

# National Inventory of the Vivid Elements of Intangible Cultural Heritage

## I. Domain:

- Romanian folk instrumental ensemble (band)

## II. Element of intangible cultural heritage:

The Traditional Music Band from Romania

**Standard term:** *Taraf* (Music Band)

**Local/regional names:** Bandă, bantă (south of the country – from Mehedinți till Dobrogea and mostly Transylvania; ceată (on lateral sides of Southern Carpathians); music (Moldovia, centre and south of Transylvania); orchestră (more recently term - Moldovia, centre and south of Ardeal), taraf (Turkish origin) – has chance to be accredited in the Romanian specialty literature; trio instrumental and trio transilvan in academic environments.

### Area of manifestation:

*The Traditional Music Band* is found in all the folkloric areas of the country, both in the rural places and urban ones, especially where there are dance bands.

Below there are the most important rural and urban localities where there are music bands: Sopor de Câmpie, Moldovenești, Sic, Cășeu, Ceaba, Fizeșu Gherlei, Valea Ungurașului, Gherla, Mociu, Palatca, Sâmbieni, Viișoara, Huedin, Rișca, Câmpia Turzii, Clu-Napoca, Cluj county; Valea Largă, Sâmpetru de Câmpie, Miheșu de Câmpie, Mureș county; Frumușița, Ivești, Brăhășești, Galați county; Pârâul de Pripor, Tismana, Runcu, Tg. Cărbunești, Tg. Logrești, Motru, Lelelești, Gorj county; Iancu Jianu, Morunglav, Olt county; Boghiș, Zalău, Sălaj county; Negrești Oaș, Carei, Satu Mare county; Sînmărtin, Oradea, Bihor county; Sîngeorz Băi, Bistrița Năsăud county; Căstău, Orăștie, Deva, Hunedoara, Hunedoara county; Hoteni, Baia Mare, Sighet, Maramureș county; Alexandria, Teleorman county; Rupea, Ticușu Nou, Paloș Ardeal, Brașov county; Grecești, Craiova, Dolj county; Lunca de Jos, Subcetate - Mureș, Gălăuțaș, Odorheiu Secuiesc, Harghita county; Voinești, Ivănești, Buda-Oșești, Slobozia-Gârceni, Stejaru-Pungești, Bălteni, Fâstâci-Cozmești, Băcești, Lipovăț, Todirești, Gherghești, Bârlad, Doagele-Dragomirești, Vaslui county; Straja, Mălin, Suceava county; Frumusica, Botoșani, Botoșani county; Râmnicu Vâlcea, Vâlcea county; Timișoara, Timiș county; Reșița, Caraș Severin county, Izverna, Mehedinți county.

### Brief description:

About the accompaniment in the Romanian music band was written in the scientific papers of a undeniable value.<sup>1</sup> We mention that at the beginning, the accompaniment was based on a modal harmony and only later, in the second half of the 19<sup>th</sup> century, under the influence of

---

<sup>1</sup> Alexandru, Tiberiu: Armonie și polifonie în cântecul popular românesc; în „Muzica”, 10 (1960), nr. 3, p.30-34, nr.9, p. 29-34, și nr. 10, p. 19-21.

Alexandru, Tiberiu: Armonie și polifonie în cântecul popular românesc; în vol. „Folcloristică, Organologie, Muzicologie, Studii”, București, 1980, p.22-116.

Ciobanu, Gheorghe: Lăutarii din Clejani; București, 1969.

Cosma, Viorel: Figuri de lăutari; București, 1969

urban music band, there was born the tonal fiddler classic harmony<sup>2</sup>.

At nowadays' meaning, the Music Band is a traditional instrumental band of at least 3 musicians playing 3 different instruments as follows: one plays for example the violin – the melody, the other plays the 'contra' – harmonic accords and the third at double bass – rhythmic-harmonic support. The instrumentalists could be more but the number of instruments remains the same. Using a term of the Romanian language, the music band<sup>3</sup> could be named conventionally following its structure – **Instrumental Trio**. In the south of the country (Muntenia și Oltenia) the band leader (the first violinist) has the role of vocal solo, too. He is a specialized interpreter with double role.

The particularity of the band of this type – instrumental trio – consists in which is the main accompanying instrument. Two sections are emphasized: soloist and accompanist.<sup>4</sup> The first is made of one to three instrumentalists and has the role to show the melodic plans of the folkloric musical texts, and the second, made of one to five instrumentalists, has the role to support the rhythmic-harmonic accompaniment. There is a third category of instruments that are affiliated to a party or other depending on the circumstances (for example the dulcimer and the lute) or the violin that could be first or second. Finally, there is a third category of instruments – the ones which perform simultaneously both roles: the bagpipe, the accordion, the harmonica and sometimes the lute and the dulcimer.

