

MELODIC TYPES ORIGINATING IN OTHER AREAS IN THE OLD-STYLE PROPER SONG FROM THE PĂDURENI LAND, HUNEDOARA COUNTY¹

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SUMMARY. Circulation of melodic types from one area to another is a natural mechanism of oral transmission over time, by which variation occurs. This is especially true in the old-style song genre, where performance is usually individual; in such cases, transfer of “very popular” melodies occurs fast, either, in the past, by people moving from one area to another, or, more recently, through the emergence of the mass media and various musical folklore festivals. The field research carried out in the Pădureni Land, Hunedoara, enabled us to identify melodic types originating from other folkloric areas, though perfectly “adapted” to the local style of interpretation. Even if the process depends mainly on the performers’ interpretative qualities and on their capacity to create artistic variation, our aim here is to show how a few extremely popular and well-known melodies were absorbed and adopted, altered and/or adapted to the zonal repertoire of the Pădureni area.

Keywords: Pădureni Land, Hunedoara, old-style song, extra-Carpathian and Banat influences

The field research carried out by Ioan Bocşa and Alina Stan in the Pădureni Land (Hunedoara County) was finalized with the publication of the volume *Traditional Vocal Music from the Pădureni Land, Hunedoara*³, which

¹ The paper was presented, in an initial form, under the title *Melodic types originating from other areas in the proper old-style song of the Pădureni Land, Hunedoara*, at the Folklore Archive Institute of the Romanian Academy, Cluj Branch, Cluj Academic Days 2023, Meetings of the Folklore Archive 2023, November 6, 2023.

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³ Ioan Bocşa, Alina Stan, *Muzică vocală tradițională din Ținutul Pădurenilor, Hunedoara (Traditional Vocal Music from the Pădureni Land, Hunedoara)*, Editura MediaMusica, Cluj-Napoca, 2021.



provided a vast documentary material for analysis and comparison. In this collection, the non-occasional repertoire assumes a predominant position in terms of quantity, totaling around 200 songs categorized under the genres of the proper old-style song and the proper modern-style song. The pieces stem from the field research campaign carried out by Rusalin Ișfănoni in the 1980s and from the recent field campaign carried out by Ioan Bocșa and Alina Stan in 2017. Compared to the influences and transformations suffered by the proper song in other ethnographic areas, the Pădureni Land appears to be a rather conservative area: even now, in the third millennium, the memory of the elderly still preserves archaic productions. Proof of this is the fact that only nine folkloric productions were identified and cataloged under the category of modern-style songs, which includes melodies with structural and stylistic features differing from those in the old-style song category. As a rule, these are songs imported from other regions: extra-Carpathian, Banat, Mărginimea Sibiului, or songs showing intellectual influence. Generally speaking, the factors contributing to such permutations, as well as to the formation of a modern style, are economic (exchanges between neighboring regions and between village and town), social (large population movements from people fleeing from adverse historical conditions), cultural (influences of the urban environment, of the folklore of the neighboring nationalities and, last but not least, from the media – gramophone, radio, television, festivals)⁴.

Apart from the already mentioned melodies, which may be considered as modern style precisely because of their origin from other folkloric areas, we have identified within the old-style repertoire from Pădureni several well-represented melodic types, with a sizable number of variants, also originating from other more or less neighboring areas.

The old-style songs in our collection have been grouped into 13 melodic types, the main criteria for organizing the material being the general melodic profile, determined by the placement of cadences and the relationships between them, and then further criteria involving the architectural, sound and rhythmic structure:

- linear melodic profile: melodic types 1 - 7;
- descending melodic profile: melodic types 8-11;
- vaulted melodic profile: melodic type 12;
- combined vaulted melodic profile: melodic type 13.

In the following, we will discuss five melodic types, respectively five melodies, very well-known in their areas of origin, but which have been skillfully taken over by the people of Pădureni. This skill is reflected in the way in which

⁴ Emilia Comișel, *Folclor muzical (Musical Folklore)*, Editura Didactică și Pedagogică, Bucharest, 1967, p. 335-336.

the melodies were adopted, processed, adapted or transformed, aspects which primarily involve architectural construction, rhythmic changes and, last but not least, the specific ornamental and interpretive style specific to singers of the Pădureni area.

