obvious that depending on the complexity of the melodic material of these interjections, they can occupy the extension of an independent melodic line. In the material presented by us we notice the rhythmic-melodic individuality of this entity, the wide extension (even if only ornamental), the appearance in a fixed place in the stanza and its identical repetition throughout the song. All this development of the interjection in a melodic entity in its own right, determined us to give it the status of a refrain. In a study on the song itself, published in the '70s, Emilia Comișel pointed out, along with the performer's techniques for composing the stanza with refrain, also "transforming the middle interjection into a refrain, by amplifying it as a number of syllables and adding the literary refrain"¹⁸.

The same aspects are pointed out to us in the course of *Musical Folklore* elaborated by Gheorghe Oprea and Larisa Agapie, at the end of the subject of the interjection being mentioned, very succinctly, the following: "sometimes they can constitute distinct formulas, well individualized structurally"¹⁹. Last but not least, we would like to record the opinion of Ileana Szenik, who supports this evolutionary path: "The stanza can be enlarged with melodic motifs sung on 1-4 syllables of interjection (*Hoi, Ei*, in extracarpethian areas, *Of* or others), interspersed between lines or at the beginning of the stanza. In some areas of Transylvania (Bihor or surroundings) the interjections are sung on large melismata, which almost equate to a melodic line"²⁰. Regarding the presence of this entity, Traian Mîrza stated in the introductory study of his volume from Bihor: "... Between the melodic lines 2 and 3 sometimes it is interpolated an addition sung on the syllables *Ei, ho*"²¹.

¹⁷ Emilia Comișel, *Folclor muzical (Musical Folklore)*, Editura Didactică și Pedagogică, Bucharest, 1967, p. 71.

¹⁸ Emilia Comișel, *Contribuție la cunoașterea formei arhitectonice a muzicii populare. Melodii cu refren: cântecul propriu-zis (Contribution to the knowledge of the architectural form of popular music. Songs with chorus: the proper song)*, in *Studii de Muzicologie (Musicology Studies)*, vol. VI, Editura Muzicală. Bucharest, 1970, p. 162.

¹⁹ Gheorghe Oprea, Larisa Agapie, *Folclor muzical românesc (Romanian Musical Folklore)*, Editura Didactică și Pedagogică, Bucharest, 1983, p. 68.

²⁰ Ileana Szenik, *Folclor. Modul de Studiu pentru Studii Universitare prin Învățământ la Distanță (Folklore. Study Module for University Distance Learning)*, Editura MediaMusica, Cluj-Napoca, 2010, p. 32.

²¹ Traian Mîrza, *Folclor muzical din Bihor (Musical Folklore in Bihor)*, Editura Tradiții clujene, Cluj-Napoca, 2014, p. 37.

To capture the appearance of this refrain in our material we present an example from each melodic category, signaling its variants, as well as a structural analysis of all musical parameters.

The first melodic type is structured on three melodic lines, having the form AB_{rf}A, with the refrain placed in the middle position. We present an example from the village of Poienița Voinii, in which, from an architectural point of view, there is a reversal:

E.g. 1

Poienița Voinii, HD
Rădoane Victoria, 72

PAD 059 *Cul. Bocșa I., Stan A., 2017, Tr. Stan A.*

Collection Ioan Bocșa, Alina Stan, unique material Melodic variant: PAD056

The melodic profile of the refrain is descending, consisting of 3 syllables, with the text *Hai, hai, hai*. The elongated values allow the insertion of previous appoggiaturas, as well as groups of descending passages.

The second melodic category follows the first melodic type, but in which the stanza is structured on four melodic lines, with the form AAB_{rf}A, by repeating the first element A and placing the refrain on the third line. Here we find the greatest diversity of refrains in terms of the number of syllables, from two to six syllables:

- Refrain of 2 syllables - descending melodic profile, with excessively elongated values, more or less ornamented, with the text: *Ai, hai; Na, na* or *Ai, hei*. We present a comparative example from our research, from the village of Cerișor and one from the Comișel Collection:

E.g. 2

HD
Poanta Domnica Lupu, 72

$\text{♩} = 84$

hă, Bi - ne-i în Bul - ga - ri - a, mă,

Bi - ne-i în Bul - ga - ri - a, mă,

Ai, hai,

Că-i că - ta - na păș - tă dru - mu.

Var. 1) Var. 2) Var. 3)

st. 2 st. 4 ultima st.

PAD 490 Cul. Ișfănoni R., 1980, Tr: Stan A.

Collection Ioan Bocșa, Alina Stan, unique material

E.g. 3

62

NU DA, DOAMNE, NIMĂNUI

Fgr. 14.547 b.
Culeg. Em. Comișel.