Types of traditional regional music bands (instrumental trio):

1. Type I<sup>5</sup>, Wallachian-Moldavian. It has as accompanist instrument – the lute, that is  
Violin – lute – double bass or  
Violin – lute – cello (as a double bass)

There are also truncated or amplified forms:

“Tilincă“ (whistle without holes) – lute (Bucovina)

Pan flute – lute (Wallachia, part of Oltenia)

Clarinet – lute

Violin I – violin II – two lutes – dulcimer – double bass (Moldovia, Wallachia and part of Oltenia)

Violin – lute – tamburine (sub-Carpathian Muntenia and part of Oltenia)

Pan flute – violin I – violin II – lute – double bass (Munteania and part of Oltenia),

2. Type II<sup>6</sup>, specific to Gorj, but it is present in neighbouring areas, too (some parts of Dolj, Vâlcea, Mehedinți, Olt și Timiș). It has as accompanist instrument the “**guitar lute**”.

Violin – guitar – double bass

Clarinet – guitar – double bass

There are also truncated or amplified forms:

Violin - guitar

Clarinet – guitar

Violin I – Violin II - guitar

3. Type III<sup>7</sup>, dominates Maramures area. It has as accompanist instrument “**zongora**”

---

<sup>2</sup> We do not agree the opinion of Speranta Radulescu that the first time the urban and then rural ones would have appeared, for obvious reasons.

<sup>3</sup> Filimon, Nicolae :Ciocoi vechi și noi; București, f a.

<sup>4</sup> Rădulescu Speranța: Tariful și acompaniamentul armonic în muzica de joc, Editura Muzicală București, 1984, p. 16

<sup>5</sup> Ibidem, p.26

<sup>6</sup> Ibidem, p. 27

<sup>7</sup> Ibidem, p. 27

(zither). At the beginning of the 19<sup>th</sup> century, Bartok signals it in the Maramures villages, drawing attention that it has only two strings: *re* (D) and *la* (A). Later, “zongora” passed to the execution of three sounds preferably major.

Violin – ‘zongora’ – double bass

There are also truncated or amplified forms:

Violin - ‘zongora’ – drum

Violin I – violin II – ‘zongora’

4. Type IV<sup>8</sup>, has as accompanist instrument the portable small **dulcimer**, tuned either “Romanian” or “Hungarian”<sup>9</sup>:

Violin – dulcimer – double bass

There are also truncated or amplified forms:

Violin – dulcimer (Eastern and Southern Romania)

Pan flute – dulcimer (Muntenia and Oltenia)

Violin – dulcimer – tambourine, Muntenia and sub-Carpathian Oltenia

We mention that the “Hungarian”, “of concert” big dulcimer exists in Superior Mureş part and is under the influence of pub fiddler urban ensembles.

5. Type V has as accompanist instrument the “**gordon**” (n.n.).

The “gordon” (in Ghimeş area) is as a „broancă” (in Arad area), handmade with two, three, four strings of sheep intestine (the forth one being thinner is pinched), all tuned in *re*. It is pinched with left hand and the string are hit with a stick with the right hand in *contretemps*. The interpreter also has a small metal box full of nails or small metal objects that he keeps in his left hand while pinching and that makes noise (“zornăie”).

Violin – “gordon”.

6. Type VI<sup>10</sup> has as accompanist instrument the **second violin – II** (normally tuned). Mainly, the second violin leads the accompanist group of the music band in the west of Transylvania (Oaş, Bihor, Arad), Banat and part of Mehedinţi. The accompanying style for the melodies in slow tempo is *du-va*, and for the melodies in fast tempo is *es-tam*.

We mention below some possible patterns of type V, violin I – violin II – double bass, depending on the folkloric areas:

*In Mehedinţi:*

Violin I – violin II

Two violins I – two, three violins II – viola (“braci”) – double bass

*In Caraş-Severin and Arad:*

Violin – two violins II – cello or double bass (“broancă”)

The “broanca” is a handmade cello on Bartok times it was without strings), performed with a stick named “pişcalău”.

*In Bihor:*

Violin I – violin II – double bass or “gordon” (handmade cello)

Violin I – violin II – drum (“dobă”)

Clarinet Mib – violin II – drum with “cinel” (n.n.)

Violin with trumpet – drum with “cinel” (n.n.)

*In Oaş:*

---

<sup>8</sup> Ibidem, p. 28

<sup>9</sup> Vicol, Adrian: Contribuţii la cercetarea monografică a țambalului; în REF, 15 (1970), nr. 5, Bucureşti. P.355-374.