1. The first melodic type, with extra-Carpathian influences

The Pădureni collection features a distinct melodic type with a linear melodic profile (VII VII VII 1), supported by 14 melodic variants. Within the musical typological classification of the repertoire of non-occasional songs, this would be melodic type no. 3. Melodies in this category are characterized by a build of four melodic lines (ABCD), constituted on the principle of chaining, free rhythm (*parlando-rubato*) and an Aeolian sound structure with subfinal. The special element here is the presence of the refrain *Lino, Leano, draga mea*, placed on melodic lines 2 and 4, but with a different musical content. Compared against the vast musical material in the collection, this regular tetrapodic refrain has distinctive features, both musically and literally:

E.g. 1

Lunca Cernii, HD
Neidoni Mariana, 21

$\text{♩} = 52$

Frun - zu - li - ță de su - sa - iu,
Li - no, Lea - no, dra - ga me!
Ci - nă - ră mă mă - ri - ta - iu,
Li - no, Lea - no, dra - ga me!

PAD 468 *Cul. Ișfănoni R., 1982, Tr. Stan A.*

Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara*, no. 394

If we study the refrains in the 14 variants of this melodic type, we will see that they are really *pseudo-refrains*, as some melodic variants only feature chained verses. On this phenomenon of replacing verses with refrains or vice versa, Ileana Szenik stated: “when the number of syllables of the replacing refrain is equal to that of the verse, the melodic line remains unchanged (of course, changes may occur between variants, but not beyond the scope of non-essential variation)”⁵.

In addition to this, the following synoptic table showing the variants and their respective place of collection highlights the wide territorial spread of the melody (10 villages), as well as its continuity over time, as variants were recorded in both field research campaigns (Rusalin Işfănoni in the 1980s and Ioan Bocşa and Alina Stan in 2017):

Table 1

Song number	Title of melody	Year of collection	Place of collection	Notes
no. 388	<i>Ce mi-i drag nu mi-i urât</i>	1982	Bătrâna, HD	songs with no refrain
no. 389	<i>Duce-m-aş pân uneva</i>	1984	Socet, HD	
no. 390	<i>Badeo, când îi auzî</i>	1983	Cerbâl, HD	
no. 391	<i>Io nu poci cânta ca cucu</i>	2017	Poiana Răchitelii, HD	
no. 392	<i>Pădure, dragă pădure</i>	2017	Poiana Răchitelii, HD	
no. 393	<i>Pare-mi rău c-am bătrânit</i>	1986	Bătrâna, HD	the refrain is on melodic lines 2 and 4
no. 394	<i>Tinără mă măritai</i>	1982	Lunca Cernii, HD	
no. 395	<i>Tinără mă măritai</i>	2017	Hăşdău, HD	
no. 396	<i>Tinără mă măritai</i>	2017	Hăşdău, HD	songs with no refrain
no. 397	<i>Dac-aş fi cântat ca cucu</i>	2017	Ruda, HD	
no. 398	<i>Focu m-o pus să mă-nsor</i>	2017	Feregi, HD	
no. 399	<i>Du-te, soare, la sfinţit</i>	2017	Cerişor, Lelese, HD	
no. 400	<i>Ce mai soacră-mi căpătai</i>	1980	Dăbâca, HD	
no. 401	<i>Pe deal cătă Măgura</i>	2017	Dăbâca, HD	the refrain is on melodic line 4 (<i>Şai, lai la...</i>)

**Variants of melodic type no. 3 in the Ioan Bocşa, Alina Stan,
Traditional Vocal Music from the Pădureni Land, Hunedoara collection**

⁵ Ileana Szenik, *Amplificarea strofei melodice în unele tipuri ale cântecului propriu-zis (Amplification of the melodic stanza in some types of the proper song)*, in *Studii de Etnomuzicologie (Ethnomusicology Studies)*, vol. I, Editura MediaMusica, Cluj-Napoca, 2008, p. 63.