Com. Cerbăl — Hunedoara.
Inf. Vlad Valeria „a lui Praizu”, 12 ani,
1954

Quasi giusto

ai Nu da, doam-ne, ni mă-nui, mă, Nu da, doam-ne, ni mă-nui, mă, Na, nă, Că mi-e și co-dru-lui, mă.

Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor* (Folk Antology from the Land of the Foresters), no. 62

Melodic variant: Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor* (Folk Antology from the Land of the Foresters) no. 65.

From the very beginning, Bartók put the musical material from Hunedoara on the same level of authenticity as the one from Bihor; we

added another argument to this statement, finding the same melodic type presented previously in the collections made in the villages of Bihor:

E.g. 4

67i. $\text{♩} = ca. 115$

1. Că - ă - ă pa - să - re - li - n co - dru, Că - ă pa - să - re - li - n co - dru,

Hei, ho-i, ho-i, ho-i, Tă - ă - ă ci - nă si s'a - li - nă, Tă - ă - ă ci - nă si s'a - li - nă,

2. Tă - ă - ă ci - nă si s'a - li - nă, Tă - ă - ă ci - nă si s'a - li - nă,

Hei, ho-i, ho-i, Nă - mai ă - nă m ce ci - nă, - nă,

M. F. 671 b), Tielec (Bihor), un fâciot, III. 1909.

Béla Bartók, *Rumanian Folk Music*, vol. II, no. 67i

- Refrain of 3 syllables - descending melodic profile, with excessively elongated values, which allows the intercalation of some posterior melismatic groups, with the text: *Hei, hei, hai*:

E.g. 5

$\text{♩} = 68$ Rădulești, HD
Simoc Petrică, „Gaga” 89

ei, Am nă - roc în bia - ta gu - ră,

Am nă - roc în bia - ta gu - ră,

Hei, hei, hai,

ai, Căci cu ea-mi fac vo - ie bu - nă.

PAD 245 Cul. Bocșa I., Stan A., 2017, Tr: Stan A.

Collection Ioan Bocșa, Alina Stan, unique material

- Refrain of 4 syllables - descending melodic profile, with excessively elongated values, which allow the intercalation of some posterior melismatic groups, with the text: *Hai, hai, hai, mă*:

E.g. 6

66

CINTĂ CUCU SUS PĂ VIE

Fig. 14568 b.
Culeg. Em. Comișel.

Com. Bătrîna — Ilia.
Inf. Roșca Maria „Pătruț”, 40 ani.
1954

Tempo giusto 2/4

Cin - tă cu - cu sus pă vi e,
Cin - tă cu - cu sus pă vi e, ei Hai, hai, mă,
hai, mă, Cin - tă cu - cu sus pă vi e.

Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Folk Antology from the Land of the Foresters)*, no. 66

Melodic variants from the Bihor area, in Béla Bartók, *RFM Collection* no. 79g, 79f, 79i, were also identified within this melodic category:

E.g. 7

79g. ♩=360

Ai - când - no - ro - na po - mă, când - no - ro - na po - mă,
I - ti, ro - ie, ai, hân - dru - me - că, vin la noi, mă.

M.F. 1903 b), Rogoz (Bihor), fete, II. 1911.

Béla Bartók, *Rumanian Folk Music*, vol. II, no. 79g

- Refrain of 6 syllables - descending melodic profile, with text: *Ai, lai, lai, lai, lai, lai*:

E.g. 8

90

BADEO, DE DRAGOSTEA NOASTRĂ

Mgt. 496 d. Com. Ghelar — Hunedoara.
Inf. Toma Maria „Iencuț”, 60 ani.
1955.

Quasi giusto ♩=132

Ba - deo, de dra - gos - tea noas - tră, Ba - deo,
de dra - gos - tea noas - tră, Ai, lai, lai, lai, lai, lai,
lai, An - flo - ri - un - pom - în coas - tă.

**Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Folk
Antology from the Land of the Foresters)*, no. 90**

The next melodic type is supported by most variants, which gather songs from all three collections made in the area. This time, the refrain element is quite unitary, having 2 syllables, with the text: *Hai, Hai* or *Ai, hai*. The stanza consists of four melodic lines AAB_{rr}A, by repeating the first element and placing the refrain on the third position. The difference from the previous melodic type lies in the arched melodic profile of the melodic lines, a much richer arrangement of each sound, ornamentation also allowed by the development in a slower tempo than the previous songs. Below, we present an example from this category, where the two-syllable refrain brings excessive ornamentation:

E.g. 9

Lelese, HD
Nistoresc Maria, 27

♩ ≈ 60

Fi - re-ai ba - de-a dra - cu - lui, mă,
Fi - re-ai ba - de-a dra - cu - lui, mă,



Collection Ioan Bocșa, Alina Stan, unique material

Melodic variants: PAD421, PAD373, PAD481, PAD013, Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Folk Antology from the Land of the Foresters)*, no. 65 and 58.