<sup>10</sup> Ibidem, p. 28-29

Violin (prepared violin<sup>11</sup>) – violin II (“contra”) – “zongoră”  
Violin I – violin II – “zongoră” – double bass (“gordună”)

7. Type VII<sup>12</sup> has as accompanist instrument the **violin or viola** with the neck straight cut and three strings. This thing facilitate a placid tuning and convenient harmonic harnessing. It was replaced the focused on second violin with normal tune. It has dominated for several decades, especially in the Middle, East and North-Western Transylvania:

Violin – violin II or viola – “contra” with neck cut and three strings – “gordon” (cello) or “gordun“ (double bass)

There are also truncated or amplified forms:

Violin - viola

Violin – viola – bass (cello or double bass)

Violin I – viola – big dulcimer - bass

Two violins – violin II – viola – dulcimer - bass

Violin – clarinet Mib – two violas – accordion – bass

First violin is named “ceteră”, and the violinist “primaș”. The second violin is named “contră”, and the instrumentalist “contraș”, “contralău”. The viola is “braci”, “brace” or “contră”, and the instrumentalist “bracist” – “contraș”, “contralău”. The bass (cello or double bass) is “gordon” or “gordună”, and the instrumentalist – “gordonaș” or “gordunaș”. The big dulcimer, of concert, is named “țambală”, “țimbulă” or “țimbloamă”.

8. Type VIII<sup>13</sup> has as basic accompanist instrument the **harmonica**. It seems it was specific to Dobrogea and to the neighbouring areas. It co-exists here with the types axed on dulcimer, or accordion. We mention the following forms:

Two mouth organs

Harmonica – mouth organ

Two harmonicas – drum

Violin (“scripcă”, “țigulcă”) – harmonica

Violin – harmonica – double bass

We mention also the accompanist instrument **accordion**. It began to appear in the urban bands around 1950-1960. The music bands focused on accordion are spread on all the country in variable proportions and it is included among the models of traditional zonal music bands.

9. Type IX<sup>14</sup> (atypical) is the one of **folk fanfare** and of instrumental bands representing the interference between the fanfare and other types of regional land. Of German influence (n.n.), the fanfares are bands become traditional in Bucovina, Moldova, Bistrița Năsăud, Brașov and Banat (Timișoara, Caraș-Severin, Arad), quite recently the composition of wood blowing instruments, brass and percussion

---

<sup>11</sup> Jacques Bouet, Bernard Lortat0jacob, Speranța Rădulescu: Din răspuțeri, Glasuri și cetere din Țara Oașului; ICR, București, 2006, p. 87

<sup>12</sup> Habenicht, , Gottfried: Acompaniamentul tarafurilor năsăudene; în REF, 9 (1964) nr. 2, p.159 – 174.  
Bentoiu, Pascal: Câteva aspecte ale armoniei în muzica populară din Ardeal; „Studii de muzicologie”, vol. I (1965), p.147 – 214.

Jarda, Tudor : „Tehnica intonării acordurilor la viola cu călușul drept, comparativ cu cuplul vioară-contrabraci-violă la lăutarii din Transilvania” („Lucrări de muzicologie”, vol. XII –XIII) 1976 -1977, pag. 257, Cons. de muzică „G. Dima, Cluj-Napoca, 1979.

<sup>13</sup> Ibidem, p. 34

<sup>14</sup> Breazul, George: Lăutarii, în vol. „Pagini din istoria muzicii românești”, București 1966, p. 150 - 180

instruments. These are grouped as follows:

- Clarinet – flugelhorn – baritone – drum
- Clarinet – flugelhorn – two baritones – drum
- Clarinet – flugelhorn – two baritones – “bass” – drum
- Clarinet – three baritones – two “basses” - drum
- Clarinet – two flugelhorns – two baritones – bass - drum
- Clarinet – two flugelhorns – three baritones – bass - drum
- Three clarinets – two flugelhorns – “jazz”
- Two clarinets – four flugelhorns – two baritones – bass – drum
- Violin – clarinet – baritone – drum (Moldova)
- Two violins – flute – dulcimer – double bass, etc.

Usually, the music band is the one that assimilates one, two or three blowing instruments taken from the fanfare. Examples:

Violin – saxophone – flugelhorn – second violin – viola – accordion (BN)

Violin – trumpet – tarogato – saxophone – second violin – double bass (CS)

Violin – trumpet – viola – dulcimer – cello (MŞ)

Sometimes the structure of the band is given by the fanfare:

Violin – clarinet – saxophone – second violin – tuba (CS)<sup>15</sup>.

Finally, there are situations the fusion is so perfect that it does not allow the integrating system to be distinguished from the integrated one:

Violin – tarogato – saxophone – second violin - tuba (CS).

**Practitioners:** especially men, but also women of all ages. Many times the music band is composed of family members. It is transmitted from generation to generation.

