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Means of Adapting and Enhancing the Value of Folkloric Quotation in Two *Choruses Based on Folk Verses* by Tudor Jarda

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Abstract: *Romanian folk music played a fundamental role in the stylistic evolution and crystallization of many composers' creation. The musicological studies highlight the idea that from the folkloric quotation up to its stylisation there are distinct stages; moreover, the choice for one process or another is influenced by the composer's aesthetic affiliation. The folkloric quotation is considered a particular case of the musical quotation in general. This has a precise semiological status, being an intentional act, and the listener must identify its origin and function in the work. Tudor Jarda is one of the contemporary Romanian composers who in their works have given value to the modal features of the Romanian music folklore, by using the folkloric quotation.*

Keywords: *Tudor Jarda; Romanian folk music; folk song; folkloric quotation; text-melody relationship;*

1. Introduction

1.1. An overview of Romanian music in the second half of the 19th century and the first half of the 20th century

The extensive advancement of the Romanian musical culture was initiated in the middle of the 19th century, a period when Romanticism was flourishing everywhere in Europe, but especially in Germany. In this artistic context, the assertion of our first generation of professional musicians rapidly changed the image of the music movement in the Romanian Principalities.

Depending on the style of orientation, the composers' creations shared common features: the expression of an emotional content, a unitary character that consisted in continuing the idea of national culture, but especially an important contribution to the enrichment of the Romanian artistic heritage.

Their preferences and inclinations also stimulated the crystallization of the musical language. Thus: the melody surpassed the classical, severe patterns, gaining the freedom of movement and expressiveness; the rhythm became free, varied, sometimes suggesting rhythmic formulas (overlapping, alternating); beyond the classical chord structures, the composers explored new horizons by capitalizing on the overlap of tonalities and modes.

The Romanian national schools are a factor of "tempering the post-Romantic language characterized by excessive chromaticism"[2]. The interest for the national specificity increased so much that the national language had to be valorised in any manifestation: theatre, literature, the press, education, etc. These schools had an important contribution to the development of choral music, imparting the personality and sensibility of the Romanian people. Choral music is considered to be a major, well-defined branch of world music. The Romanian choral creation

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[2] Carmen Chelaru. 2007. *Cui i-e frică de istoria muzicii?!*, vol. III (Secolul „problemă"). Iași: Editura Artes, p. 269.

emerged later, in the middle of the 19th century, but it succeeded to fully crystallize, presenting valuable creations full of charm and sensibility. In general, the choral activity represents an essential element in artistic and patriotic education, the choir becoming a form of artistic manifestation.

In Transylvania, the most important representatives of the Romanian national school were: Iacob Mureşianu, Ion Vidu, Sabin V. Drăgoi, Max Eisikovici, Liviu Comes, Sigismund Toduţă, Gheorghe Dima and Tudor Jarda.

1.2. Folklore as a source of inspiration

Folklore is the traditional means of expression, of externalizing the moods of the peasants. The collection of folk songs and their notation represent for the composers not only a source of inspiration but also a moral task as to the Romanian culture.

The musical works illustrate various ways of manifesting of the folk inspiration: some authentic folk tunes are used as thematic material; others, due to the fact that some composers (such as Marțian Negrea, George Enescu, etc.) spent their childhood years in rural areas, later translated this language into their works.

Among the choral musical genres in which elements of Romanian folklore can be found as common notes, there is also the choral miniature (along with the choral poem, the Romanian madrigal, the carol, the song of the star). Here, the adaptations of larger folk tunes are based on intonations of urban folklore and Western influences. They address various choral formations (mixed choir, men's choir, women's choir and children's choir). Representative are the creations of Ioan D. Chirescu, Dimitrie Cuchin, Paul Constantinescu, Tudor Jarda and others.

The combination of melodic elements with particular rhythmic figures (ostinato) allowed the realization of significant sound creations. The multi-voiced fabrics in the form of isons led to the creation of authentic musical pieces.

1.3. Tudor Jarda and his love for the Romanian folklore

Born in Cluj, on February 11, 1922[3] and raised in Bistrița, Tudor Jarda had a life journey that at least his parents Zoie and Ștefan could not have foreseen. The fate took him to different parts of our country, whether as an instrumentalist (during his studies), head of department or vice dean at the Faculty of Music of the Pedagogical Institute of Târgu Mureş, director of the Romanian Opera or rector of the "Gh. Dima" Conservatory of Music, both in Cluj-Napoca, harmony teacher in Oradea or Cluj-Napoca, folklore collector (Năsăud, Someșul-Mare basin, Țara Oașului, Maramureș, Bihor) etc. Wherever he went, he tried to make things work. The activity of cultural animator of the master cannot be overlooked either. His boundless love for folklore materialized in collaborations with various amateur groups: the flute ensemble from Hoarda, Mureş county, the mixed choir and the *trişcaşi* ensemble from Leşu Ilvei, Bistrița-Năsăud county, the Viva la Musica choir, the Cluj-Napoca folk ensemble.

