

# Rastao sam pored Dunava (Dunave)

= 80      D      G      D      A      D      D      D      D  
 1      D      A      D      D      1,3      2      4  
 8) 1) Ra-sta-o sam po-red Du-na - va,      po-kraj do-brih sta-rih a - la - sa.  
 2) Plo-vi - o sam be-lim la - đa - ma,      mo- ri - ma i mno-gim re-ka - ma.  
 3) Ka-da bi se o - pet ro - di - o,      Du- na-vom bi o - pet plo-vi - o.

G      A      D      G  
 16      Lo - vi - o sam ša - ra - ne,      is - pra-ća - o bro-do - ve      i sni - va - o  
 Al' đer-dap-ske kli - su - re      i du - nav-ske o - ba - le      na sr - cu su  
 Pe - va - o bi cu - ra - ma,      što ra - stu kraj Du - na - va      i ma - ha - o

A      D      A      D      A      D  
 21      div - ne sno - ve da - le - ke.      sno - ve da - le - ke.  
 sa - mo mo - me o - sta - le.      mo - me o - sta - le.  
 div - nim be - lim la - đa - ma.      be - lim la - đa - ma.

D      G      D      Gmin

27      Du - na - - ve,      Du - na - - ve,      kraj te - be mi

A      D      A      D      A      D  
 32      sr - ce mo - je o - sta - de.      sr - ce o - sta - de.

## About **M**

Miamon Miller has over 20 years experience as a professional musician and has played on numerous recordings, films, and commercial sound-tracks. With a B.A. in composition and an M.A. in ethnomusicology (both from UCLA) he has successfully combined academic and creative interests.

Miamon has made four separate trips to Romania (including a 10-month stay on a Fulbright scholarship) to study the folk music of that country. He has taught Romanian folk violin for 15 years at the East European Folklife Center's Balkan Music and Dance Workshops in California, New York, and West Virginia. He has also appeared as a soloist and teacher at major folk festivals throughout North America.

In Los Angeles, he was associated with the *Aman Folk Ensemble* for over 13 years and held a variety of positions including Music Director and Artistic Director. Miamon is the founder/director of the eclectic (and permanently hibernating) ensemble, *Fuge Imaginea* and has also served as Program Director for the East European Folklife Center. Currently, he is working as a professional musician in Southern California.

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### Overview of Romanian Folkmusic by Miamon Miller

Romania's folkmusic was molded in part by outside historical influences. For example, until the mid-19th century, the regions of Moldavia and Wallachia were a part of the Ottoman Empire. Musically, this legacy is reflected by the playing of instruments associated with the Orient and in the use of specific scales or modes. The area of Transylvania, however, has ties which strongly connect it to Hungary and Central Europe. Transylvania was not only the Eastern outpost of the Austro-Hungarian Empire, it still is home to several sizeable non-Romanian ethnic groups.

Romania is rich in both vocal and instrumental musical traditions. In the vocal, the emphasis is on single melodic lines (even when sung by more than one person) in a style which is called "heterophonic". With the exception of the Aroman population in and around Bucharest, there is no use of drones in the vocal repertoire. Excluding the Banat Plains region in western Romania, the melody instruments all play in a 'rough' unison while accompanying instruments provide rhythmic and harmonic support.

The countryside supports a wide range of instruments which can be divided into two groups: those played by shepherds and villagers (flutes, alphorns, and the occasional bagpipe), and those played by professional or semi-professional musicians such as the *cobza* (lute-type resembling a small *oud*), *cimbalom* (hammered dulcimer), *taragot* (wooden soprano saxophone), *nai* (panpipe), *doba* (bass drum) and the violin. During this century, instruments such as the clarinet, accordion, guitar and brass horns (trumpet, baritone and trombone) have achieved some degree of currency.

Not all the instruments mentioned are found throughout the country and of those that are, their roles may differ considerably from region to region. For example, the accordion is a melodic instrument in southern Romania but plays accompaniment elsewhere. The violin is by far the most ubiquitous instrument used in folkmusic.

The instrumentalists come from no one ethnic group but there is a high proportion of Rom (Gypsies) amongst them. The tradition of the Rom musician is evident in both village and urban music and some of the best-known instrumentalists (and singers) are of that ethnicity. Some instruments, such as the *cimbalom*, seem to be played only by Rom.

There is a definite gender distinction in the instrumental tradition as most of the players are men. Women, however, are highly visible as professional singers.

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### Recent official changes in Romanian orthography

By official decree, as of January 1, 1994 the pre-World War II spelling of the Romanian language is reinstated, thus repealing orthographic changes implemented under the post-war (communist) regime.

This primarily affects the letter *î*. From January, 1, 1994, the letter *î* will be replaced by *â* when it occurs inside a word, but will remain *î* when it stands either at the very beginning or very end of a word.

Examples:

<i>sîrbă</i>	reverts to pre-war	<i>sârbă</i>
<i>învîrtită</i>	reverts to pre-war	<i>învârtită</i>
<i>Cîmpulung</i>	reverts to pre-war	<i>Câmpulung</i>

In the case of the three words *sînt* ("I am; they are"), *sîntem* ("we are"), and *sînteti* ("you are"), the *î* is now replaced by *u*: *sunt*, *suntem*, *sunteti*.