**Age category:** between 5 and 70, 80 years old

**Gender:** M, F

**Socio-professional category:** various socio-professional categories

**Nationality:** Romanian, Hungarian, German, Slovak, Serbian and Roma<sup>16</sup>

**Current status of element:**

Almost in each locality there are musicians and it is better when there are dancers, too whom they meet at *Hora satului* (*Village 'Hora'*), where it is still organized. However, the musicians perform for “Dance”, and also “for listening”. All over Romania, there are many music bands. As we already described, there are 9 models/types. We are surely talking about the rural traditional music band that has grown from two to seven, eight even ten instruments; it has

---

<sup>15</sup> Săndulescu, Eugenia: Aspecte contextuale ale Horei satului. Indice de informații din arhiva I.C.E.D. , în mss., 1979

<sup>16</sup> Lupașcu, Marian: Chronicle of the disc, ms: "We wanted to present, for comparison, the type of music band, the repertoires and the interpretation styles of Romanian soldiers in the Dâmbovița-Câmpulung interference zone, through one of the greatest fiddlers of Romania of all times: Alexandru Cercel , born in 1883 in the village of Boțești. On the other hand, we have tried to prove that not the ethnicity of the performer or the style of interpretation give the identity of a musical piece, but the fundamental, structural elements (the metric system of versification, the sound system, the rhythmic system, the architectural form). In fact, when talking about themselves, the worshipers never refer to ethnicity but to technical and interpretative skills: they are only "good", skilled, or "bad", incomprehensible. That is why many landmarks, including Cercel's, were and are mixed. I mentioned these things to remove the prejudices that Romanian waiters would be gypsies, and Romanian folklore would be gypsy music. "

modified the composition; it has created and developed its own harmonic language in the second half of the 19<sup>th</sup> century”<sup>17</sup>. The evolution of the music band is nowadays also directed to the sound penetration (see in Oaş that the ‘prepared’ violin is tuned with a higher quint in order to penetrate as far as possible) and to the general harmonic complexity. This phenomenon is available in fact in other fields, too. The traditional music band has moved to the city, too as a folk oversized orchestra, Soviet model. The result is its moving away from one of the recognized models of traditional rural music band and its change to a heterogeneous band without identity inappropriate for any style or zonal repertoire. In this case, an important role in stopping the phenomenon is the role of the ethno-musicologists and generally the culture people. Most difficult is to ‘fight’ with mass-media that due to lack of specialists and for commercial purposes tolerate this phenomenon.

There are many festivals and contests that promote the traditional rural music band throughout the country:

Transylvanian Trio-Instrumental Trio Festival, Gherla, CJ

Transylvanian Fiddlers Festival, Gherla, CJ

Traditional Music Bands Festival, Baia Mare, MM

Lautarul Festival, Dragasani, VL

Rural Bands Festival, Naruja, VN

Ion Sabadas Festival, Telciu, BN

Ion Matache Festival, Mioveni, AG

Folk Singers and Instrumentalists Festival Tarlisua, BN

The study of the music band of these bands, of some instruments, of harmony in interpretation were the object of study various ethno-musicologists: Tiberiu Alexandru, Pascal Benteoiu, Bouet Jacques, Burada Teodor, Cernea Eugenia, Ciobanu Gheorghe, Cosma Viorel, Florea Ioan, Georgescu Corneliu Dan, Habenicht Gottfried, Lortat-Jacob Bernard, Niculescu Ștefan, Prichici Constantin, Vancea Zeno, Vicol Adrian, Jarda Tudor, Pop Adrian, Arvinte Constantin, Zamfir Dejeu și especially Speranța Rădulescu who analyse and synthetize this bibliography bringing their own valuable contribution in the reference paper “The Music Band and the Harmonic Accompaniment in the Dance Music”. Some of them (Alexandru Tiberiu, Benteoiu Pascal, Vancea Zeno, Jarda Tudor, Pop Adrian, Arvinte Constantin, Dejeu Zamfir) emphasized in their papers also the modal harmony that is implicit in the case of song harmonies of modal origin.

## **Safeguarding / Protecting measures:**

### **1) Legislative framework**

The National Program on Safeguarding, Protecting and Valuing the Immaterial Cultural Heritage is approved by Order of the Minister no.2436 / 8.07.2008 and by the Order of the Minister no.2491 / 27.11.2009, the Regulation for granting the Human Living Thesaurus. The National Commission for the Safeguarding of Immaterial Cultural Patrimony, subordinated to the Ministry of Culture and National Heritage, made the first volume of the Immaterial Cultural Heritage Repertoire in Romania, published in bilingual Romanian-French edition in 2009, re-edited in 2012 and including Instrumental Formations (Music Band and Folk Fanfare), pages 43-44.