Life in the countryside, in intimate communion with nature, left an indelible impression on Jarda's soul as a child. The echo of those times, the impressions of those happy childhood days can often be found in his later music. "Capitalising on the folk melody in a way that no one else has done before, Tudor Jarda devoted almost his entire dramatic, choral and

[3] Jarda died on 13.08.2007. For detailed information, see: Ramona Pădure. 2002. *Tudor Jarda – creaţia sa de operă în lumina contemporaneităţii*, doctoral thesis, typed manuscript. Cluj-Napoca.

vocal creation, asserting himself through the original character of modal harmonies, by the unique treatment of the rhythm of the choirs and of the carols from Năsăud and Maramureş."[4]

Being an admirer of the choral traditions of the 19th century (Gh. Dima, G. Musicescu, I. Vidu, I. Mureşianu), but also of the contemporary masters from Cluj (A. Bena, C.Cherebeţiu), the composer can be considered "a neoclassicist through homophonic / heterophonic or counterpoint writing dressed in modal or polymodal harmonies, through the frequent use of isons typical of the peasant song, which confers his music a special, unmistakable charm"[5].

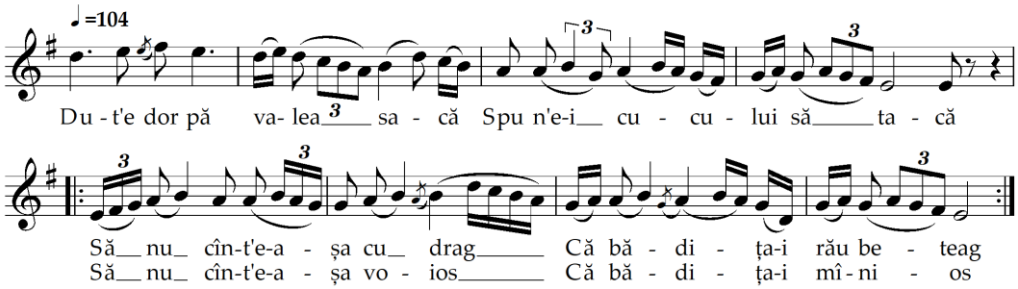
The present paper does not aim to carry out detailed analyses of the folk song. The analyses we will present aim to highlight the main features of the folk tune, in order to make a comparison between their aspect as a folkloric quotation and some aspects of the means by which Tudor Jarda adapted and enhanced them in his choral creation; respectively, we will analyse only two folk songs[6] that served Jarda as a source of inspiration, following the procedures of their transfiguration[7].

2. Peculiarities of the Romanian folk song found in the folkloric quotation

2.1. The concept of folk song

Referring to the origin of our folk music, the ethnomusicologist Gheorghe Ciobanu stated that the Romanian folklore preserves - in addition to songs dating from the medieval period or later - also songs structured on archaic scales, and which "are related to customs and beliefs that the Romanian people inherited from the populations from which they are derived"[8]. Regarding the issue of the connection between music and text in the folk tune, Constantin Brăiloiu asserted: "Examined separately, neither music nor poetry reveals anything essential. Adapted to each other, they form such an indissoluble unity in the minds of the illiterate that they often refuse to dictate the poetic text of the song."[9] In conclusion, we note that the folk song is a poetic-musical reality integrated in the life of a community, an autonomous act, with a well-defined social function, representative for the cultural identity of the European rural society.

DU-TE, DOR, PE VALEA SEACĂ

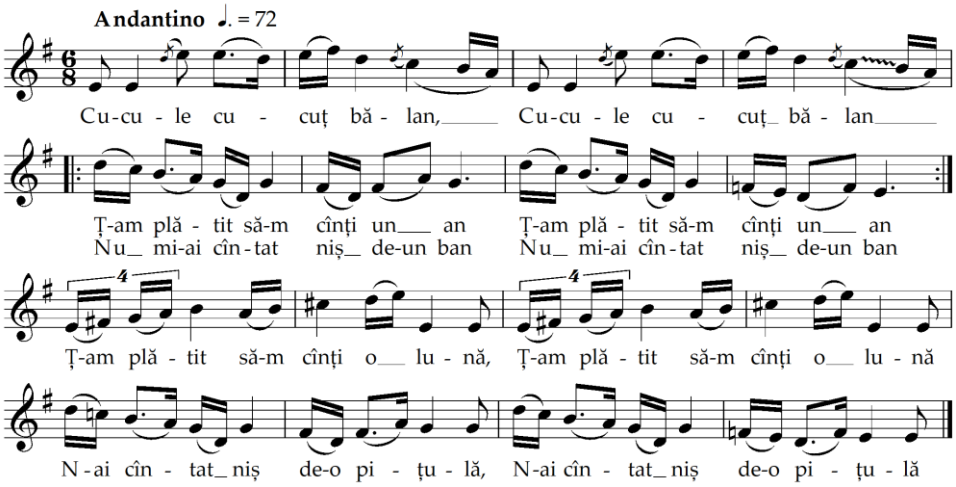


Du-t'e dor la bad'ea-n prag,
Spun'e-i jelea și-a mn'ieu drag.