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Among the variants of this melodic type, one was interpreted in a more cursive manner, with a precisely measured rhythm, respecting the elementary rhythmic structure of 8 eighths, with only the final sounds being drawn out. This may be due to the informant's advanced age, but the lack of rubatization inside the verse gives us justification to see this variant as a form of transition to the modern-style song. Discussing such rhythmic transformations in their course on *Romanian Musical Folklore*, Gheorghe Oprea and Larisa Agapie advance the following considerations: "Generally speaking, there is a tendency towards measure, towards symmetry. This means that, in addition to the parlando-rubato system, which was favored by the old style, the syllabic giusto is gaining ground, and some songs can be described in terms of constant measures. The mensural (Western) system emerges through the transformation of the durations that characterized the traditional systems: for example, the two basic units of the syllabic giusto and parlando-rubato systems, which were in a ratio of 1/2 or 2/1 and indivisible (eighth-fourth), can change this way: dotted fourth, eighth"⁶:

E.g. 2

Poiana Răchițelii, HD
Poiană Mărioară, 80

$\text{♩} = 72$

ei, Pă - du - rișe, dra - gă pă - du - rișe,
Pă - du - rișe, dra - gă pă - du - rișe,
ei, La - să nu - m-on drum pin cí - ũe,
La - să nu - m-on drum pin cí - ũe.

Var. 1)
str. 2 în cont.

PAD 153 *Cul. Bocșa I., Stan A., 2017, Tr. Stan A.*

Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, no. 392*

⁶ Gheorghe Oprea, Larisa Agapie, *Folclor muzical românesc (Romanian Musical Folklore)*, Editura Didactică și Pedagogică, Bucharest, 1983, p. 340.

Attempting to identify the origin of this refrain, very different from those of other Pădureni songs, we found a melody called *Spune, afurisito, spune*, originally sung by the Gorj singer Maria Lătărețu. Her piece, with the same refrain (*Leano, Leano, draga mea*) and similar melodic features, was included in the “Fonoteca de Aur” collection, probably a recording from the inter-war period which was most certainly broadcast on the radio in the 60s:

E.g. 3

♩ = 76

Spu-ne-a-fu-ri - si - t-o, spu - ne, Lea - no, Lea - no, dra - ga mea,

De mai ai al - tu pe lu - me, Lea - no, Lea - no, Lea - no, dra - ga mea,

De mai ai al - tu pe lu - me, Lea - no, Lea - no, Lea - no, dra - ga mea.

***Spune, afurisito, spune (Maria Lătărețu),
musical transcription Alina Stan***

If we compare this piece coming from Gorj, which is given the character of a dance melody (*sârba*), with the variants collected from Pădureni, we may find the similarities in the general melodic line (Aeolian sound structure, with subfinal) and in the presence of the refrain (*Leano, Leano, draga mea*), which stays the same in terms of both melodic profile and literary content. The changes occurring in the Pădureni variants target the rhythm and the build; also, the song's literary text is totally different.

2. The second melodic type, with extra-Carpathian influences

The second old-style song with extra-Carpathian influences from the Pădureni collection corresponds to melodic type no. 10 and includes five melodic variants. These melodies were recorded in both field research

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campaigns and from different communities, which comes to prove that such “transformations” cannot be assigned to the intervention of a single informant, nor can they be seen as an “invention” of one particular singer:

Table 2

Song number	Title of melody	Year of collection	Place of collection	Notes
no. 461	<i>Pădure, dragă pădure</i>	2017	Poienița Voinii; HD	songs with no refrain
no. 462	<i>Câte păsări cântă-n codru</i>	2017	Vadu Dobrii, HD	
no. 463	<i>De ce, mamă, m-ai făcut?</i>	2017	Ruda, HD	
no. 464	<i>Când eram în vremea me</i>	1984	Socet, HD	the refrain consisting of interjections is on melodic line 3
no. 465	<i>Apleacă-te, nană-n holdă</i>	2017	Cerbăl, HD	

Variants of melodic type no. 10 in the Ioan Bocșa, Alina Stan, Traditional Vocal Music from the Pădureni Land, Hunedoara collection