### **2) Contribution of the institutions**

---

<sup>17</sup> Ibidem, p. 24

Institute of Folklore Archives of the Romanian Academy, Cluj-Napoca, University of Bucharest, "Constantin Brăiloiu" Ethnography and Folklore Institute - Romanian Academy, Romanian Peasant National Museum, Dimitrie Gusti National Village Museum, Transylvanian Ethnographic Museum, Institute The Cultural Heritage, the County Centres for the Preservation and Promotion of Traditional Culture collaborated to update the archive data on the Transylvanian Lad's Dance, carrying out field research in partnership in several localities across the country between 1988 and 2017. The "Folklore Archives of the Romanian Academy", Cluj-Napoca organized conferences on the Romanian Music Band.

### **3) Contribution of non-governmental organizations**

Cultural Association "Junii Cetatii" Rupea, BV, Cultural Foundation "Ethnica" from Lopadea Noua, AB; The Pro Tradition Association of Mera, Cluj County; Someșul Napoca folkloric association, Marțișorul, Traditions from Cluj-Napoca; "Bihorul" Folk Ensemble in Oradea; "Leliță de la Căstău" Association from Căstău, Hunedoara County; Burnasul folk ensemble from Alexandria, "Dobreanu" Cultural Association from the locality Subcetate, Harghita County organizes various performances and some of them as *weekly traditional dance* where the music bands from the locality perform. In summer, these organizations organize workshops where they selectively invite music bands from all over the country led by the best instrumentalists: violinists, whistle performers, pan flute performers, tarogato performers, lute performers, dulcimer performers, accordion performers, double bass performers.

### **4) Contribution of Communities and Individuals**

The Institute of Folklore Archives of the Romanian Academy, Cluj-Napoca, through the researcher Zamfir Dejeu, has recently filmed several music bands from all over the country, which he has inventoried, archived, prepared for a DVD to be a model for all the artists interested in authentic rendering the multitude of interpretation styles in Oltenia, Muntenia, Moldova, Bucovina, Dobrogea, Banat, Oas, Maramures, Bihor, Centre and Southern Transylvania, and the Centre for the Preservation and Promotion of Traditional Culture Cluj through researcher Mircea Cimpeanu has edited several CDs with the most representative music bands in Cluj County.

Contributors to this inventory were also the mayors of the respective localities (above), the teachers, the priests, and the best "managers" in each county from the Traditional Conservation and Promotion of the Traditional Culture Centres who have played an important role in maintaining the local tradition inherited by each one.

Within the family, the playing of an instrument is inherited from parents and grandparents. There are families becoming well-known for being "great musicians" and this phenomenon is perpetuating.

### **5) Expected safeguard / protection measures include:**

- the modernization of the national archives of folklore and ethnology, regarding the traditional music band in Romania
- continuing the field investigations to update the information by filming them
- making a national database with the areas, respectively with the localities representative of certain types of traditional music band according to the accompanying instrument
- organizing colloquies on the value of Traditional Music Band over large orchestras that are a

takeover of the Soviet model

- elaborating and publishing specialized studies about the traditional music band in Romania.

**Data collection, community involvement and consent:** The public authorities agreed to the nomination and formal agreements were signed with the town halls of the representative communes and the cultural associations nominated for the traditional music band. Members of communities recognize the viability of traditional music band as part of the intangible local heritage and as such, support and initiate actions to preserve and promote it. Thus, they participated in the conferences and trainings organized by various institutions in the nomination process, identifying the local and current features and traits of traditional music bands.

### List of the music bands and the localities they exist

Music Band, Ensemble	Locality	County
„Hididişul” Gheorghe Căpuța known as „Stângaciu”	Oradea	Bihor
„Hididişii” of Marius Mihuț	Ciheii	Bihor
Vasile Solomon (known as Dobu) - violin and Vasile Bancu – “zongoră”	Negresti Oas	Satu Mare
Petru Zele – violin and Petrică Zele – Second Violin	Bixad - Oaş	Satu Mare
Hididişii “Zbiciu”- father and son	Oradea	Bihor
Music band (Trio) “Păunița”	Singeorz Bai	Bistrita Nasaud
Music Band of Nelu Urs	Castau	Hunedoara
Banda lui Ervin	Zalau	Salaj
“IZA” Group	Hoteni - Ocna Sugatag	Maramures
“Burnasul” Music Band	Alexandria	Teleorman
Vasile Muscurici Music Band	Tg. Jiu	Gorj
Mitică Drăgulin Music Band	Iancu Jianu	Olt
Gheorghită Radu Music Band	Rupea	Brasov
Aurică Voinescu Music Band	Grecesti	Dolj
Spouses Páll – violin and ‘gordon’	Lunca de Jos	Harghita
Music Band	Odorheiu Secuiesc	Harghita
Folk fanfare led by Stângaciu Dănuț Doru	Voinești	Vaslui
“Morar” Music Band	Subcetate	Harghita
“Izvoraşul” Music Band	Galautas	Harghita
Music Band	Odorheiu Secuiesc	Harghita
“Iedera” Music Band	Carei	Satu Mare
Lia Music Band	Frata	Cluj
Şandorică Music Band	Frata(Soporu de Campie)	Cluj
„Somesul Napoca” Music Band (Trio)	Cluj Napoca	Cluj
“Rezeda” Music Band (Trio)	Dej	Cluj
Nelu Boca, Zegrean and Siminic (Trio)	Gherla	Cluj
Vasile Doru Cotos Music Band	Straja	Suceava