[4] http://tara-barsei.ro/wp-content/uploads/2009/02/stegaru2008.pdf. Paul Stegaru. *Tudor Jarda și Brașovul* (accessed April 30, 2022)
[5] http://tara-barsei.ro/wp-content/uploads/2009/02/stegaru2008.pdf Paul Stegaru. *Tudor Jarda și Brașovul* (accessed April 30, 2022).
[6] The two songs are selected from me by the collection: Gheorghe Zamfir. 1988. *Folclor muzical din Bistriţa-Năsăud*. Bucureşti: Editura Muzicală, p. 288, p. 386.
[7] The two choirs are included by composer in his collection *Choruses on Folk Verses*, published by Editura Muzicală in 1964.
[8] Gheorghe Ciobanu. 1974. „Originea muzicii populare româneşti". In *Studii de etnomuzicologie şi bizantinologie* (vol. I). Bucureşti: Editura Muzicală, p. 9.
[9] Constantin Brăiloiu. 1967. „Versul popular românesc cântat". In *Opere* (vol. I), ediție bilingvă, traducere şi prefaţă de Emilia Comişel. Bucureşti: Editura Muzicală, p. 18.

/: Spun'e-i drept și-nșetin'el,
Cît'e sufăr pentru iel. :/

CUCULE, CUCUȚ BĂLAN



2.2. The structure of the sung folk verse

The folk creation has a number of peculiarities, and for the perception and appreciation of folklore, complementary criteria must be applied, different from those established by the classical tradition.

In the following we will present the main characteristics of the sung folk verse, by analysing the verses of the two songs that served Tudor Jarda as a source of inspiration.

The metrical structure of the sung Romanian folk verse, present in all folk creations, is based on two types of verse: octosyllabic and hexasyllabic, with heptasyllabic and pentasyllabic catalectic forms. The periodic sequence of accents divides the verses into "metric feet" of two syllables each. Béla Bartók calls them "trochaic metrical feet"[10] with the specification: "By *trochee* we must understand a metrical group of two syllables, the first stressed and the second unstressed, and not a long syllable followed by a short one."[11] In the two examples, both verse patterns, as well as their catalectic forms, are divided into metric-rhythmic feet in which the first syllable is stressed (see the underlined syllables) and the second unstressed. Therefore, the octosyllabic and heptasyllabic verses have a tetrapodic structure, and the hexasyllabic and pentasyllabic verses have a tripodic structure:

a) Acatalectic tetrapodies:

e.g. 1 Du – t'e, dor pă va – lea sa – că
Spu – n'e-i cu – cu – lui să ta – că. (*Du-te, dor pe valea seacă*)

e.g. 2 Ţ-am plă – tit să-mi cînţi o lu – nă
N-ai cîn – tat niş' de-o pi – ţu – lă. (*Cucule, cucuţ bălan*)

b) Catalectic tetrapodies:

e.g. 3 Să nu cîn – t'e-a – şa cu drag,
Că bă – di – ţa-i rău be – t'eag.
Să nu cîn – t'e-a – şa vo – ios,

[10] Béla Bartók. 1956. *Însemnări asupra cântecului popular*. Bucureşti: Editura de Stat pentru Literatură și Artă, pp. 170-171.
[11] Tiberiu Alexandru. 1958. „Versul popular cântat". In *Béla Bartók despre folclorul românesc*. Bucureşti: Editura Muzicală, p. 22.

Că bă – di – ţa-i mî – ni – os.
Du – t'e dor la ba – d'ea-n prag,
Spu – n'e-i je – lea și-a mn'ieu drag.
Spu – n'e-i drept și-n – șe – ti – n'el,
Cî – t'e su – făr pen – tru iel. (*Du-te, dor pe valea seacă*)

e.g. 4 /: Cu – cu – le, cu – cuţ bă – lan, :/
/: Ţ-am plă – tit să-mi cînţi on an, :/
/: Nu mi-ai cîn – tat niș d'e-un ban. :/ (*Cucule, cucuţ bălan*)

In a full text, the verses sung in succession usually belong to the same pattern - tetrapodic or tripodic - and the acatalectic or catalectic forms may alternate within the same text. It follows that the verses sung are isometric, which favours a certain symmetry of the phrase. The metrical organization adapts to the rhythm of the melodic line, the lexical accents of the words being 'annihilated' by the placement of the metrical accents.[12] The accents that articulate the metric series may coincide with the lexical ones; in this case their concordance is achieved (see e.g. 1-4). The verse always begins with a metrical accent, so that even if the syllable is not stressed, it is emphasized by its position (see verses 3-6 in e.g. 3). From this derives the non-existence of anacrusis.

Rhyme is an important element that ensures the external formal connections between verses, it is rendered by the consonance of the last stressed syllables of successive or adjacent verses. Depending on the accent, the types of rhyme - feminine or masculine - are determined by the acatalectic or catalectic form of the verses.

Repeating the verses in the melodic stanza does not follow stable rules. It is practiced to emphasize an idea or when the text is too short. In the folklore collections of Transylvania, Béla Bartók noticed that on the four-line tunes two lines of text can be sung, both repeated (see the verses from *Cucule, cucuţ bălan*).

