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TRADITIONAL DANCE MUSIC OF ROMANIANS IN VOJVODINA¹

Abstract: Thus far, the traditional dance music of Romanians living in Vojvodina, in the Republic of Serbia, have not been the subject of any major ethnomusicological research. Hence the twofold purpose of this paper: a classification and morphological peculiarities of the known dance tunes is presented on the basis of the available ethnomusicological, ethnochoreological and ethnological literature, data obtained from informants, published notational records and personal field research. Special attention is devoted in this respect to the diachronic and synchronic processes, starting with the phonographic recordings and notational documents made by Béla Bartók in this region in 1912, via diverse musical instruments from the folkloric practices of Romanians from Vojvodina to the latest trends present/registered in the domain of tunes for traditional dances. Moreover, the paper addresses the factors which have contributed to the preservation of music intended for dancing and of the dances themselves, the melodic and rhythmic patterns, as well as those factors which have had an impact on the evolution of these dances, the means of expression in their interpretation (ornaments, dynamic, articulation), metro-rhythmic patterns, tempo and

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agogics, plus the contexts in which traditional Romanian dances are performed today. Dance music is considered in the light of cross-influences taking place in Vojvodina in the relationship to other cultures, its contacts with art music, and its practice on industrially-manufactured instruments such as the *taragot*, accordion, clarinet and saxophone, since these have become part of the musical accompaniment to the dance performances of Romanians from Vojvodina. The paper responds to a focus on – “the interplay between the creators of music and dance and its impact on the ways in which values are shaped in this context”.

Key words: Traditional dance tunes, *aksak* rhythm, phonographic recordings, wedding dances, melodic-rhythmic motifs, virtuoso dance tunes

Introduction

Language, customs, songs, dances and folk costumes – those are distinctive features of peoples and ethnic communities. In that light, traditional dance tunes are a major element of the national/ethnic identity of the Romanians living in Vojvodina. To facilitate a better insight into the context, a brief outline on the geographical, historical and demographic features of Vojvodina would be necessary.

The Autonomous Province of Vojvodina is one of the most heterogeneous regions in Europe. In this region, in the north of Serbia and the south-eastern part of the Pannonian Plain, 26 nationalities and/or ethnic groups live. Of the more than two million inhabitants, Serbs prevail in number (around 1.200,000), followed by Hungarians, Slovaks, Romanians, Ruthenians/Rusyns, Croats, Romanies, Ukrainians, Montenegrins, Macedonians and others. The territory of Vojvodina covers 21,614 square kilometres, i.e. 29.9 % of Serbia². It borders on Hungary in the north, Romania in the east, Croatia in the west and Bosnia-Herzegovina in the southwest. The rivers Danube, Sava and Tisa stretch along its three sub-regions – Banat, Bačka and Srem/Syrmia. A great impact on Vojvodina’s population – which continuously changed due to the many tribes, peoples, cultures and ruling states that dominated the territory – was exerted by the Byzantine³, Oriental⁴ and Aus-

² See: *Statistical Office of the Republic of Serbia*, <http://popis2011.stat.rs/?lang=en>, accessed on 28/2/ 2024.

³ Gheorghe Ciobanu, *Studii de etnomuzicologie și bizantologie*, București, Editura muzicală a uniunii compozitorilor, 1974, 418–439 [Gheorghe Ciobanu, *Studies in Ethnomusicology and Byzantinology*].

⁴ Милан Вранић, “Уводне напомене и подаци за етногенезу народа и народности

trian/Austro-Hungarian Empires⁵, and to some extent even that of the Antiquity⁶. In spite of the tempestuous history and diverse cultural influences, these national communities persisted in the preservation of their cultural identities, including the features of their respective musical/folklore heritages.

The same can be said of the traditional dance tunes fostered by the Romanians living in Vojvodina, which have not been the subject of any major ethnomusicological research thus far. On the basis of the available literature, data obtained from informants, published notational records and personal field research of the writer, in this study the traditional dance tunes will be listed and classified, and their basic morphological peculiarities will also be spotlighted. As dancing is a syncretic phenomenon which unifies “lyrics, tune and movement”,⁷ this paper will also consider some elements that concern the dancers’ formations and roles, occasions for practising dances and their musical accompaniment.

The origins of the Romanians in Vojvodina is varied, and the fact is reflected in the types of their dances, traditional dance tunes, the roles of the dancers and the folk costumes worn. Three groups are discernible: the Romanians of Banat (largest in number), Transylvania/Erdely and Oltenia. Some villages/settlements in the vicinity of Vršac were mentioned in historical sources as early as the 14th century (e.g. Kuštilj, Vojvodinci, Markovac, Mali Žam, Grebenac) and they can with certainty be claimed to have been

у Војводини (XVIII–XIX в.)”, у: Душан Недељковић (ур.), *Раг XX конгреса Савеза удружења фолклориста Југославије у Новом Саду*, 1973, Београд, Савез удружења фолклориста Југославије, 1978, 5–13 [Milan Vranić, “Introductory Notes and Data on the Ethnogenesis of the Peoples and Nationalities in Vojvodina (18th–19th Centuries),” in: Dušan Nedeljković (Ed.), *Proceedings of the 20th Congress of the Union of Folklorists’ Associations of Yugoslavia in Novi Sad, 1973*].

⁵ Nice Fracile, “The Manners of Performance in Historical Recordings of the Serbian and Romanian Traditional Music”, in: Anica Medaković (Ed.), *Proceedings of the Regional Conference Research, Preservation and Presentation of Banat Heritage: Current State and Long Term Strategy, Vršac, Serbia, 17/19 November 2011*, Vršac, City Museum of Vršac, 2012, 157–164.

⁶ Нице Фрациле, *Трајом античких метричких стоја: компаративна етномузиколошка истраживања*, Нови Сад, Универзитет у Новом Саду, Академија уметности, 2014, 23–64 [Nice Fracile, *In the Wake of Classical-Antiquity Metric Feet – A Comparative Ethnomusicological Study*].

⁷ Слободан Зечевић, *Српске народне игре*, Београд, Вук Караџић – Етнографски музеј, 1983, 9 [Slobodan Zečević, *Serbian Folk Dances*].

the oldest communities of Romanians from Banat.⁸ Most of the other Romanian-settled villages/towns were established during the 18th century. Today, Romanians live in 35 villages/towns in Vojvodina, as either a local majority or minority people, and usually with Serbs, as well as in Ovča, a suburb of the City of Belgrade.⁹ As recorded in the Census of Population, Households and Dwellings of Serbia carried out in 2022, 19,595 Romanians lived in Vojvodina at the time.¹⁰

Like in the cases of other ethnic communities, melographers of traditional music of Romanians in Vojvodina in the early 20th century mostly focused on vocal traditions. This cannot be said of Béla Bartók, who in the year 1912 produced phonographic recordings and notational transcriptions of 89 tunes – 50 *instrumental* and 39 *vocal*;¹¹ his work was carried out in Petrovasile (now Vladimirovac), Alibunar, Seleuš and Uzdin. Additional ethnomusicological studies dealing with Romanians in Vojvodina were authored by some prominent musicologists/ethnomusicologists from Romania: Nicolae Lighezan, during the period 1927–1939,¹² Ilarion Cocișiu in 1937, Emilia Comișel in 1941, Constantin Brăiloiu in 1955 and Ghizela Sulișteanu in 1972.¹³

⁸ Flora Radu, *Dijalektološki profil rumunskih banatskih govora sa vršačkog područja*, Novi Sad, Matica srpska, 1962, 35–44 [Flora Radu, *Dialectological Profile of Romanian Banat Dialects from the Vršac Area*].

⁹ This does not mean that there are no smaller groups of Romanians living elsewhere in Vojvodina. For more on the origin and spread of particular groups of Romanians in Vojvodina, see: Mirjana Maluckov, *Rumuni u Banatu*, Novi Sad, Vojvođanski muzej u Novom Sadu, 1985, 29–34; 35–45 [Mirjana Maluckov, *Romanians in Banat*].

¹⁰ The official Census of Serbia's population figures have been published online: Демографија Војводине [Demographics of Vojvodina],

https://sr.wikipedia.org/wiki/демографија_војводине#, accessed on 13/12/2024.