“Doina Siretului” Music Band	Botosani	Botosani
Music Band	Frumușica	Botoșani
“Rapsodia Vâlceană” Music Band	Ramnicu Valcea	Valcea
“Banatul” Music Band	Timisoara	Timis
“Lugojana” Music Band	Lugoj	Timis
“Virtuozii Semenicolui” Music Band	Resita	Caras Severin

### **Bibliography:**

1. Alexandru, Tiberiu : Instrumentele muzicale ale poporului român, Editura de Stat pentru Literatură și Artă, București, 1956
2. Alexandru, Tiberiu : Vioara ca instrument popular, Revista de folclor nr. 3/ 1957
3. Alexandru, Tiberiu: Armonie și polifonie în cântecul popular românesc; în „Muzica”, 10 (1960), nr. 3, p.30-34, nr.9, p. 29-34, și nr. 10, p. 19-21.
4. Alexandru, Tiberiu: Armonie și polifonie în cântecul popular românesc; în vol. „Folcloristică, Organologie, Muzicologie, Studii”, București, 1980, p.22-116.
5. Barteș Ovidiu, Ioan Haplea: Trio transilvan, particularități stilistice, Editura Clear Vision, 2009
6. Bartók, Béla: Rumanian Folk Music, vol. I- III, Ed.by Benjamin Suchoff. Martinus Nijhoff, Hague, 1967.
7. Benteoiu, Pascal: Câteva aspecte ale armoniei în muzica populară, Revista Muzica 13 nr. 5/ 1963
8. Benteoiu, Pascal: Câteva aspecte ale armoniei în muzica populară din Ardeal; „Studii de muzicologie”, vol. I (1965), p.147 – 214.
9. Bianu, Vasile: Vioara. Istoric, construcție, verniu, Editura Tehnică, București, 1957
10. Bobulescu, Constantin: Lăutarii noștrii. Din trecutul lor. Schiță istorică asupra muzicii noastre naționale cum și asupra altor feluri de muzici, București, 1922
11. Breazu, George: Lăutarii, în vol. „Pagini din istoria muzicii românești”, București 1966, p. 150 – 180
12. Ciobanu, Gheorghe: Lăutarii din Clejani; București, 1969.
13. Cimpeanu, Mircea: Pe urmele lui Bela Bartok dupa 100 de ani, Editura Hiperboreea Turda, 2008
14. Cimpeanu Mircea: 160 de melodii la vioara si vioara cu goarna, Editura Hiperboreea Turda, 2008
15. Cosma, Viorel: Figuri de lăutari, București, 1969.
16. Costin, Maximilian: Vioara în evoluția muzicii, București, 1928
17. Dejeu, Zamfir: „Muzicanții din Sopor de Câmpie”, Institutul „Arhiva de Folclor a Academiei Române”, Editura Clusium, Cluj Napoca, 2001
18. Filimon, Nicolae : Ciocoi vechi și noi; București, f a.
19. Georgescu, C. Dan: Probleme ale clasificării melodiilor instrumentale de joc, Revista de Etnografie și Folclor 20, București, nr. 1, 1975
20. Georgescu, Corneliu Dan: Jocul popular românesc. Tipologie muzicală și corpus de melodii, București, Editura Muzicală, 1987
21. Habenicht, , Gottfried: Acompaniamentul tarafurilor năsăudene; în REF, 9 (1964) nr. 2, p.159 – 174.