2.3. The melodic plane - general aspects of the melody

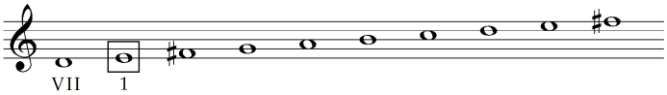
The range of the analysed melodies is wide, this tendency of scale expansion being due to the evolutionary tendencies of the folk music. In both songs the ambitus is of a major tenth, D4 – F#5, the expansion being due to some extensions of the scale.

The character of the tunes is mostly melismatic. As for the degree of ornamentation, there are a few short appoggiaturas placed before the actual note. By comparison with the first song *Du-te, dor, pe valea seacă*, where the melodic line is mostly gradual, the second, *Cucule, cucuţ bălan*, is also developed with the help of leaps; either an expansive octave leap (E4 – E5), present in almost the entire melody at the beginning or end of the melodic lines, or a third or fourth inside the melodic lines.

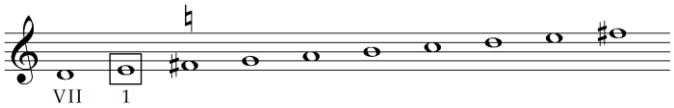
The contour of the melodic lines is an arched one in *Du-te, dor, pe valea seacă* and predominantly descending in *Cucule, cucuţ bălan*.

As for the sound systems, *Du-te, dor, pe valea seacă* is entirely structured on an Aeolian mode on E, with a major second extension at the top of the scale (F#5), and in the lower part with the help of subtonic (D). The song ends with an Aeolian-type cadence, on scale degree 1:

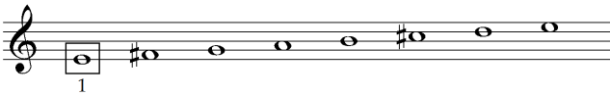
[12] cf. Constantin Brăiloiu. 1967. *Versul popular românesc cântat*. In *Opere* (vol. I), ediție bilingvă, traducere şi prefaţă de Emilia Comişel. Bucureşti: Editura Muzicală, p. 38.



In the second song *Cucule, cucuţ bălan*, the change of modal character is highlighted; by oscillating the pien note F to F#, a bimodal, Aeolian-Phrygian atmosphere is created in the melody. As in the previous song, here too the scale extension is of major second in the upper and lower part of the scale:



In the following two melodic lines (measures 9-12), the emergence of the pien notes F# and C# generates a Doric structure on E:



The last two melodic lines (measures 13-16) bring back the initial bimodal atmosphere, Aeolian-Phrygian, the song ending with a Phrygian cadence with subtonic, on scale degree 1.

2.4. Peculiarities of rhythm

Due to its structural characteristics, we may refer to a rhythmic system typical of the Romanian folk music. The sung Romanian folk verse strictly follows the two metrical patterns (octosyllabic and hexasyllabic, with their complete and incomplete forms), which are applied regardless of the rhythmic system in which the melody evolves. Rhythm is the element that favours memorization due to its functional attribute and, as Constantin Brăiloiu put it, "rhythm springs from the meter and can only be explained through it"[13].

Du-te, dor, pe valea seacă is a "tune from the old repertoire, in Maramureş style"[14], which is sung in the giusto-syllabic system. According to the version noted in Gheorghe Zamfir's collection, the values of fourth in the rhythmic series of choriamb and antispast are elongated:

	Du –	*te*	*dor*	*pă*	*va* –	*lea*	*sa* –	*că* /	*Spu* –	*ne-i*	*cu* –	*cu* –	*lui*	*să*	*ta* –	*că,*
written as:	3	1	1	3	1	3	3	1	1	3	3	1	1	3	4	1
instead of:	2	1	1	2	1	2	2	1	1	2	2	1	1	2	2	1

	Să	*nu*	*cîn* –	*te-a* –	*şa*	*cu*	*drag* /	*Că*	*bă* –	*di* –	*ţa-i*	*rău*	*be* –	*teag.*
written as:	1	3	1	3	1	3	4	1	3	3	1	1	3	4
instead of:	1	2	1	2	1	2	3	1	2	2	1	1	2	3

In *Cucule, cucuţ bălan*, the rhythm is clearly giusto-syllabic, without lengthening the note values; here as well, the common denominator is the metric pattern:

	/: *Cu* –	*cu* –	*le,*	*cu* –	*cuţ*	*bă* –	*lan* :/ /:	*Ţ-am*	*plă* –	*tit*	*să-mi*	*cânţi*	*un*	*an* :/	
written as/read as:	1	2	1	2	1	2	3	1	2	1	2	1	2	3	