This melodic type is characterized by a general melodic profile that is either descending (3 VII VII I) or vaulted combined (7 VII 7 1), a build of four melodic lines (ABCD) and an Aeolian sound structure. The distinctive element, similar to the melodic type analyzed above, is the refrain, which in this case is short and consists of an interjection only: *Ai hai!*⁷ The rhythm specific of this melodic type is free, parlando-rubato, but the variant that we selected for means of comparison is a distinct one, with a syllabic giusto rhythm and elongated values only at the end of the melodic lines:

⁷ This particular type of refrain was analyzed in the study Alina Stan, *The Old-Style Song in the Pădureni Land, Hunedoara. A Melodic Type with Refrain Resulted from Melodic Interjections*, in “Studia Universitatis Babeș-Bolyai. Musica”, no. 2, 2021, pp. 277-296.

E.g. 4*Cerbăl, HD*
Costa Jenia, 64

$\text{♩} \approx 136$

A - plea - că - ce, na - nă-n hol - dă,
A - plea - că - ce, na - nă-n hol - dă,
Ei, hei!
Nu sta dreap - tă ca o jor - dă!

PAD 130 *Cul. Bocșa I., Stan A., 2017, Tr. Stan A.***Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, no. 465***

This melody is, in fact, a variant of a widely circulating song (probably also recorded in the inter-war period), *Pe drumu Banatului*, Maria Lătărețu from Gorj was singing it a dance song (*sârba*). The same melody is even better known as interpreted by Nineta Popa, a singer from the Loviștei Land (Vâlcea County), who gives it a different character: she sings it much slower, changing it from a dance melody, into a “listening” song:

♩ = 72

Pe dru - mul Ba - na - tu - lui,
Trec o - i - le ba - diu - lui, măi,
Ei, hai,
Trec o - i - le ba - diu - lui, măi.

Pe drumul Banatului (Nineta Popa)
musical transcription by Alina Stan

Comparing the two musical examples, we can see that the melodic line stays almost the same, the cadential profile and the structural composition are almost identical, the only change being in the rhythm. Regarding the short interjectional refrain, which is a characteristic feature of the melody, Ileana Szenik noted the following: “The variability of the metric of the refrain does not throw the rhythmic and metrical-musical unity of the stanza off balance, since in well-crystallized forms the overall duration of each refrain corresponds to one of the formulas constituted on the measure of the ordinary verse and which in most cases is present in the stanza”⁸.

In this example, too, the literary text of the song differs from that of the original one.

⁸ Ileana Szenik, *Structura ritmică în cântecul propriu-zis de stil modern și nou (The Rhythmic structure in the old style and modern style proper song)*, in *Studii de Etnomuzicologie (Ethnomusicology Studies)*, vol. III, Editura MediaMusica, Cluj-Napoca, 2008, p. 28.

3. The third melodic type, with extra-Carpathian influences

The third old-style song with extra-Carpathian influences in the Pădureni collection is related to melodic type no. 11 due to its descending melodic profile, but it is unique in that the cadences are placed in the middle/high register (major hexachord with cadence on the first step). The rhythm is quasi-measured, with a predominance of the elementary rhythmic series, elongations occurring mainly at the end of the melodic lines:

E.g. 6

Cerișor, HD
Vinca Cosana, 84
„a lu' Chici”

♩ ≈ 96

pi, Că - ră - ru - ie pi su gruī, mă,
Că - ră - ru - ie pi su gruī, mă,
(ii), Și n-am pin - tru șinī s-o suī, măi
Și n-am pin - tru șinī s-o suī, măi.

PAD 091 *Cul. Bocșa I., Stan A., 2017, Tr. Stan A.*

Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, no. 483*

The interpretation belongs to the informant Cosana Vinca, from the village of Cerișor, who received the distinction of Living Human Treasure in 2021. Even a non-knowledgeable listener listening to this recording would have no troubles identifying the melody as belonging to the local repertoire, thanks to the interpretation in style and to the guttural, chesty emission. In reality, the melody is taken from the repertoire of a well-known singer from

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the Mehedinți area, Domnica Trop. *M-a mânat mama la vie* is a “listening” song with a free vocal interpretation; the rhythm of the accompaniment is that of the *sârba* dance:

E.g. 7

hei, M-a mâ - nat ma - ma la vi - e,
M-a mâ - nat ma - ma la vi - e, a,
hăi, Să iau stru - gur și-o la - mâ - e,
Să iau stru - gur și-o la - mâ - ie.