¹¹ Нице Фрациле, “Записи Беле Бартока са банатских простора”, *Зборник Мајице српске за сценске уметности и музику*, 16–17, 1995, 55–65 [Nice Fracile, “Béla Bartók's Transcriptions from the Banat Region”, *Matica srpska Journal of Stage Arts and Music*].

¹² Ion Lelea, *Categorii funcțional-tematice și structurale ale folclorului iugoslav și românesc*, Novi Sad, Societatea de limba română din Voivodina, Republica Serbia, 1995, 63 [Ion Lelea, *Functional-Thematic and Structural Categories of Yugoslav and Romanian Folklore*].

¹³ For more, see: Нице Фрациле: “Вокална традиција Румуна у Војводини (трајања, промене, прожимања)”, у: Сања Радиновић, Димитрије О. Големовић (ур.), *Музичка и играчка традиција мултиетничке и мултикултуралне Србије*, Београд, Факултет музичке уметности, Катедра за етномузикологију, 2016, 336–337 [Nice Fracile, “The Vocal Tradition of Romanians in Vojvodina (Durations, Changes, Intertwinings)”, in: Sanja Radinović, Dimitrije O. Golemović (Eds), *Musical and Dance Tradition of Multi-ethnic and Multicultural Serbia*].

Except for the transcriptions of Romanian songs provided by Ghizela Sulițeanu, there is unfortunately no available information on whether the musical-folkloric materials of others have been published. Despite the fact that intense ethnomusicological research related to this national community started as late as in the 1980s, when specialized publications about the musical-folklore material of the Romanians in Vojvodina appeared, which primarily was concerned with vocal and less instrumental practices,¹⁴ one still cannot speak about a systematic and organized ethnomusicological approach, as in Vojvodina there is no institute that deals with folklore research. Some concise yet rare descriptions of the patterns of *some* Romanian dances with corresponding notational records of traditional tunes can be found in the collections of the Union of the Musical Societies of Vojvodina (*Savez muzičkih društava Vojvodine* and Marinko Popov);¹⁵ as to the repertory and contextual features of dance performances, they were written about by ethnochoreolo-

¹⁴ Trandafir Jurjovan, *Folclor muzical românesc din Ovcea*, Ovcea, Societatea cultural-artistică "Steaua", 1983, 83–330 [Trandafir Jurjovan, *Romanian Musical Folklore from Ovcea*]; Nice Fracile, *Vokalni muzički folklor Srba i Rumuna u Vojvodini: komparativna proučavanja*, Novi Sad, Matica srpska, Udruženje folklorista Vojvodine, 1987, 145–452 [Nice Fracile, *Vocal Musical Folklore of Serbs and Romanians in Vojvodina: Comparative Studies*]; Lelea, op. cit.; Mircea Măran, Eugen Cinci, Mircea Samoilă, *Lăutarul Ion Durăin*, Vladimirovaț/Seleuș, Căminul cultural Vladimirovaț, Căminul cultural Seleuș, 2005, 69–73 [Mircea Măran, Eugen Cinci, Mircea Samoilă, *The Fiddler Ion Durăin*].

¹⁵ This refers to the collections of Serbian, Bunjevci, Hungarian, Slovak, Rusyn and Romanian dances. For more on the dances of Vojvodina's Romanians, see: Dobrivoje Putnik i dr., *Zbirka obrazaca igara naroda i narodnosti SAP Vojvodine: srpske, mađarske, slovačke, rumunske i rusinske*, Novi Sad, Savez muzičkih društava Vojvodine, 1981, 35–43 [Dobrivoje Putnik et al., *Collection of Dance Patterns of the Peoples and Nationalities of SAP Vojvodina: Serbian, Hungarian, Slovak, Romanian, and Ruthenian*]; Dobrivoje Putnik i dr., *Zbirka srpskih, bunjevačkih, mađarskih, slovačkih, rusinskih i rumunskih igara 1*, Novi Sad, Savez muzičkih društava Vojvodine, 1988, 44–49 [Dobrivoje Putnik et al., *Collection of Serbian, Bunjevac, Hungarian, Slovak, Ruthenian, and Romanian Dances*, vol. 1]; Dobrivoje Putnik i dr., *Zbirka srpskih, bunjevačkih, mađarskih, slovačkih, rusinskih i rumunskih igara 2*, Novi Sad, Savez muzičkih društava Vojvodine, 1989, 68–82 [Dobrivoje Putnik et al., *Collection of Serbian, Bunjevac, Hungarian, Slovak, Ruthenian, and Romanian Dances*, vol. 2]. Also, several notational records of Romanian dance tunes from Vojvodina have been published in this book: Marinko Popov, *Melodije igara Srbije 8: Melodije igara Vojvodine*, Gornji Milanovac, Tipoplastika – Beograd, Centar za proučavanje narodnih igara Srbije, 2005, 39–45 [Marinko Popov, *Dance Melodies of Serbia 8: Dance Melodies of Vojvodina*].

gist Milica Ilijin, ethnologist Mirjana Maluckov and in parts of some monographs dealing with particular villages inhabited by Romanians.¹⁶

From an ethnochoreological standpoint, it is important to mention a paper by Vesna Karin¹⁷ and a study by Selena Rakočević¹⁸. Elsewhere I have studied some of the traditional dance tunes of Vojvodina's Romanians, their instrumental accompaniment and the occasions in which they are practiced.¹⁹

As there is a process of interaction between traditional dance and dance music which has for years been in progress, I find it recommendable to first consider particular classification, typological, formational and contextual features of the dances practiced by Romanians in Vojvodina (1), and then to analyse the performers of dance music (2) and its structural-formal characteristics (3).

¹⁶ Romanian dances have been presented and taught at a number of seminars held by the Training Centre for Serbian Folk Dances (Centar za učenje narodnih igara Srbije) and those organized by the Amateur Association of Vojvodina. Селена Ракочевић: “Савремена пракса Румуна у Доњем Банату у Србији: бал под маскама у селу Гребенац”, у: Радиновић, Големовић (ур.), *op. cit.*, 385–386 [Selena Rakočević, “The Contemporary Practice of Romanians in Lower Banat, Serbia: *The Masquerade Ball in the Village of Grebenac*,” in: Radinović and Golemović (Eds), *op. cit.*].

¹⁷ Vesna Karin: “Igre u Vojvodini”, u: Veselin Lazić (ur.), *Plesni folklor u Vojvodini*, Novi Sad, KID “Pčesa”, 2009, 259–266 [Vesna Karin, “Dances in Vojvodina,” in: Veselin Lazić (Ed.), *Dance Folklore in Vojvodina*].

¹⁸ Cf. Ракочевић, *op. cit.*, 385–418.

¹⁹ Нице Фрациле, “Музичка традиција банатских Румуна”, у: Оливера Васић, Димитрије О. Големовић (ур.), *Народне игре Србије*. Свеска 1, Београд, Центар за учење народних игара Србије, 1991, 107–121 [Nice Fracile, “The Musical Tradition of Banat Romanians”, in: Olivera Vasić, Dimitrije O. Golemović (Eds), *Folk Dances of Serbia*. Book 1]; Nice Fracile, “Prinsu-n j'ioc – The first adult chain dance, a Romanian custom in Vojvodina, Yugoslavia”, in: *The 3rd International Symposium “Music in Society” (Sarajevo, October 24–26, 2002)*, Sarajevo, Musicological Society of the FBiH, Academy of Music in Sarajevo, 2003, 152–156; Nice Fracile, “Prinsu-n j'ioc” (‘aufgefangen im Tanz’) – Brauchtum der Rumänen aus der Woiwodina /Serbien”, in: *Musikkultur und ethnische Vielfalt im Südosteuropa des 19. and 20. Jahrhunderts – Einflüsse deutscher Musik*, Sibiu – München, Edition Musik Südost, 2007, 86–97 [Nice Fracile, “The First Adult Chain Dance, a Romanian Custom in Vojvodina, Serbia”, in: *Music Culture and Ethnic Diversity in Southeast Europe in the 19th and 20th Centuries – Influences of German Music*].