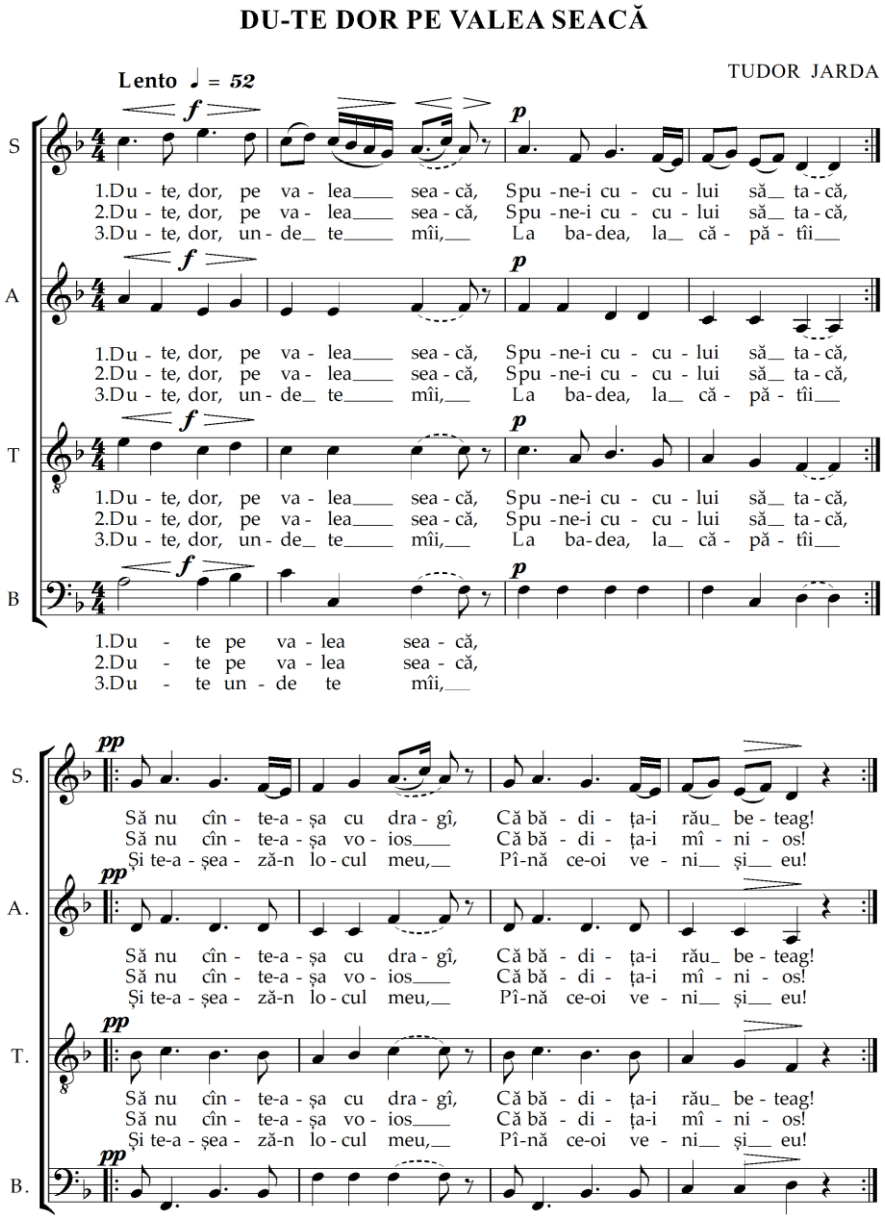
	/: *Ţ-am*	*plă*–	*tit*	*să-mi*	*cânţi*	*o*	*lu*–	*nă* ://:	*N-ai*	*cân*–	*tat*	*nici*	*de-o*	*pi*–	*ţu*–	*lă* :/
written as/read as:	1.5	1.5	2	1	2	1	2	1	1	2	1	2	1	2	2	1

[13] Constantin Brăiloiu. 1967. *Versul popular românesc cântat*. In *Opere* (vol. I), ediție bilingvă, traducere şi prefaţă de Emilia Comişel. Bucureşti: Editura Muzicală, p. 176.
[14] Gheorghe Zamfir. 1988. *Folclor muzical din Bistriţa-Năsăud*. Bucureşti: Editura Muzicală, p. 288.

3. Elements of musical language in the choral creation of Tudor Jarda

Béla Bartók, for whom the Eastern European folklore was an important source of inspiration, noted the difficulty of harmonizing the folk song precisely because of its specific character that must first be identified, assimilated, and subsequently highlighted in creation. He considered that the influence of the peasant music on the cultivated creation is also exerted regarding the use of the original tune, which can be employed unchanged or with small variations, in which case the folk song has the role of motto.[15]

From the analysis of the two selected works[16] we notice that the treatment of folkloric quotations in the choral creation of Tudor Jarda materialised into ever more elevated and distilled forms.



[15] cf. Béla Bartók. 1956. *Însemnări asupra cântecului popular*. București: Editura de Stat pentru Literatură și Artă, p. 60.
[16] Tudor Jarda. 1964. *Coruri pe versuri populare*. București: Editura Muzicală, p. 3, p. 11.