***M-a mânat mama la vie* (Domnica Trop),
musical transcription Alina Stan**

The two melodies are almost identical rhythmically and melodically, except for the cadence of the second melodic line and the initial formula of the fourth melodic line. The effect of Cosana Vinca’s “taking over” of this melody consisting in bringing a new literary text and, as mentioned, singing it in the particular style specific to the Pădureni area.

4. The fourth melodic type, with Banat influences

The fourth old-style song in the Pădureni repertoire analyzed herein is a very popular one, supported by 11 melodic variants. In the collection, it corresponds to melodic type no. 11, characterized by an overall descending melodic profile, Aeolian sound structure with fluctuating C/C#, free rhythm (*parlando-rubato*) and build of four melodic lines, made up either by repetition (AABB) or by chaining (ABCD):

E.g. 8

Cerbăl, HD
Ianc Coșana, 47

$\text{♩} = 56$

Tran - da - fi - re cu trei fi - r'e,

ai, Tran - da - fi - re cu trei fi - r'e,

Nalt îi ba - đea șî-i sub - țî - r'e,

ă, Nalt îi ba - đea șî-i sub - țî - r'e.

Var. 1)
str. 2 în cont.

PAD 423 *Cul. Ișfănoni R., 1984, Tr. Stan A.*

Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, no. 469*

The identified melodic variants are sung on totally different literary texts and were collected during the two previous mentioned campaigns (Rusalin Ișfănoni and Ioan Bocșa / Alina Stan), also collected from different communities:

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Table 3

Song number	Title of melody	Year of collection	Place of collection	Notes
nr. 466	<i>Cine-o făcut drum pă munte</i>	2017	Bătrâna, HD	songs with no refrain, exception no. 471
nr. 467	<i>Co' pă Dealu Vadului</i>	2017	Poienița Voinii, HD	
nr. 468	<i>Pă marginea Dunării</i>	2017	Cerișor, HD	
nr. 469	<i>Nalt îi badea și subțire</i>	1984	Cerbăl, HD	
nr. 470	<i>Deasupra capului meu</i>	2017	Cerișor, HD	
nr. 471	<i>De-ai fi, badeo, om viteaz</i>	2017	Cerișor, HD	
nr. 472	<i>Ardă-te focu de lume</i>	1981	Lelese, HD	
nr. 473	<i>Să poci io cânta ca cucu</i>	1981	Lelese, HD	
nr. 474	<i>Nu mă mai judece nime</i>	1983	Cerbăl, HD	
nr. 475	<i>Lume, lume și iar lume</i>	1982-1983	Lelese, HD	
nr. 476	<i>Vină, badeo-n șezătoare</i>	1981	Lelese, HD	

**Variants of melodic type no. 11 in the Ioan Bocșa, Alina Stan,
Traditional Vocal Music from the Pădureni Land, Hunedoara collection**

This melodic type also features one very interesting variant with refrain on the third melodic line, AABrC. Metrically, on the same melodic profile, by cumulating the first two metrical feet, a regular tripodic refrain is molded:

E.g. 9

Cerișor, HD
 Vinca Cosana, 84
 „a lu' Chici”

♩ = 82

păi, Țe-ai fi, ba-țeo, om vi-tețaz, mă,
 i, Țe-ai fi, ba-țeo, om vi-tețaz, mă,
 Hai, hai, do-ru-le!
 Fa-ș-ai fân-tă-n pârlaz, mă.

PAD 093 *Cul. Bocșa I., Stan A., 2017, Tr. Stan A.*

Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, no. 471*

Originally, this melodic type is a more or less faithful rendition of a famous melody from the Banat area, *Deasupra de Reșița*, from the repertoire of the singer Dumitru Constantin, song released on Electrecord in 1969. The cadential profile and the melodic line are similar, the differences are only noticeable in the internal rhythmic-melodic variations:

(ăi), Dea - su - pra de Re - și - ța, măi,
Fru-mos cân - tă cin - te - za, măi,
ai, Și cân - tă la doi voi - nici, măi,
Că s-or în - su - rat pe-a - ici, măi.