Classification, typological, formational and contextual features of dances practiced by Romanians in Vojvodina

Insights into the related literature available and personal field research have enabled me to ascertain that, in the second half of the 20th century, the basic repertory of Vojvodina's Romanians was made up of *specific dances* and *everyday dances*; this conclusion resulted from a corpus of 63 dances, but the number of dance tunes is by far greater than that.²⁰

1. *Specific dances* are performed on special occasions and in private groups, mostly at wedding and baptismal celebrations. They are easy to discern, as almost every dance has a *specific* tune of its own and a corresponding dancing pattern. Since they are performed less frequently, their tunes, mostly diatonic in structure, have undergone lesser changes and fall within the earlier musical layer: *cărăbășasca*, *poșovaica*, *duda*, *duba*, *cârligu*, *cioara*, *pipieriu* and many others.²¹
2. *Everyday dances* are performed on Sunday dancing parties in the villages and annually on Easter Day, when young girls and boys debut

²⁰ Since Romanians in Vojvodina use three different vernaculars – Banatean, Transylvanian and Oltenian – the pronunciations of the names of similar dances differ to greater or lesser extent. For that reason, I have decided to use the literary/standard language in naming the dances. The list is provided in alphabetical order: *ardeleana*, *ardeleana smintită*, *ardeleana cu două fete*, *ardeleana călucerului*, *axionul*, *baba pelega*, *babaleuca*, *bănățana (da furata)*, *bătuta*, *bătuta călucerului*, *bimbieriu (pipieriu)*, *bârlița*, *brâul rădușelor*, *căciulița*, *căluțul*, *călucerul*, *călușul*, *cămila*, *cărăbășasca*, *cârligul*, *cioara*, *de doi (a man and a girl)*, *de doi (a man and two girls)*, *de doi (a man and four girls)*, *da-ntorsu*, *de mână*, *doica fira*, *duba*, *duda*, *dunărica*, *fecioreasca*, *fița*, *furata*, *ghemul*, *hora*, *hora la axion*, *hora miresei*, *iepureasca*, *jocu-n bani*, *leuca*, *păstă bătă*, *pe picior*, *pe loc*, *potcoava*, *pogacea*, *ovceana*, *măgiarătu*, *măzărca*, *măzărca de trei*, *măzărca șchioapă*, *moara*, *piticul*, *perinița*, *poșovaica*, *pupița*, *sirotița*, *șăreghia*, *șchiopul*, *troapa*, *tunu*, *perina*, *piğlaisu (pariglaisu)*, *șăganca*.

²¹ Dances with animal masks could also be included in this category, but they have not been the subject of research for this paper. For more on masked dances, see: Mirjana Maluckov-Ilić: "Klocalica, Šerbulj i Curka, jedna maska u običajima Srba i Rumuna u Banatu", *Rad vojvodanskih muzeja*, 12–13, 1964, 45–65 [Mirjana Maluckov-Ilić, "Klocalica, Šerbulj and Curka: A Mask in the Customs of Serbs and Romanians in Banat", *Proceedings of the Museums of Vojvodina*]; Fracile, *Vokalni muzički folklor Srba i Rumuna u Vojvodini: komparativna proučavanja*, op. cit., 84–85; Niță Frățilă, *Creațiile muzical-folclorice ale românilor din Banatul sârbesc*, Zrenianin, Institutul de Cultură al Românilor din Voivodina, 2021, 124–130 [Niță Frățilă, *Musical-Folklore Creations of the Romanians from Serbian Banat*].

(undergo initiation) at their first adult chain dance (“Prinsu’n j’ioc”),²² at spinning bees and various village fetes. This means that they are performed far more frequently as compared to the *specific dances*. This is probably the reason why their musical structure suffered gradual changes, including development of the melodic line. Another peculiarity manifested in these dances is that they were, musically, based on a large number of varying melodic types of similar dances: *horă*, *axion*, *ardeleană*, *de doi*, *măzărîca*, *învârtita* and others. It is noteworthy that the dances from this group have also been performed as parts of merrymaking at wedding or baptismal parties.²³

Like other peoples, Romanians in Vojvodina have dances that are performed in semicircle or full circle, e.g. *hora*²⁴, *hora la axion*, *axion*, partner/couple dances such as *ardeleana*, *învârtita*, *măzărîca*, as well as the *de doi* with the “couple formation as basic”,²⁵ which could extend into trios (a male and two females) or spotlight the male dancer’s skill in the centre by additional female protagonists, with two or even three females on either of his sides.

Within the group of *specific dances*, *wedding dances* comprise a special subgroup; some of these are still seen performed today, at various fetes and festivals: *bride’s hora* (*hora miresei*), *bride’s money-collecting dance* (*jocu-n bani*), *bănăţana*, *duba*, *poşovaica*, *cârligul* etc. Another subgroup is made up of *men’s dances*: *căluţul*, *troapa*, *bătuta*; the third one includes dances that are by their features related to a particular village, known in scholarly publications as “vernacular dances”;²⁶ *cioara* – Ečka, *piglaisu* – Kuštilj, *doica fira-*

²² For more on this, see: Fracile: “Prinsu-n j’ioc – The first adult chain dance, a Romanian custom in Vojvodina, Yugoslavia”, op. cit., 148–155; Fracile: ““Prinsu-n j’ioc” (‘aufgefangen im Tanz’) – Brauchtum der Rumänen aus der Woiwodina / Serbien“, op. cit., 86–97.

²³ I obtained this testimony from a number of informants and choreographers (Joneaua Barbu, age 64, Kuštilj, Nov. 15, 2017; Katica Barbulov, age 73, Vršac, Nov. 17, 2011, and others).

²⁴ Other Balkan peoples have similar names for the traditional dances performed in a circle/ring or semicircle: *horos/choros/khoros* (Greeks, spelling it χορός), *horo* (Bulgarians), *oro* (Macedonians), and *kolo* (some peoples of the former Yugoslavia). For the definition of the ethnochoreological term *kolo* used by Serbs, Croats, Slovenians and Bosniaks. See: Оливера Младеновић, *Коло у Јужних Словена*, Београд, Етнографски институт САНУ, 1973, 15–17 [Olivera Mladenović, *The Kolo Among the South Slavs*].

²⁵ Ракочевић, op. cit., 387.

²⁶ Ракочевић: “Савремена пракса Румуна у Доњем Банату у Србији: бал под

Vojvodinci, *hora la axion* – Ovča. There is also a smaller group of partner dances taken by the Romanians from other ethnic communities, which have gradually become an integrated part of the dancing repertory of the Romanians living in Vojvodina: *fițca*, *magiarătu*, *sirotița*.²⁷

The most frequent occasion to dance was the village dancing party (“jocu’ în sat”) which was held in every Romanian-settled village in front of the church on Sundays after midday dinner (except during fasting periods). In the vicinity of Vršac, as well as in other villages with Romanian populations of Banat origin, the first to be performed at a village dancing party were the semicircular *hora* and *axion*, in a moderate tempo; what followed were couple dances in faster pacing, such as *de doi* and *măzărîca*.²⁸ In the villages settled by Romanians of Transylvanian origin, some dances, including the

маскама у селу Гребенац”, op. cit., 388; *apud* Andriy Nahachewsky, *Ukrainian Dance. A Cross-Cultural Approach*, Jefferson, North Carolina – London, McFarland & Company, 2012, 34.

²⁷ For more on this, see: Jurjovan, op. cit., 1983, 70; 325–330; Selena Rakočević, *Tradicionalni plesovi Srba u Banatu*, Pančevo, Kulturni centar Pančeva, Gradska biblioteka Pančevo, 2012, 63–66 [Selena Rakočević, *Traditional Dances of the Serbs in Banat*].