CUCULE, CUCUȚ BĂLAN

TUDOR JARDA

Andante ♩= 60

S. 1.Cu - cu - le, cu - 2.Cu - cu - le, cu 3.Cu - cu - le, de 4.Cu - cu - le, de

A. 1.Cu - cu - le, cu - 2.Cu - cu - le, cu 3.Cu - cu - le, de 4.Cu - cu - le, de

T. 1.Cu - cu - le, cu - cuț bă - lan, 2.Cu - cu - le, cu pa - nă su - - - 3.Cu - cu - le, de ce nu tragi, 4.Cu - cu - le, de ce nu cînți,

B. 1.Cu - 2.Cu - 3.Cu - 4.Cu -

S. cuț bă - la - nî, Cu - cu - le, cu - cuț bă - la - nî,
pa - nă su - ră, Cu - cu - le, cu pa - nă su - ră,
ce nu tragi Cu - cu - le, de ce nu tragi
ce nu cînți Cu - cu - le, de ce nu cînți

A. cuț bă - la - nî, Cu - cu - le, cu - cuț bă - la - nî,
pa - nă su - ră, Cu - cu - le, cu pa - nă su - ră,
ce nu tragi Cu - cu - le, de ce nu tragi
ce nu cînți Cu - cu - le, de ce nu cînți

T. cu - cuț bă - lan,
- ră, pa - nă su - - - ră,
de ce nu tragi,
de ce nu cînți,

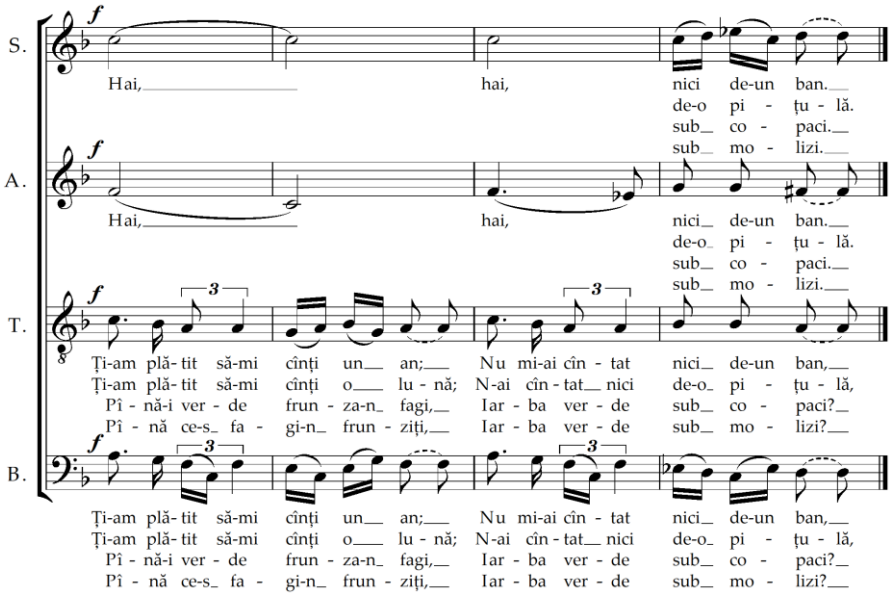
B. cu - le, cu - cuț bă - lan
cu - le, cu pa - nă su - - - ră
cu - le, de ce nu tragi,
cu - le, de ce nu cînți,

S. Ți-am plă - tit să-mi cînți un an; Nu mi-ai cîn - tat nici de-un ban,
Ți-am plă - tit să-mi cînți o lu - nă; N-ai cîn - tat nici de-o pi - ț u - lă,
Pî - nă-i ver - de frun - za-n fagi, Iar - ba ver - de sub co - paci?
Pî - nă ce-s fa - gii-n frun - ziți, Iar - ba ver - de sub mo - lizi?

A. Ți-am plă - tit să-mi cînți un an; Nu mi-ai cîn - tat nici de-un ban,
Ți-am plă - tit să-mi cînți o lu - nă; N-ai cîn - tat nici de-o pi - ț u - lă,
Pî - nă-i ver - de frun - za-n fagi, Iar - ba ver - de sub co - paci?
Pî - nă ce-s fa - gii-n frun - ziți, Iar - ba ver - de sub mo - lizi?

T. Ți-am plă - tit să-mi cînți un an; Nu mi-ai cîn - tat nici de-un ban,
Ți-am plă - tit să-mi cînți o lu - nă; N-ai cîn - tat nici de-o pi - ț u - lă,
Pî - nă-i ver - de frun - za-n fagi, Iar - ba ver - de sub co - paci?
Pî - nă ce-s fa - gii-n frun - ziți, Iar - ba ver - de sub mo - lizi?

B. Ți-am plă - tit să-mi cînți un a - nu, Nu mi-ai cîn - tat nici de-un ba - nu,
Ți-am plă - tit să-mi cînți o lu - nă, N-ai cîn - tat nici de-o pi - ț u - lă,
Pî - nă-i ver - de frun - za-n fa - gii, Iar -ba ver - de sub co - pa - cii?
Pî - nă ce-s fa - gii-n frun - zi - ții, Iar - ba ver - de sub mo - li - zii?