We present comparatively two variants of the same song, collected decades from one another, the first variant belonging to the Comișel Collection, and the second, to the Bartók collections:

E.g. 10

64

NU DA, DOAMNE, NIMĂNUI¹

Mg. 1709 y.
Culeg. Em. Comișel.

Com. Cerbăl — Hunedoara.
Inf. Vlad Valeria („a lui Praizu“).
1960

Parlando rubato $\text{♩} = 160$

Nu da, Doamne, ni-mă-nui, mă.
Nu da, Doamne, ni-mă-nu-iu. Ai, hai.
Că-mi-e și co-dru-lui mă.

Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Folk Antology from the Land of the Foresters)*, no. 64

79d.

1. Ba-dea căt- - ră ne-o - Ba-dea căt- - ră ne-o

2. Flo - - roi Ba-dea căt- - ră ne-o - Flo - - roi

M.F 3532 B) Carbăl (Flumendava), Mărie Costa (15), Iusana Costa (16), III. 1914.

Béla Bartók, *Rumanian Folk Music*, vol. II, no. 79d

In the same melodic type we find other examples in which the refrain is of three syllables (Béla Bartók, *Rumanian Folk Music*, no. 79e), an example of a refrain of four syllables (Emilia Comişel, *Antologie folclorică din Ținutul Pădurenilor - Folk Antology from the Land of the Foresters* no. 59) and an example of a five-syllable refrain (Emilia Comişel, *Antologie folclorică din Ținutul Pădurenilor - Folk Antology from the Land of the Foresters* no. 61).

The last melodic type with such a refrain is the most recent from an evolutionary point of view. The previous four-row architectural structure, the form ABC_{rr}B is preserved, but the general melodic profile is combined arched, cadences 7 VII 7 1. These are variants of a well-known song from Mărginimea Sibiului, entitled: *Pe drumul Banatului* (*On the road to Banat County*). The rhythm is quite measured compared to the previous types, with elongated values only at the end of the melodic lines. The sound scale is wide, sung in the Aeolic mode, and the initial melodic formula is placed in the acute:

E.g. 12

Socet, HD

Gulea Domnica, 60

♩ = 150

și, Când e - ram în vre - mea me,

Când e - ram în vre - mea me, mă,

Ai, hai, Om fru - mos îmi tră - bu - ie, mă.

Var. 4) Var. 2) Var. 1) Var. 3)

st. 2,3,6 st. 2 st. 2 st. 2

PAD 418 Cul. Ișfănoni R., 1984, Tr: Stan A.

Collection Ioan Bocșa, Alina Stan, unique material

Melodic variant: PAD130.

We present a brief structural analysis of these songs:

- **lyrics** are built on the tetrapodic meter, with the following elements that appear during singing: syllables to complete with the syllables mă, măi or u; simple interjections placed at the beginning of the song, which facilitates the beginning of the song (i, și);

- **the rhythm** of these songs falls within the free rhythmic system, but in which one can identify a development of the verses on a structure of eight fourths (augmented elementary structure) and minor ionic + disponde; the refrain brings a rhythmic structure with excessively elongated values, which allow a wide ornamentation; the tempo is moderate, where the fourth is between 50-90, metronome;

- **the sound structure** of these songs is largely based on a minor pentachord with subfinal, which can be extended to a hexa-heptachord, in some songs with chromatic inflections; only in the last melodic type is the ambitus amplified and the wind mode outlined; we point out, in our collections, the untempered interpretation in this area, in which the G sound as oposed to A is sung in many types of melodies very unstable, and in the final cadence, the second stage brings in many cases a Phrygian sound;

- **form** is structured on three melodic lines and, for the most part, on four melodic lines, by repeating the first melodic line, and the refrain entity is always placed in the middle position;

- the delimitation of the types and subtypes is given by the general melodic profile of the stanza and the melodic profile of the initial formula: low, medium, acute;

- the melodic profile of the refrain is in almost all cases descending, starting from *a*, *b* or even *d* in the acute, descending ornamentally and reposing invariably on the grave *b*. The way in which the sounds are linked to each other reminds us that Bartók pointed out so pertinently: „ornaments (melismas) filling in the blanks in the ambitus of an ascending or descending fifth and whose accomplishment, as from a “*horror vacui*”, offer the most perfect coloring of the singing technique, without any slipping, without any glissando that would spoil the admirable quality of each sound”²².