²⁸ Among the Romanians living in Banat, the *hora* is a dance that opens various events and includes both young and older people, having a special significance for the community. This dance is performed in a moderate tempo, in one direction; the dancers move forward to the right (80–100 metronome units) and hold hands forming a semicircle or an open circle. The *hora* dance is mostly performed in 2/4 time (since recently, in 6/8, too); the steps are identical with the rhythmic patterns of the musical accompaniment. Then follows the *axion* dance, perhaps because the dancers remain in the same formation. However, differences occur as to the tempo, direction of movement and steps. This dance is faster (about 120 metronome units). Unlike the *hora*, which goes in one single direction, the *axion* takes place in two directions: four steps forward, one back, the next forward, then two back and four forward, after which the pattern is repeated. Both the *axion* and the *hora* belong to the *distributive* rhythmic system and are usually in 2/4 time. The rhythmic patterns of the musical accompaniment of *axion* are not always identical with the dancers’s steps (unlike *hora*), which indicates that the rhythmic accompaniment appeared more recently. For more on this issue see: Putnik i dr., *Zbirka obrazaca igara naroda i narodnosti SAP Vojvodine: srpske, mađarske, slovačke, rumunske i rusinske*, op. cit., 35. Differences also occur between Banatean and other Romanians with regard to the way in which girls’ hands are held while doing the *hora* and *axion* dances: although all dance with their hands held up at shoulder height, the Banatean Romanians hold only two fingers (index and middle) of the girls’ hands and not the whole hand. On the patterns in the couple dances *de doi*, *măzărîca*, *ardeleana*, *duba* and others, see: Putnik i dr., *Zbirka srpskih, bunjevačkih, mađarskih, slovačkih, rusinskih i rumunskih igara 2*, op. cit., 68–82.

overall 'schedule' of the village party, were entirely different. Thus, for instance, in the village of Torak near Zrenjanin, a village dancing party would open not with *hora* but with *ardeleana*. The latter is their favourite, danced very often, and displays variety from both ethnochoreographical and musical standpoints. The *ardeleana* is followed by the couple dances *pră loc*²⁹ then *învârtita*, while *hora* is performed at the end.³⁰ It was through the process of acculturation and the simultaneous/joint participation in various cultural events and festivals that the mutual adoption of dances and, thereby, dance tunes took place: Romanians of Banat origin adopted some dances of Romanians hailing from Transylvania, and vice versa. Yet the basic corpuses of the dances of the two groups have retained their original characteristics in terms of both choreographic and musical features.

The dancers' roles in couple dances are identical, regardless of their origin. It was the male who had full freedom of initiative as to the way in which the dancing was going to take course, while the girl/woman subordinated to his 'commands'. The man was the person who chose the girl(s) he would dance with, who paid the musicians for his favourite dance to be played, who improvised and 'ornamented' his steps while doing the dance, 'dictating' the number, direction and place of his female partner's rotation(s) – one or two turns, leftwards or rightwards, in front of him or behind his back, etc.

Since the village dancing parties and, correspondingly, some dances and dance tunes disappeared from rural social practices/customs in a number of villages (e.g. Kuštilj) as early as the 1980s, I resorted to a reconstruction of several traditional dances, with the assistance of the members of Mihai Eminescu Folklore Society. These performances were recorded with a camera.³¹

²⁹ In terms of tune, this dance shares much in common with *de doi*.

³⁰ It is noteworthy that the formation of dancers performing *hora* in the Romanian-settled villages of Southern Banat differs from the formation found in Northern Banat. In the south, a female dancer leads the semicircle, while in the north, the full circle is led by a male dancer (Katica Barbulov, age 73, Vršac, Nov. 17, 2011).

³¹ Acknowledgments are due to Mr. Viorel Bălăgean, Chairman of Mihai Eminescu Folklore Society for the assistance rendered to me, to Mr. Ionică Adam who operated the camcorder, and all the members of the Society from Kuštilj. The recordings were made by my own amateur camera (Canon, Legria HF R57) in the hall of the folklore society on October 31, 2017.

The performers of dance music

Based on the statements of some informants, it can be concluded that in the second half of the 19th and in the early 20th century, string orchestras referred to as *bandās* were mainstays of the traditional instrumental music practised by the Romanians living in present-day Vojvodina, which included traditional dance tunes.³²



The Bandās of Ion Durain, Vladimirovac (Banda lui Ion Durain), Seleuš, Serbia, 1919.
Unknown photographer³³

At the beginning of the 20th century, such bands existed in almost every village with a Romanian population. As ‘professional musicians’ working at village dancing parties, wedding and baptismal celebrations, and other social occasions, it was Roma performers that mostly provided music accompaniment.³⁴ These were small, string bands: 3-4 performers, e.g. the first and sec-

³² I obtained this information from several informants, talented vocalists, who had heard about this from their grandparents and parents. This included Eva Dragodan, born in Vojvodinci in 1891 (July 10, 1975, Kt. III/B24), and Ilija Vinu, born in Kuštilj in 1907 (January 2, 1979, Mg. XI/A47). Cf. Fracile: *Vokalni muzički folklor Srba i Rumuna u Vojvodini: komparativna proučavanja*, op. cit., 398; 412.

³³ This photo was taken from the book: Măran, Cinci, Samoilă, op. cit., 118.

³⁴ Likewise, there is information related to the Serbs in present-day Vojvodina, stating that “the tamburitza bands were throughout the 20th century made up of the members of the Roma nationality” (Cf. Selena Rakočević: “Matrica uspostavljanja društvenih iden-

ond violin, viola (*Bratsche* in German, *braci/brace* in Romanian, *brač* in Serbian) and double bass. It was only in the 1930s that the bands were extended with some other instruments, such as the clarinet in B, accordion, large/concert cymbalom, *fluier* and occasionally the ocarina. Most of the Roma musicians were illiterate but extremely gifted musical instrumentalists.³⁵

Side by side with these instrumental ensembles, the main role in rural musical-folklore practice was taken over by wind orchestras referred to as *fanfarās*. The first wind orchestra of Vojvodina's Romanians was founded in Kuštilj, in 1910, whereafter they spread to other villages with Romanian population.³⁶ These orchestras followed the model of military wind orchestras and counted about 20 instrumentalists. They mostly played from notes and had a conductor coming from the ranks of distinctly-gifted village musicians. Just as the members of the *bandās* were mostly Roma, the members of the *fanfarās* were almost exclusively Romanian peasants.

There were many villages where two different instrumental groups existed side by side. As a matter of fact, the *fanfarās* gradually took over the role of the *bandās* and extended their repertory beyond marches and revolutionary compositions: they began to go around the area, to other villages, where they played Romanian traditional music at various social events.³⁷

titeta u tradicionalnoj plesnoj praksi Srba u Banatu tokom XX veka", u: Lazić (ur.), op. cit., 251–258 [Selena Rakočević, "The Matrix of Establishing Social Identities in the Traditional Dance Practice of Serbs in Banat during the 20th Century," in: Lazić (Ed.), op. cit].

³⁵ Unlike the Romanians, they lived very modestly on the outskirts of the village, making a living as musicians. Very few of them showed interest in tilling the soil. Nice Fracile, "The Place and Role of the Roms in the Musical Tradition of the Romanians in Vojvodina", in: Svanibor Pettan, Adelaida Reyes, Maša Komavec (Eds), *Glasba in manjšine. Zbornik referatov 1. Mednarodnega posvetovanja študijske skupine Mednarodnega sveta za tradicijsko glasbo (ICTM), Ljubljana, 25–30. junij 2000*, Ljubljana, Glasbenonarodopisni inštitut ZRC SAZU, 2001, 189–197 [Nice Fracile, "The Place and Role of the Roms in the Musical Tradition of the Romanians in Vojvodina," in: Svanibor Pettan, Adelaida Reyes, Maša Komavec (Eds), *Music and Minorities. Proceedings of the 1st International Meeting of the Study Group of the International Council for Traditional Music (ICTM), Ljubljana, 25–30 June 2000*].

³⁶ Marius Bizeria, Viorel Selejan, *Monografia corului din Coștei (1869–1969)*, Coștei, Ediția Societății culturale "Mihai Eminescu", 1969, 77–78 [Marius Bizeria, Viorel Selejan, *Monograph of the Choir from Coștei (1869–1969)*].

³⁷ For more on the role and importance of the *fanfară* wind orchestras in the daily life of the inhabitants of Kuštilj, see: Niță Frățilă, "Rolul și importanța fanfarei în viața



The Wind orchestras fanfară “Mihai Eminescu” (Fanfara “Mihai Eminescu”), Kuštilj, Serbia, 2002. Unknown photographer. Archive of “Mihai Eminescu” Folklore Society, Kuštilj. Used with permission.