3.1. Procedures for adapting folkloric motifs

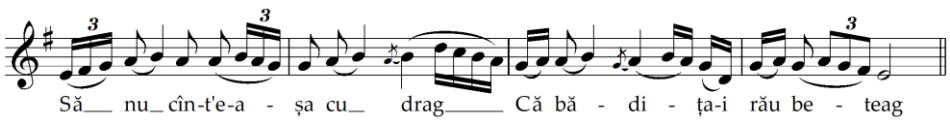
The issue of borrowing in full or with alterations a folkloric motif, on the same tonal centre or on another, is an aspect determined by the creative intentions of the composer. In the Romanian folklore, changing the text is a common process, as songs and verses with the same structure and size are interchangeable. Thus, the composer's interventions at the level of the text may also be frequent, because it is sometimes too broad for a choral work or is considered by the composer to be partially appropriate to the character of the song. Changing the tonal centre - for compositional reasons - may not affect the modal structure. The translation to another tonal centre may be accompanied by some interventions, but which do not always change the modal structure. Among these 'cosmetics' of folkloric motifs, in the process of adapting and integrating them into choral creation, we will mention the following.

At the level of the text and implicitly of the melody, Jarda chooses to repeat the first two verses in *Du-te, dor, pe valea seacă*, or to shorten the quotation in *Cucule, cucuţ bălan*, from the original folk song using only the melody of the first 4 lines.

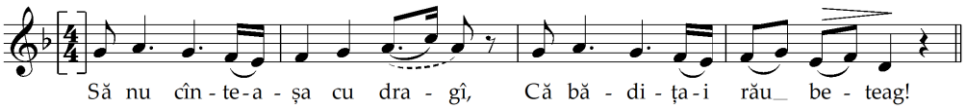
In the pieces *Du-te, dor, pe valea seacă* and *Cucule, cucuţ bălan*, Jarda chooses for both choirs other tonal centres than those from the folkloric quotations, respectively on D, instead of E. The range remains the same.

Instead, there are a number of changes within the melodic line that, although broad, do not affect the modal structure. Thus, in *Du-te, dor, pe valea seacă*, he discards the ornaments, respectively the appoggiaturas from measures 1, 6 and 7 of the folkloric quotation. Most of the changes regard the intervals and rhythm in order to adapt a solo tune for choral performance. In general, we notice both the compression of the melisms, especially those with many sounds, into one or two stable sounds, in small interval leaps or stepwise motion, and the change of the path of the song without altering its expression. In the following example, we compare the second part of the folk song (e.g. 5) and the way it is presented by the composer in the soprano (e.g. 6) in the second section of his piece:

e.g. 5:

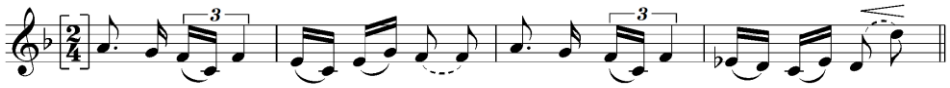


e.g. 6:

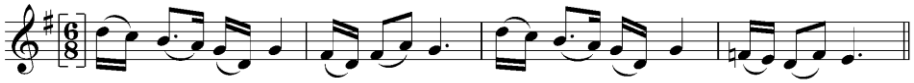


In the choral piece *Cucule, cucuţ bălan*, the appoggiaturas from measures 1 and 3, as well as the glissando from measure 4 of the folkloric quotation become important sounds in the choral version, the composer distributing a simple upper mordent in the soprano line. Measures 7-10 of the choral version (e.g. 7) are transposed down a perfect fourth from those in the folkloric motif (e.g. 8):

e.g. 7:



e.g. 8:



The metric-rhythmic changes applied to the original motif impel the fluency of the musical discourse. The procedures are diverse and therefore we will only exemplify the cases that we consider relevant. These changes in meter and rhythm are made by replacing some rhythmic formulas with others. *Du-te, dor, pe valea seacă*, which evolves in the giusto-syllabic rhythm, is framed in Jarda's composition in the divisional rhythm, but in a Lento movement, in order to preserve its original character. In measures 5 and 7 of the piece, the rhythmic formulas brought by the composer maintain the antispast expression of the folkloric motif, while in measures 6 and 8 they are replaced by divisions of values (see in the choral score the soprano voice, compared to the folk version). The choral piece *Cucule, cucuţ bălan* is framed by Jarda also in the divisional rhythm, in a 2/4 pattern, compared to the 6/8 meter of the folk song. The composer abandons the alternation of diiamb and antispast formulas from the folk song, replacing them with others, specific to the divisional rhythm.

Taking into account the character of the songs but also the possibilities of the choral apparatus, Tudor Jarda adopted different tempos and metronomic values than those noted by the collector of the songs. Thus, for *Du-te, dor, pe valea seacă*, he indicates Lento as tempo and as metronomic value ♩= 52, compared to ♩= 104 from Gheorghe Zamfir's collection, and for *Cucule, cucuţ bălan*, an Andante tempo ♩. = 60, compared to Andantino ♩. = 72.

As in the case of the procedures of adapting the folkloric motifs, their exposition as thematic material is made on the basis of some procedures from the diversity and multitude of which we have selected only a few, which we considered illustrative for the present analysis. One of them is the direct, harmonized exposition of the theme *Du-te, dor, pe valea seacă* - the melody placed in the soprano is harmonically supported by the other voices. Another is the exposition of the theme preceded by an introductory motif placed in the tenor, as in the piece *Cucule, cucuţ bălan* (measures 1-2); the theme is entrusted again to the soprano, while the other voices support it with rhythmic-melodic motifs as variations of the theme.