22. Iederan, Dumitru: Tariful codrenesc, Melodii instrumentale de joc din zona etnografică „Codru”, Cluj Napoca 2008
23. Jacques Bouet, Bernard Lortat Jacob, Speranța Rădulescu: Din răspuțeri, Glasuri și cetere din Țara Oașului; ICR, București, 2006, p. 87
24. Jarda, Tudor : „Tehnica intonării acordurilor la viola cu călușul drept, comparativ cu cuplul vioară-contrabraci-violă la lăutarii din Transilvania” („Lucrări de muzicologie”, vol. XII –XIII) 1976 -1977, pag. 257, Cons. de muzică „G. Dima, Cluj-Napoca, 1979.
25. Lupascu, Marian: Ipostaze ale unei personalități – „Lache Găzaru”, „Anuarul Institutului de Etnografie și Folclor «Constantin Brăiloiu»”, Editura Academiei Române, București, 2008, p. 177–186
26. Nicola, R. Ioan: Constructorii amatori de instrumente muzicale din Transilvania, Anuarul muzical etnografic, Cluj, 1959 – 1961
27. Papană, Ovidiu: Vioara și unele caracteristici ale ei întâlnite în practica muzicii populare românești, manuscris, Timișoara, 2004
28. Pașcanu, Alexandru: Despre instrumentele muzicale, Revista de Etnografie și Folclor 1, 2 București, 1956
29. Pașcanu, Alexandru: Despre instrumentele muzicale, Editura Muzicală, București, 1980
30. Rădulescu Speranța: Tariful și acompaniamentul armonic în muzica de joc, Editura Muzicală București, 1984
31. Săndulescu, Eugenia: Aspecte contextuale ale Horei satului. Indice de informații din arhiva I.C.E.D. , în mss., 1979
32. Sârbu, Ion: Vioara, Editura Info-Team, București, 2000
33. Szenik, Ileana: Béla Bartók și unele probleme ale cercetării muzicii populare instrumentale, Anuarul de folclor II, Cluj-Napoca, 1981
34. Vicol, Adrian: Contribuții la cercetarea monografică a țambalului; în REF, 15 (1970), nr. 5, București. P.355-374.
35. Zamfir, Constantin: Contribuții la cunoașterea instrumentelor populare. Cobza, în rev. "Muzica", 3 (1953), nr.2, p 49-53 București. P.355-374.

**Completed:**

First name and surname: Dr. Zamfir Dejeu, researcher I at the "Romanian Academy Folk Archive" Institute, Cluj branch, dr. Mircea Cimpeanu, researcher at the County Center for Conservation and Promotion of Traditional Culture Cluj, Doru Zamfir Dejeu, artistic consultant at SOMESUL NAPOCA Folkloric Association.

English translation: Flavia Stoica

Data: 02.02.2018



**Ceteraşul Vasile din Negreşti-Oaş (Satu Mare)**



**Grupul IZA din Hoteni (Maramureş)**





**Hididișii cu goarna din Cihei (Bihor)**



**Soții PALL din Lunca de Jos (Harghita)**





**Taraful Banatul din Timișoara (Timiș)**



**Taraful Burnasul din Alexandria (Teleorman)**





**Taraful din Grecești (Dolj)**



**Taraful DOINA SIRETULUI (Botoșani)**





**Taraful IANCU JIANU (OLT)**



**Taraful LELIȚA DE LA CĂSTĂU (Hunedoara)**





Taraful lui Șandorică din Soporu de Campie (Cluj)



Taraful RAPSODIA VÂLCEANĂ (Vâlcea)





**Taraful VIRTUOZII SEMENICULUI (Caraș-Severin)**



**Trio BOCA din Gherla (Cluj)**





**Trio din Sic (Cluj)**



**Trio IZVORASUL din Gălăuțași (Harghita)**



**Trio PAUNITA din Sângeorz Băi (Bistrița-Năsăud)**



**Trio transilvan IEDERA din Carei (Satu Mare)**





**Trio transilvan REZEDA din Dej (Cluj)**

Banda lui Ervin din Zalău	In the academic environment of this taraf made up of three instruments: violin, “ <i>contră</i> ” and contrabass is called Trio Transilvan because it is specific in the province of Transylvania. The duo, that is, the violinist has in the repertoire very interesting songs in the aksak rhythm that he plays in his own style.
Ceteraşul Vasile din Negreşti OAŞ, acompaniat de zongoră	The accompanying instrument is the <b>zongora</b> and the <i>cetera</i> from Oaş is a “prepared” violin, tuned more recently with an upper quint. The performers have chosen for an execution in double strings as in Ghimeş, in order to play louder. Actually, the Oas people have a cult for acute sounds. The songs have a motivic structure.
Grupul IZA din Hoteni	The accompanying instrument is <b>zongora</b> , a guitar with 4 or 5 strings, with adjustments that allow the faster handling of strings and of the major frequent accords. On Tropotita sung by a virtuoso of violin, Ioachim Făt, Ion Pop, the <i>zongoraş</i> shouts freely as if he is telling.
Hididişji cu goarnă din Cihei, BH	The accompanying instrument is <b>contra</b> . What colours the folkloric repertoire from Bihor is the <b>violin with trumpet</b> made by crafters in the middle of the 19 <sup>th</sup> century. They replaced the classic violin resonance box with a gramophone membrane and added a trumpet to spread the sound.