***Deasupra de Reșița* (Dumitru Constantin)
musical transcription Alina Stan**

5. The fifth melodic type, with Banat influences

The last musical example to be analyzed is song no. 442, *Drag mi-i mie primăvara*, a unique variant in the collection. The melody is in major, with a cadence on the second step, a typical Banat sonority, free rhythm (*parlando rubato*) and a structural composition that is much enlarged due to the repetition of its constituting elements: AAvBCBCBC.

The first aspect that draws our attention is the content of the literary text, as for instance these verses:

Și vorbește toată țara (And the whole country is talking)

Că-i frumoasă Hunedoara! (That Hunedoara is beautiful!)

This laudatory text has most certainly emerged during the communist era, due to village communities participating in the famous “Cântarea României” (*Praising Romania*) festival:

E.g. 11

Bătrâna, HD
Benteu Aron, 47

♩ ≈ 54

aū, Drag mi-î mi - e pri - mă - va - ra

aū, Şi doi - na cân - ta - tă sa - ra

aū, Şi co - dru cân în - ver - zăş - t'e,

Mărg la mân - dra, mă iu - beş - t'e

aū, Şi vor - beş - te toa - tă ța - ra

Că-î fru - moa - să Hu - né - doa - ra.

PAD 523 *Cul. Herciu R.*, 1986, *Tr. Stan A.*

Ioan Bocşa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, 442*

In reality, the melody is a variant of a well-known love song from Banat, *Deschide, mândră, fereastra*, first sung by Iosif Puşchiţă (TVR Archive 1973). The original version features short supporting refrains after the first and third melodic lines, specific to the Banat area, an element that got lost in the Pădureni version. The architectural structure is much tighter (AAKBak) and there is a much richer ornamentation (melodic notes and multiple appoggiaturas):

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E.g. 12



Des - chi - de, mân - dro, fe - reas - tra, Și-au,
Că-ți dau foc să-ți ar - dă ca - sa,
păi, Să ar - dă ca - - sa spră ci - ne,
păi, Și-au au au
Cum ar - de i - ni - ma-n mi - ne.

Deschide, mândră, fereastra (Iosif Pușchiță)
musical transcription Alina Stan

Conclusions

The analytical presentation of these five melodic types circulating in the Pădureni Land highlights a “mechanism” of adopting and adapting songs from other folkloric areas, showing how they have been changed to fit the local style. Even in the absence of written information to document the age of the original versions, the recordings on YouTube with the respective singers – Maria Lătărețu (Gorj), Nineta Popa (Vâlcea), Domnica Trop (Mehedinți), Dumitru Constantin and Iosif Pușchiță (Banat) prove that these songs were performed and recorded in the inter-war period or in the following decades, but certainly no later than the 1970s, in their areas of origin. Thus, their Pădureni counterparts stem either from the Rusalin Ișfănoni campaign in the 1980s or from the Ioan Bocșa/Alina Stan campaign in 2017; there were no variants reported from earlier collecting campaigns (Emilia Comișel in the

1950s or Béla Bartók in the 1913). These melodies could have been easily picked up through the media or through the quite frequent folk festivals of those years.

In conclusion, the process of adopting and adapting these melodies with different origins concerns the following aspects:

- the melodic line of the original version is largely preserved;
- the refrain is retained as a distinctive element (where appropriate);
- the cadential system is preserved;
- for the variants with Banat influence, the free rhythm is preserved; dance melodies tend to be changed into slower, more lyrical “listening” song (*doina*);
- changes only occur as rhythmic-melodic or architectural variations;
- all the adapted variants bring along an entirely different literary content;
- the interpretation manner is unmistakably Pădureni-style: singing in a chesty, guttural voice, specific ornamentation, and, last but not least, 'putting full voice and soul' into these songs, showing just how much people enjoyed singing them.

Translated into English by Monica Hriscu

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