3.2. Aspects and procedures of homophonic, polyphonic and heterophonic writing

As for the homophonous writing, we will review only some of them:

- Parallel intervals are integrated into chord structures; such as parallel sixths and thirds in *Cucule, cucuţ bălan* (measures 7-10 and 11-14), when the tenor doubles down a sixth or up a third the theme placed in the soprano or bass;
- Cultivated in modern harmony as a means of particularizing the multivocal structure, the false relation is understood as "the evolution of the same sound in two successive or adjacent chords"[17]. In modal harmony it is used when operating with the sound material provided by a mode with movable scale degrees. Such a situation is found in *Cucule, cucuţ bălan* (measure 10), E ♭ in the soprano and E♮ in the bass.
- In the modal harmony, the final chord can be brought both on the first degree and on another degree - if it imposes itself as important in the mode -, its choice being justified by the evolution of the musical discourse, the mode and the intention of the composer. The type of final chord required may occur in root position or in inversions, and also in incomplete chords (with the third or fifth omitted). The second ascending relationship, VII-I, is found in *Du-te, dor, pe valea seacă* (at the end, the bass ends on a cadence with subtonic C-D) and in *Cucule, cucuţ, bălan* (where three types of cadence overlap: with C-D subtonic in the soprano, Phrygian E ♭ -D in the bass and Picardian in the alto, by the ascending alteration of the third G-F#).

The use of the imitative technique in the choral valorisation of the folk song is not limited to the docile taking over of the Renaissance or Baroque polyphonic practices, but aims to identify the valences and folkloric elements in order to highlight its specific character and atmosphere. In the compositional music practice, the melodic design that is to be subjected to imitative metamorphoses, includes two aspects: regarding the intervals (melodic) and note values (rhythmic). Taking into account the classifications used by current musicology, imitation procedures are grouped into the two fundamental types of imitation: strict and free. In the second section of the piece *Cucule, cucuţ bălan*, the melody exposed in the soprano is accompanied by the tenor in a free imitation at the sixth (measures 7-10). The rhythmic-melodic design of the two voices is strictly imitated after four measures by the bass line - which takes over the soprano' melody at the octave - doubled up a third by the tenor (measures 11-14) in the same way as before.

The freedom of the voice evolution leads to the emergence of heterophonic versions. In the mentioned works, the sound phenomenon of heterophony appears, naturally, in the context of the concomitance of some compositional processes signalled previously. Some moments are favoured by the use of isons in which thematic exposures overlap. In *Cucule, cucuţ bălan* (measures 3-6), Jarda alternates and dimensionally varies the incidence and dispersion surfaces of the melodic lines; on the simple ison of the tenor, with rhythmic-melodic figurations at the end, the theme placed in the soprano is accompanied by a free imitation in the alto voice.

3.3. Means of structuring the formal articulation

The idea of form can be thought of both as a whole and as a musical fragment. In all stylistic stages, the evolutionary process of music generated new forms that correspond to the immediate needs and reflect the spirit of the time.

[17] [Zeno Vancea. coordonator]. 1984. *Dicţionar de termeni muzicali*. Bucureşti: Editura Ştiinţifică şi Enciclopedică, p. 173.

Among the processes of transforming the language units encountered in the two oral pieces, the most common processes of transforming the language units are the repetition and variation. Regarding the formal typologies (strophic forms, refrain forms, variational forms and complex thematic forms)[18], our examples fall into the strophic forms, constructed by juxtaposing the articulations. The chaining of the articulations starts from a unique musical idea and which, due to a well-defined personality, legitimizes itself as a theme. Along the stanzas, the theme may preserve its identity unaltered, appearing in different harmonic or polyphonic poses. The juxtaposition of two articulations - more or less related - gives rise to bipartite forms, expressed by a binomial AA-BB, as in the choral piece *Du-te, dor, pe valea seacă* and A-BBv as in *Cucule, cucuţ bălan*, by comparison with the two folk songs in which *Du-te, dor, pe valea seacă* is articulated on the structure A-BB, and *Cucule, cucuţ bălan* on A-BB-C-B. Sometimes, the form can be completed with an introductory part, of variable dimensions, having the function of creating the sound ambiance, as in the piece *Cucule, cucuţ bălan*.

4. Conclusions

Beginning with the national schools of the second half of the 19th century and continuing with the folkloristic orientations of the 20th century, the folk tune is an inexhaustible source of inspiration for the musical creation, from the instrumental, vocal-instrumental or choral miniature, to the orchestral, vocal-orchestral or opera genre. In our country, the first explorations of the folk vein were limited to replacing the modal with those of the tonal-functional; thus stylized, our folk songs did not feel comfortable, serving as props in a world foreign to them. The composer Tudor Jarda is one of the Romanian composers who, as we demonstrated above, valorised our folk tunes in his creation, using the folkloric quotation he adapted and arranged - with the help of several processes - into original creations, preserving, however, their original, undisguised aspect.

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[18] cf. Valentin Timaru. 2003. *Analiza muzicală între conştiinţa de gen şi conştiinţa de formă*. Oradea: Editura Universităţii din Oradea, pp. 82-83.

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