In the second half of the 20th century, the so-called *orchestre populare* (folk orchestras) emerged within folklore societies (*societăți cultural-artistice*) and/or cultural centres (*cămine culturale*), the members of which were – in addition to Roma – locals of Romanian ethnic identity. Large instrumental ensembles that counted as many as 20 musicians (in Uzdin, Begejci, Vršac) started to include some ‘new’ musical instruments, such as the taragot in B, saxophone in E flat (less often in B), trumpets in B, acoustic guitars, while some of the largest orchestras added the cello as well. These changes in the corpus of musical instruments made an impact on the musical colourfulness, performing style and on the enrichment of the repertoire, which now introduced some virtuoso tunes unknown before, performed by talented musicians on diverse industrially-made instruments. These significant changes will be described further in the paper.

cotidiană a coșteienilor”, în: Gabriela Rusu-Păsărin, Amelia Loredan Etegan (Red), *Colocviile științifice “Maria Tănase”*, Craiova, Antheo, 2017, 18–32 [Niță Frățilă, “The Role and Importance of the *fanfară* wind orchestra in the Everyday Life of the People of Coștei”, in: Gabriela Rusu-Păsărin and Amelia Loredana Etegan (Eds), *Maria Tănase Scientific Colloquia*].



The Folk music orchestra “Steaua” (Orchestra de Muzică Populară “Steaua”), Ovča, Serbia, 2011. (Unknown photographer. Private archive of Dorel Cina). Used with permission.

Structural-formal characteristics of dance music

The corpus of the analysed dance tunes practised by Romanians from Vojvodina covers a time span longer than a century. Diachronically, it is made up of the above-mentioned 1912 recordings by Béla Bartók, 200 tunes published by a number of melographers between 1980 and 2017,³⁸ and more than 500 tunes that I recorded during my field research (1975–2016).³⁹

Dance music is manifested in two forms: *vocal-instrumental*, and *instrumental*. The vocal-instrumental form is found in the Romanian songs, mostly

³⁸ The analysed notations have been taken from the following publications: Putnik i dr., *Zbirka obrazaca igara naroda i narodnosti SAP Vojvodine: srpske, mađarske, slovačke, rumunske i rusinske*, op. cit., 38–43; Jurjovan, op. cit., 277–330; Fracile, *Vokalni muzički folklor Srba i Rumuna u Vojvodini: komparativna proučavanja*, op. cit., 423–440; Putnik i dr., *Zbirka srpskih, bunjevačkih, mađarskih, slovačkih, rusinskih i rumunskih igara 1*, op. cit., 44–48; Putnik i dr., *Zbirka srpskih, bunjevačkih, mađarskih, slovačkih, rusinskih i rumunskih igara 2*, op. cit., 68–82; Фрациле: “Музичка традиција банатских Румуна”, op. cit., 107–121; Фрациле, “Записи Беле Бартока са банатских простора”, op. cit., 70–76; Попов, *Melodije igara Srbije 8: melodije igara Vojvodine*, op. cit., 39–45; Măran, Cinci, Samoilă, op. cit., 71–73; Фрациле, “Вокална традиција Румуна у Војводини (трајања, промене, прожимања)”, op. cit., 437–438.

³⁹ These dance tunes were performed with various musical instruments (*fluier*, ocarina, violin, accordion, *taragot*, clarinet, saxophone). The audio recordings are stored in my private archive.

lyrical, with an octametric poetic basis, that correspond to a particular type of traditional dance: *hora*, *axion*, *ardeleana*, *de doi*. This kind of vocal-instrumental performance was practised in most of the Romanian-settled villages where wind orchestras – the *fanfarās* – were played at dancing parties.⁴⁰ The performance would take the following course: the orchestra would first play the *ritornello* of a dance tune (e.g. *hora* or *ardeleana*), then most of the musicians would sing the first stanza in unison, while the rest of them played the rhythmic-harmonic accompaniment. This would be repeated until the lyrics were sung in full. As the village parties disappeared from the folkloric practice of Romanians in Vojvodina (in the 1970s and 1980s), this kind of vocal-instrumental performance died out. Today, however, it can be heard at various (children's or adult) fetes and festivals of traditional music, performed by vocal soloists and accompanied by folk orchestras.⁴¹ These songs are primarily diatonic in structure, bi-thematic or tri-thematic in form, frequently with a refrain consisting of one or two lines and often sung in a neutral syllable: *La, la, la ...* or *Tra, ra, ra* etc. The performing style is syllabic or slightly melismatic. The tunes of the dances done in a (semi) circle, such as *hora* or *axion*, are nearly always in 2/4 time, less often in 6/8 time; those for partner dances, e.g. *de doi* or *ardeleana*, can be played in 2/4, 7/16 (3+2+2), 5/8 (2+3) or 10/16 (4+3+3). Most of the songs have a lyrical, cheerful theme and a strophic structure.⁴²

- a) The instrumental form of dance music has been and remained – throughout the 20th century and to this day – the most frequent and richest manner of accompanying traditional dances. The above-mentioned phonographic recordings by Béla Bartók provide clear evidence of this.⁴³ They are truthful and singular, both audio and written, schol-

⁴⁰ The Romany members of the *bandās* distinguished themselves as good instrumentalists, but not singers.

⁴¹ Niță Frățilă, “Festivalul de Folclor Românesc al Copiilor din Voivodina – Uzdin, 6–7 iunie”, în: Vasa Barbu (Red.), *Almanah*, Panciova, Editura Libertatea, 2016a, 71–82 [Niță Frățilă, “Romanian Children's Folklore Festival of Vojvodina – Uzdin, 6–7 June,” in: Vasa Barbu (Ed.), *Almanah*]; Niță Frățilă, “Marele Festival de Folclor al Românilor din Voivodina – Serbia, Uzdin 2015”, în: Vasa Barbu (Red.), *Almanah*, Panciova, Editura Libertatea, 2016b, 58–67 [Niță Frățilă, “The Great Folklore Festival of the Romanians of Vojvodina – Serbia, Uzdin 2015,” in: Vasa Barbu (Ed.), *Almanah*].

⁴² Jurjovan, op. cit., 260–268; Fracile, *Vokalni muzički folklor Srba i Rumuna u Vojvodini: komparativna proučavanja*, op. cit., 423–439.

⁴³ Фрациле: “Записи Беле Бартока са банатских простора”, op. cit., 53–76.

arly documentation of the dance music of the Romanians living in present-day Vojvodina. Apart from several ritual and customs-related instrumental tunes (which are not the subject of this paper), the largest number of Romanian dance tunes recorded by Bartók were those from the village dancing parties, i.e. the *everyday dances*. Their names can still be identified in the folklore of Vojvodina's Romanians: *hora*, *axion*, *ardeleana*, *pre loc*, *de doi*, *brâu*. He also recorded several *specific dances*, some of which are still found in the folklore of the Romanians living in Vojvodina, such as *cărăbășește*, *doica fira*, *căluțul*, while some have completely vanished from the folkloric practice and have become unknown today, e.g. *babaleuca* and *pupița*. The largest number of dance tunes were played on the violin, *fluier* or *cărăbă*. Interestingly, Bartók noted the ethnic identity only with regard to the violinists (all of them); he would, for instance, write: "The violin was played by a Gypsy, about 35 years old" (F. 726a). He failed to state the ethnic identity of those who played other instruments; one such note would, for instance, read: "The *căraba* was played by a man about 55 years old (F. 738a)." This leads to the conclusion that the other instrumentalists were Romanians.⁴⁴ The ancient names of the Romanian dance tunes recorded by Bartók have been preserved – however, the dance tunes themselves have not. Based on my research so far, I have ascertained that – toward the end of the 20th century – most of the dance tunes from Bartók's corpus were unknown to many seasoned musicians in Vojvodina. Owing to a persistent search for these tunes among numerous instrumentalists across Vojvodina, I managed to find the tunes of couple dances in which some elements of melodic lines are shared in common with those recorded by Bartók.⁴⁵ Of the several *de doi* tunes from Bartók's material, one was recorded in the village of Petrovasile (now Vladimirovac): "The violin was played by a Gypsy, about 35 years old."⁴⁶

⁴⁴ Нице Фрациле: "Записи Беле Бартока са банатских простора", op. cit., 57–59; 70–73. All musical notations are transcribed to the original pitch, not to the finalis g¹ according to the so-called Finnish method, in order to understand which tonal structures (and in some cases, tonalities) are most represented by performers of traditional music on various instruments. This method of music transcription is increasingly used in international scientific publications (Cf. Gisa Jähnichen (Ed.), *Studia Instrumentorum Musicae Popularis II* (New Series), Münster, MV-Wissenschaft, 161–162; 206; 230).