<p>Sotii PALL din Valea lui Antaloc, Lunca de Jos, HG</p>	<p>The band has as accompanying instrument the <b><i>gordon</i></b>. The <i>gordon</i> (in Ghimes area) is a handmade "broanca" (in Arad area) with two, three, four strings made of sheep intestine (the forth one being thinner and it is pinched), all tuned in Re. It is pinched with left hand and the strings are hit with the right hand in contretemps. The interpreter has also a small metal box full with nails or small metal objects that he keeps in his left hand while he is pinching and that is making noise.</p>
<p>Taraful BANATUL din Timișoara</p>	<p>The accompanying instrument is the <b><i>big dulcimer</i></b>, which is doubled by the <b><i>second violin and accordion</i></b>. However, the specific instrument for Banat area is the "taragot". It is a Viennese patent, made in Budapest, and the best performers are the Romanians, thanks to their particularly beautiful musical repertoire.</p>
<p>Taraful BURNASUL din Alexandria</p>	<p>The <b><i>Cobza</i></b> and the small hammer are the oldest accompanying instruments. In southern Romania, an important role is played by the bourgeois who has a double function: cobzar and vocalist.</p>
<p>Taraful din Grecesti, DJ</p>	<p>The accompanying instrument is the <b><i>cobza</i></b>. The double bass is replaced by a kind of cello with 2 strings.</p>

<p>Taraful DOINA SIRETULUI, BT</p>	<p>This music band is made of virtuous musicians that play songs from North Eastern Moldova at different family celebrations and nedei, shepherds' meeting in the mountains.</p>
<p>Taraful IANCU JIANU, OT</p>	<p>The accompanying instrument is the small <i>dulcimer</i>, doubled by the second violin and the accordion. It is an amplified form of the music band (taraf), and in the same time it is the most complex one. The harmonic compartment is complete, and the band leader (the first violinist) also has the role of a vocal singer. He is an interpreter with double competence in the south of the country (Muntenia and Oltenia).</p>
<p>Taraful "Leliță de la Căstău", HD</p>	<p>These instrumentists are highly sought after at weddings. They interpret very old songs and games in a modal harmony. The first violinist knows many, many old songs.</p>
<p>Taraful lui Sandorica din Soporu de Campie, CJ</p>	<p>We can talk in this case about a family of musicians. Thus, their music has been transmitted from generation to generation and, although the Roma are, the elements they have discovered in practice have in their interpretation a peasant Romanian specificity. The musicians from Soporu de Câmpie, Cluj, grew up and formed as people in a peasant environment, but they always found a "sweet" refuge in playing one instrument or another in order not to perform a harder work (easy to understand).</p>

<p>Taraful RAPSODIA VÂLCEANĂ din Râmnicu Vâlcea</p>	<p>The band specific to Gorj but found in the neighbouring areas (some parts of Dolj, Vâlcea, Mehedinți, Olt and Timiș). It has as accompanist instrument "<b>lute guitar</b>". Instrumentul solistic este <i>naiul</i>.</p>
<p>Taraful "Virtuozii Semenicului" din Reșița</p>	<p>In this part of the country, the solist-instrument was replaced by wind instruments: the "taragot" and the saxophone. Taragotist in photography, Petrica Vița, is among the best instrumentalists in Romania.</p>
<p>Taraful (Trio) Boca din Gherla, CJ</p>	<p>We mention also as accompanist instrument <b>the accordion</b>. It began to appear in the urban bands around 1950-1960. The music bands focused on accordion are spread on all the country in variable proportions and it is included among the models of traditional zonal music bands.</p>
<p>Taraful (Trio) din Sic, CJ</p>	<p>It is a taraf of a mixed locality with Romanians and Hungarians. They live together; they play the same instruments and play together Romanian and Hungarian dances.</p>



<p>Taraful (Trio) “Izvoraşul” din Gălăuţaşi, HG</p>	<p>In a zone of interference with Moldova this taraf is composed of Violin, Voara II and 2-string <i>gordon</i>. They sing songs from both Transylvania and Moldavia. The most frequent dance, here, is the "Ştraierul", a kind of Moldovan polish.</p>
<p>Taraful (Trio) “Păuniţa” din Sângeorz Băi, BN</p>	<p>The accompanying instrument is <i>viola</i> (that is <i>braci</i> or <i>contra</i>) with the callus cut straight and three strings (Transylvanian Trio). This thing facilitates a placid tuning and convenient harmonic harnessing. It is a tool adapted to the needs of folkloric music. In all likelihood it took the place of the one focused on the second violin with normal tune. It has dominated for several decades, especially in the middle part, eastern and northwest Transylvania.</p>
<p>Taraful “Iedera” din Carei, SM</p>	<p>The mentor of this music band is Dumitru Iederan. He is also a luthier, and together with the other members of the music band made different types of violins, <i>contre</i>, and cellos. In Codru area, the violin is called “ceatară”. At this music band there is noteworthy the accompaniment style: <i>du-va</i> and syncopate at the same time.</p>
<p>Taraful (Trio) REZEDA din Dej, CJ</p>	<p>These instrumentalists know many Romanian, Hungarian and Rroma songs. Moreover, they perform them in the original style in which the songs were performed by the instrumentalists they taught them. They are playing now a <i>Cingărică</i> from Ceuaş, MŞ.</p>