Starting from the statement of Bartók followed by other researchers on the dissemination of these songs in the Bihor area, we identified a series of songs, which are the same melodic types (from the examples given above), but also songs that are not the same melodic types as those in the Land of the Foresters. We bring for example two songs, the first from Bihor and the second from Sălaj, which are both part of the same melodic type:

E.g. 13

325. CREȘTI, PĂDURE, ȘI TE-NDEASĂ

Mg. 1367/14
sept. 1969

Bratca
Manea Maria, 19 ani

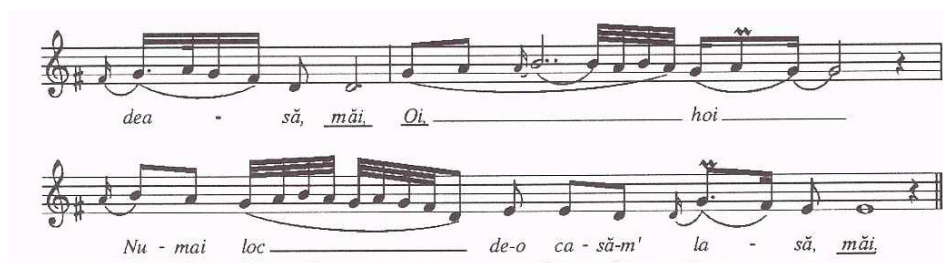
Parlando rubato (♩=224)

Oi, Crești, pă - du - re, și te-n - dea -

să, Crești, pă - du - re, și te-n -

²² Traian Mîrza, *Folclor muzical din Bihor (Musical Folklore from Bihor)*, Editura Tradiții Clujene, Cluj-Napoca, 2014, p. 37.

THE OLD STYLE SONG IN THE LAND OF THE FORESTERS, HUNEDOARA...



**Traian Mîrza, *Folclor muzical din Zona Bihorului*
(Musical Folklore from Bihor), no. 325**

Melodic variants: Traian Mîrza, *Folclor muzical din Zona Bihorului* (Musical Folklore from the Bihor Area), no. 323, 324, 328, 329).

E.g. 14

236. Cine-o zîs doina, doina

Meseșeni de Sus, SJ
Brăscan Răfăla, 20



AMC1860-33 Cul. Szenik I., 1969; Tr. Szenik I.

**Ioan Bocșa, *Muzică vocală tradițională din Sălaj*
(Traditional Vocal Music from Sălaj County), no. 236**

These songs present features similar to those from the Land of the Foresters, namely: tetrapodic acatalectic or catalectic verses, with completion syllables; quasi giusto rhythm, with rubatizations on the final values, in which the melodic interjection - refrain brings excessively elongated values, totally modifying the cursiveness of the musical stanza; due to the more measured pace of the rhythm, ornamentation is less present; the sound structure - a minor pentacord with subfinal; the form ABCrFB, with a combined arched general melodic profile.

We also looked for this type of refrain in the collections from Banat and we identified some songs in Brediceanu's collections from *Melodii populare românești din Banat (Romanian Folk Songs from Banat)*, numbers 175 and 193. The melodic types are totally different; we identify only the presence of this two-syllable refrain in the stanza of four melodic lines, which is recorded by the author as a refrain in the exposition of the literary text.

In all the field research campaigns carried out, in our case too, in the footsteps of the forerunners an immediate concern is the identification of informants from previous campaigns. It is worth noting that, just as the researchers in Bucharest found informants of Bartók (Costa Susana, 15 years old in 1913 - married Crăciunesc Susana, 60 years old in 1958), we also found some informants of Emilia Comișel. We met a person with a remarkable interpretive ability, Poanta Cosana, 18 years old (1950), married Vinca Cosana, 84 years old (2017), who sang us dozens of songs, including songs identical to those of youth, but with different texts, adapted to age.

Our approach in the present study aimed to identify the stage of evolution of these songs with refrains from melodic interjections. We have collected a significant number of songs that fall into this category, showing the ease with which informants can store in memory these songs also due to their refrain. We even presented a case in which the singer started the song with the refrain, considering it the "key" element of the song. Secondly, we point out the beauty of these melodic types with refrain, which could be an argument in their transmission over the centuries. We conclude on the preservation of these songs even today, in an almost unchanged form compared to previous collections. The changes consist in taking over some melodic types, especially from the Banat area, but adapted to the Land of the Foresters style.

Translated from Romanian by Roxana Paula Huza

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