⁴⁵ Нице Фрациле: "Записи Беле Бартока са банатских простора", op. cit., 53–76.

⁴⁶ Ibid., 73.

Example 1: Joc de doi – full score

1. JOC "DE DOI "

F. 727b
 Petre (Torontál), Petrovasile
 Recorded by B. Bartók, 1912
 Transcribed by Nice Fracile, 1995

(♩ = 138)

The musical score for Violin 1 consists of four staves. The first staff is the main melody, starting with a trill on G4, followed by a series of eighth notes and quarter notes, with several trills. The second staff contains two first endings: the first ending leads back to the beginning of the first measure, and the second ending leads to a different melodic phrase. The third and fourth staves provide accompaniment, featuring rhythmic patterns of eighth and quarter notes, often with trills.

Searching for the tune of this dance in the same village where Bartók stayed in December 1912, I managed to record it from an extremely talented accordionist whose repertoire consisted of hundreds of traditional Romanian instrumental tunes. As the man, Petru Avramescu-Vilimir, did not know the musical notation, I sang to him the *de doi* tune from Bartók's recording. He could not remember the tune instantly, but said that he knew a similar one which he had not played for a very long time. His statement implies that the tune could hardly be part of the repertoire performed by the Romanian musicians in Vojvodina. For easier comparison, the notation of the accordionist's performance of the tune is shifted one quint higher, while Bartók's notation is rewritten identically. As can be seen, it is the same melodic type within which some elements are shared in common and some differ. The first section (A) has been played on an accordion almost identical to B. Bartók's recording. The differences are larger in the second part of the second section (B). That is, Bartók's violinist proceeded in the musical phrase with new material and a typical final melodic-rhythmic cadence (often practised by contemporary musicians), while the accordionist Petru Avramescu proceeded with the musical material from the first section (Av) and a different, simpler type of final cadence. At this point, however, the accordionist continues his

performance by taking over some melodic-rhythmic motifs from the previous sections, reaching a 'new musical section' (that is, a tripartite musical form) by way of variation and contamination.

Example 2: De doi – full score

2. DE DOI

Mg. XXX/B15
Petru Avramescu Vilimir, age 63
Vladimirovac, 2 November 1989
Recorded and transcribed by Nice Fracile

♩ = 126

Accordion

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

By comparison with the Romanian dance tunes recorded in Vojvodina over the last four decades to those found in Bartók's corpus, we can deduce that one fundamental feature of the Romanian folklore has survived to this day: the asymmetrical *aksak* rhythm, which was not made visible in Bartók's notations of Romanian folklore from 1912; yet Bartók's phonograms enable one to prove that the asymmetrical *aksak* rhythm, dactylic in form and with the pulsation 4+3+3, had existed earlier in the folklore of the Romanians living in present-day Vojvodina.⁴⁷ With the passage of time, new traditional tunes of couple dances were developed from these (and other) metro-rhythmical patterns, sometimes with nearly the same performing style as the one recorded by Bartók, yet with a more elaborate melodic line and more intricate musical form.⁴⁸

The *aksak* rhythm has not been found in the tunes for (semi)circular dances, but prevailing in couple dances, both *everyday* and *specific* ones. However, metro-rhythmical differences have been found in the *ardeleana* and *de doi* dance tunes. While Romanians of Transylvanian origin usually perform the *ardeleana* tunes in the *aksak* rhythm, dactylic in form and with the pulsation 10/16 (4+3+3), Romanians of Banat origin practise *ardeleana* in the *distributiv* rhythmic system, in 2/4 time – and vice versa in the case of *de doi*: the tunes for this dance, very popular and frequently practised, among Romanians of Banat origin are usually played in the *aksak* rhythm, 7/16 (3+2+2), while the *de doi* tunes, infrequent among Romanians hailing from Transylvania, are played in the *distributiv* rhythmic system, in 2/4 time.⁴⁹ It is noteworthy that this type of dance is a true folkloric gem of Romanians from Vojvodina; as a great attraction and mastery of dancing skill, especially manifested by male dancers, it can be witnessed only in the villages of Vojvodinci and Kuštilj – that is, among Romanians of Banat origin. Compared to the same type of dance as performed in Romanian communities elsewhere, the manner of dancing *de doi*, always in 7/16 (3+2+2), stands out in that the male dancer – with two, four or six females – performs in the so-called 'contra-timp' (a kind of syncopated rhythm).⁵⁰ Considering the fact that dancing

⁴⁷ Ibid., 75.

⁴⁸ Ibid., 75–76.

⁴⁹ Нице Фрациле, "Асиметричан ритам (аксак) у музичкој традицији балканских народа", *Зборник Матице српске за сценске уметности и музику*, 14, 1994, 31–56 [Nice Fracile, "Asymmetrical Rhythm (Aksak) in the Musical Tradition of the Balkan Peoples," *Matica srpska Journal of Stage Arts and Music*].

⁵⁰ This manner of performing the *de doi* dance is also found in the mountainous part of

in ‘contra-timp’ has only been mastered by Đorđel Mikša, a former choreographer, the following video recording was probably the last chance to document the dance with a camcorder.

Example 3: *Cărăbășasca* – full score

3. CĂRĂBĂȘASCA

Solomon Magda, 52 age
Eica, September 1975
Recorded by Trandafir Jurjovan
Transcribed by Nice Fracile

♩ = 420

To whistle

Fl.

Fl.

Many traditional dances, including dance tunes, have survived in the folklore heritage of the Romanians living in Vojvodina owing to some folk customs which played significant roles in the life of the locals, such as village dancing parties, wedding parties, celebrations of baptism or young girls’ and boys’ debuts/initiations (“Prinsu’n j’ioc”) in adult life, etc. With the passage of time, however, some factors contributed to the evolution of dance music, especially instrumental music, and to the nascence of new melodic types. Some of those factors were: establishment of folklore societies (*societăți cultural-artistice*) after the Second World War and their participation in various competitions/festivals; adoption of new, factory-made musical instruments (accordion,

Banat in Romania. Nick Green, “Dance Practices in Banat: ‘contra-timp’ from the Banat mountain villages in the urban context”, in: Elsie Ivancich Dunin, Daniela Stavělová, Dorota Gremlicová (Eds), assisted by Zdeněk Vejvoda, *Proceedings of the 26th Symposium of the ICTM Study Group on Ethnomusicology 2010 Třešř, Czech Republic*, Prague, Academy of Performing Arts in Prague, Institute of Ethnology of the Academy of Sciences, v.v.i. of the Czech Republic, International Council for Traditional Music, Study Group on Ethnochoreology, 2012, 117–124.

Example 4: Ardeleana – full score

4. ARDELEANA

Mg. X/B5; CD 9/12
Vichentie Petrovici-Bocăluț, 65 age
Begejci, 15 January 1977
Recorded and transcribed by Nice Fracile

♩ = 406

Violin

taragot, clarinet, trumpet and saxophone) increasingly used by school-trained musicians; contacts with the traditional music of other national/ethnic cul-

tures; emergence of radio and television; contamination; contact with art music; and the emergence of computers and the internet (YouTube).

An overview of the analyzed corpus of the *instrumental form* of dance music enables classification into three basic groups of melodic types:

1. *Simple dance tunes* of an earlier musical layer (e.g. *cârligul, duba, poșovaica, cărăbășasca*) that have monothematic or bithematic form, diatonic structure based on pentachord or hexachord in major mode and, primarily, with the final cadence on the second degree. These tunes are performed in the *distributiv* or *aksak* rhythmic systems.⁵¹

2. *Complex dance tunes* (e.g. *hora, ardeleana, de doi*), that have trithematic or four-theme form, often with a dominant second, augmented fourth, chromatic inflexions, major-minor parallelisms and various kinds of modulations. The melodic line is shaped on the *distributive* or *aksak* rhythmic systems and can reach an ambitus of two octaves; the final cadence is on the second or first degree.⁵²

3. *Virtuoso dance tunes* (e.g. *ardeleana, brâu, joc de întors, de doi*) taken over from the repertoire of Romania's instrumentalists toward the end of the 20th century. These involve renowned musicians from Banat who play these tunes on diverse musical instruments such as the *fluier*, violin, accordion, clarinet (in B), *taragot* (in B) and saxophone alto (in E flat); the tunes have been passed on orally to the ethnic-Romanian instrumentalists in Vojvodina. What characterizes the tunes of this type are intense pulsations based on tones of very short duration, application of melodic sequences and brief chromatic passages, as well as a furious tempo (150–200 metronomic units) and use of *double staccato*. In addition to monothematic and trithematic forms, there are four-theme and (less often) five-theme tunes, while the ambitus reaches ninth and even thirteenth. Unlike the previous two groups of melodic types, the virtuoso tunes are almost solely performed in the *distributive* system of two-part measure (2/4), with the final cadence on the first or second degree.⁵³

⁵¹ Putnik i dr., *Zbirka srpskih, bunjevačkih, mađarskih, slovačkih, rusinskih i rumunskih igara 2*, op. cit., 69–70; 74; Jurjovan, op. cit., 318; Фрациле: “Записи Беле Бартока са банатских простора”, op. cit., 73.

⁵² Trandafir Jurjovan, op. cit., 290; 298; Фрациле: “Музичка традиција банатских Румуна”, op. cit., 119–120; Нице Фрациле: “Записи Беле Бартока са банатских простора”, op. cit., 76.

⁵³ Marius Cîrnu, *Instrumentele aerofone în Banatul secolului 20*, Timișoara, Editura Tempus, 2007, 206–207; 212–214 [Marius Cîrnu, *Aerophone Instruments in 20th-Century*

Example 5: *De doi* – full score

5. DE DOI

Mg. XXXIII/A1
 Petru Chișărău, 21 age
 Vladimirovaț, 15 April 1989
 Recorded and transcribed by Nice Fracile

$\text{♩} = 216$

Saxophone alto
 (in E flat)

In the tunes of both *vocal-instrumental* and *instrumental* dance music, diverse ornamental tones may occur: *simple anterior acciaccatura*⁵⁴, *simple posterior acciaccatura*⁵⁵ (rarely), pralltrills (single and double), mordents, trills

Banat]; Constantin Arvinte, *Cântece din Banat*, Timișoara, Editura Gordian, 2006, 82–85; 89–94 [Constantin Arvinte, *Songs from Banat*].

⁵⁴ *Simple anterior acciaccatura* is placed before a main note of the melody. It consists of a single sound notated by a minor eight, which is marked with a slash and joined by *legato* to the main note.

⁵⁵ *Simple posterior acciaccatura* is placed after the main note of the melody. It consists of a single sound, notated by a minor eight and joined by *legato* to the main note. This type of ornament is usually found in traditional Romanian songs. Victor Giuleanu, *Principii*

– often with a lower *acciaccatura* (especially with the *fluiet* and violin players) – and some ornamental tones similar to *gruppetto*. The largest number and the largest diversity of ornaments have been found in the *complex* dance tunes, then in the *vocal-instrumental*, and to a lesser extent in the *simple* and *virtuoso* dance tunes. Nuancing in articulation (*legato*, *staccato*, *portato*, double *staccato*) and dynamics as means of expression is found primarily in the practices of the academy-trained, but rarely among self-taught musicians.⁵⁶

Metro-rhythmically, in the *vocal-instrumental dance music* and the simple instrumental dance tunes, one can easily identify classical-antiquity metric feet in their basic form, but also in their dotted and modified forms (pyrrhic, iamb, trochee, spondee, dactyl, anapest, amphibrach), while their diminutive form (dipyrrhic, dactyl, anapest) most frequently occurs in other groups of melodic types.⁵⁷

There has always been a special relation of interdependence between instrumentalists and dancers. Thus, instrumentalists think that excellent dancers do much better if provided with high-quality musical accompaniment. In this context, the accordionist Petru Avramescu claims that the *ardeleana* dance used to be performed in Banatsko Novo Selo with extraordinary fervour, nuances in dynamics and refined ornaments, yet considerably slower than in Vladimirovac, his birthplace, so that the dancers would be able to perform some quite specific, attractive and complex step patterns, which made them “renowned far and wide among the Romanians in Vojvodina”.⁵⁸ In his opinion, *ardeleana* was played in a faster tempo in Vladimirovac because

fundamentale în teoria muzicii, Bucharest, Editura muzicală, 1975, 542 [Victor Giuleanu, *Fundamental Principles in Music Theory*].

⁵⁶ These and other elements taken from art music have become rather frequent in Romanian concert music; they are composed virtuoso instrumental tunes named after some traditional Romanian dances (e.g. *Hora staccato*, *Sârba lui Pompieru*) that also occur in the musical-folklore practices of the Romanians living in Vojvodina. Нице Фрациле, “Фолклорни бисери који бришу границе”, *Зборник Мајице српске за сценске уметности и музику*, 48, 2013, 125–142 [Nice Fracile, “Folklore Gems that Erase Boundaries”, *Matica srpska Journal of Stage Arts and Music*].

⁵⁷ For more on the antiquity metric feet and their presence in the vocal, vocal-instrumental and instrumental music, see: Фрациле: *Трајом античких метричких стоја: компаративна етномузиколошка истраживања*, op. cit., 116–173; Anca Giurchescu, Sunni Bloland, *Romanian Traditional Dance: A Contextual and Structural Approach*, Mill Valley CA, Wild Flower Press, 1995, 101–109.

⁵⁸ Petru Avramescu, age 64, Vladimirovac, July 20, 1990, Mg 51/A6 (Author’s private Archive of musical-folklore material).

the step patterns were far simpler, which allowed the dancers to impress the spectators by speed of performance. The relations between the musicians and the dancers could also be seen in the partner dance of *cârligul*, customarily performed in wedding ceremonies. This is a competitive dance performed by instrumentalists who start in a moderate tempo, to alternately speed up and slow down later. Any dancing couple that failed to respond immediately to the change in tempo had to retreat. This playful challenge of tempo would go on, sometimes for 15 or more minutes – that is, until the last/winning couple would remain ‘onstage’.

Conclusion

The available ethnomusicological and ethnochoreological literature confirms that dance music of Romanians from Vojvodina has deep roots in the traditional music of the Romanians in Romania, mostly those from the regions of Banat and Transylvania. This is seen in the identical or similar names of traditional dances, performing style, tonal sequences, typical final cadences, metro-rhythmical structure of the tunes, the instruments used, but also the spoken language, the local vocabulary which differs from one village/town to another. Ranging from the earliest dances and melodic types with modal structure via more complex ones, to the most elaborate dance tunes (including the virtuoso ones that increasingly tend toward tonality), the *vocal-instrumental* and *instrumental dance music* of the Romanians living in Vojvodina testifies to the richness, diversity and the specificity of their musical-folklore identity.

Numerous dance tunes of Romanians from Vojvodina and the manner of their traditional dances, dancing patterns, dancers’ postures, tempo of performance, folk costumes and other elements, despite bearing the same name as those in Romania, often differ entirely.⁵⁹ This is an outcome of the creative

⁵⁹ Cf. Nicolae Ursu, *Cîntece și jocuri din Valea Almăjului (Banat). 340 de melodii cu texte, culese și notate de Nicolae Ursu*, București, Editura muzicală, 1958 [Nicolae Ursu, *Songs and Dances from the Almăj Valley (Banat). 340 Melodies with Texts, Collected and Notated by Nicolae Ursu*, Bucharest, Editura muzicală]; Ghizela Sulițeanu, *Muzica dansurilor populare din Muscel-Argeș*, București, Editura muzicală, 1976 [Ghizela Sulițeanu, *The Music of Folk Dances from Muscel-Argeș*]; Dan Corneliu Georgescu, *Jocul popular românesc. Tipologie muzicală și corpus de melodii instrumentale*. Colecția națională de folclor, București, Editura muzicală, 1984 [Dan Corneliu Georgescu, *Romanian Folk Dance: Musical Typology and Corpus of Instrumental Melodies*. National Folklore Collection]; Jurjovan, op. cit., 277–324; Фрациле, “Записи Беле Бартока са банатских простора”, op. cit., 73–76.

potentials of the gifted singers, instrumentalists and dancers. Unfortunately, research on this subject has been rather scarce thus far. As the Romanians of Oltenian origin in Vojvodina live only in the villages of Banatsko Novo Selo, Straža and Lokve, yet together with the Romanians hailing from Banat (in Romania) and Transylvania,⁶⁰ their traditional music, including the traditional dances, have been developing through exposure to the influences of their fellow villagers. In other words, the extent of cross-penetration in the repertoires of dance music and acculturation has been so great that the specific traits of folklore among the Romanians of Oltenian origin are very difficult to discuss.

What integrates the overall corpus of the dance tunes practised by Romanians in Vojvodina, regardless of the region of their origin, is the eight-measure *melodic pattern* as the common feature shared with the dance music of Romanians in Romania and, moreover, with the dance music of the Serbs and some other national/ethnic communities in Serbia. As the incidence of eight-measure *dancing pattern* is the most dispersed “in all ethnochoreological entities of Serbia”,⁶¹ and since it occurs in Romanian dances too, I would recommend placing more ethnomusicological and ethnochoreological research on that track, the more so due to the fact that a number of recent publications show that Romanians have adopted some Serbian dances and vice versa.⁶²

In order to accomplish as clear and comprehensive a picture as possible with regard to the interaction between creators and performers of dance music and dances of Romanians from Vojvodina, research in this area should be given a comparative and interdisciplinary character (in terms of ethnochoreology and ethnomusicology). Comparative research could reveal to what extent Romanian dances and dance tunes influenced the folkloric heri-

⁶⁰ Romanța Iovanović, *Graiurile olteneste din Banatul de sud. Aspecte fonetice si morfosintactice*, Panciova, Editura Libertatea, 2006, 127 [Romanța Iovanović, *The Oltenian Dialects of Southern Banat: Phonetic and Morphosyntactic Aspects*].

⁶¹ Оливера Васић, “Играчки дијалекти сеоских игара Србије у колу“, у: Димитрије О. Големовић и др. (ур.), *Србија: музички и играчки дијалекти*, Београд, Факултет музичке уметности, 2011, 106 [Olivera Vasić, “Dance Dialects of Serbian Village Dances in the Kolo”, in: Dimitrije O. Golemović et al. (Eds), *Serbia: Musical and Dance Dialects*].

⁶² Selena Rakočević, *Tradicionalni plesovi Srba u Banatu*, op. cit., 67; Jurjovan, op. cit. 325–330; Fracile, *Vokalni muzički folklor Srba i Rumuna u Vojvodini: komparativna proučavanja*, op. cit., 269.

tage of other national/ethnic communities and vice versa, and which morphological elements fall within the integrated corpus of the cultural heritage of Southeastern Europe.

Like in the case of other peoples, traditional dances and dance tunes of Romanians living in Vojvodina have changed in terms of the function, structural-formal characteristics and context of their onetime practices. Onstage performance, and especially the spirit of competition with an aspiration to win as many awards as possible, contributed to a new practice resorted to by the folklore societies and cultural centres since the 1990s: famed choreographers from Romania have often been engaged in order to have 'more attractive' and 'more lively' dances and new dance music – that is, the choreographies of Romanian dances from Romania's regions of Banat or Transylvania. Although some of these bear an identical name, they differ entirely – in terms of ethnochoreology and ethnomusicology – from the dances and dance music of the Romanians living in Vojvodina. The phenomenon has been present for three decades at least, which is the basic reason why middle-aged and particularly young generations no longer distinguish the traditional dances and dance tunes that used to be performed in their own villages/towns. This actual situation motivated me to catalogue the traditional dances and dance tunes and to present their true beauty and value, which resulted from the creative efforts of many generations, as well as their role in the overall corpus of factors that make up the national/ethnic identity of the Romanians living in Vojvodina, the northern province of the Republic of Serbia. Among the identified Romanian dances from the area of Vojvodina are those for which only the name is known, but not the corresponding melody and choreographic pattern. The identification and reconstruction of this music and dance would bring them back into the lives of current and future generations, and therefore represents a significant research aim that will contribute to the preservation of a unique cultural heritage.

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Summary

In this paper I examine the traditional dance tunes fostered by the Romanians living in Vojvodina, which have not been the subject of any major ethnomusicological research thus far. On the basis of the available related literature, data obtained from informants, published notational records and personal field research by the author, the traditional dance tunes will be listed and classified, and their basic morphological peculiarities will be highlighted. As dancing is a syncretic phenomenon which unifies “lyrics, tune and movement” (Зечевић 1983: 9), this paper will also consider some elements that concern the dancers’ formations and roles, occasions for practising (particular) dances and their musical accompaniment.

Concerning the Romanians in Vojvodina, three groups are discernible: the Romanians of Banat (largest in number), Transylvania/Erdely and Oltenia. Today, Romanians live in 35 villages/towns of Vojvodina, as either a local majority or minority people, and usually with Serbs, as well as in Ovča, a suburb of the City of Belgrade. A survey of the related literature available and my field research have enabled me to ascertain that, in the second half of the 20th century, the basic repertoire of Vojvodina’s Romanians was made up of *specific dances* and *everyday dances*; this conclusion resulted from a corpus of about 60 dances, but the number of dance tunes is by far greater than that. *Specific dances* are performed on special occasions and in private groups, mostly at wedding and baptismal celebrations. They are easy to discern, for almost every dance has a *specific* tune of its own and a corresponding dancing pattern, and they fall within the earlier musical layer: *cărăbășasca*, *poșovaica*, *duda*, *duba*, *cârliгу*, *cioara*, *pipieriu* and many others. *Everyday dances* are performed on Sunday dancing parties in the villages, and annually on Easter Day, when young girls and boys debut (undergo initiation) at their first adult chain dance (“Prinsu’n j’ioc”), and various village fetes.

An overview of the analyzed corpus of the *instrumental form* of dance music enables a classification into three basic groups of melodic types:

1. *Simple dance tunes* of an earlier music layer (e.g. *cârliгу*, *duba*, *poșovaica*) that have a monothematic or bithematic form, diatonic structure based on pentachord or hexachord in major mode and most often with the final cadence on the second degree. These tunes are performed in the *distributiv* or *aksak* rhythmic systems.

2. *Complex dance tunes* (e.g. *hora*, *ardeleana*, *de doi*), that have trithematic or four-theme form, often with a dominant second, augmented fourth, chromatic inflexions, major-minor parallelisms and various kinds of modulations. The melodic line is shaped on the *distributive* or *aksak* rhythmic systems and can reach an ambitus of two octaves; the final cadence is on the second or first degree.

3. *Virtuoso dance tunes* (e.g. *ardeleana*, *brâu*, *joc de întors*, *de doi*) are taken from the repertoire of Romanian instrumentalists in Romania toward the end of the 20th century. These involve renowned musicians from Banat who play these tunes on diverse musical instruments such as the *fluier*, violin, accordion, clarinet (in B), *taragot* (in B) and saxophone alto (in E flat); the tunes have been passed on orally to the ethnic-Romanian instrumentalists in Vojvodina. What characterizes the tunes of this type are an intense pulsation based on tones of very short duration, application of melodic sequences and brief chromatic passages, as well as a furious tempo (150–200 metronomic units) and use of *double staccato*.

The actual situation motivated me to catalogue the traditional dances and dance tunes and to present their true beauty and value resulting from the creative efforts of many generations, as well as their role in the overall corpus of factors that make up the national/ethnic identity of the Romanians living in Vojvodina, the northern province in the Republic of Serbia. Among the identified Romanian dances from the area of Vojvodina are also those for which only the name is known, but not the corresponding melody and choreographic pattern. The identification and reconstruction of this music and dance would bring them back into the lives of current and future generations, and therefore represents a significant research aim that will contribute to the preservation of a unique cultural heritage.